

T.C.
İSTANBUL 29 MAYIS ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI

**FROM *HOUSE WITH WISTERIA* TO *MOR SALKIMLI*
EV: CONCEPT OF ‘*MUHABBET*’ IN RECONSTRUCTING
IDENTITY THROUGH SELF-TRANSLATION**

(YÜKSEK LİSANS TEZİ)

Selen PEKUZUN

Danışman:

Prof. Dr. Ayşe Banu KARADAĞ

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TEZ ONAY SAYFASI

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SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Mütercim ve Tercümanlık Anabilim Dalı, Çeviribilim (İngilizce) Tezli Yüksek Lisans Programı'nda 200522YL05 numaralı Selen PEKUZUN'un hazırladığı "*From House with Wisteria to Mor Salkımlı Ev: Concept of 'Muhabbet' in Reconstructing Identity through Self-Translation*" konulu yüksek lisans tezi ile ilgili tez savunma sınavı, 03/06/2025 günü 12:15 – 13:00 saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oy birliği ile karar verilmiştir.

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BEYAN

Bu tezin yazılmasında bilimsel ahlak kurallarına uyulduğunu, başkalarının eserlerinden yararlanılması durumunda bilimsel normlara uygun olarak atıfta bulunulduğunu, kullanılan verilerde herhangi bir tahrifat yapılmadığını, tezin herhangi bir kısmının bu üniversite veya başka bir üniversitedeki başka bir tez çalışması olarak sunulmadığını beyan ederim.

Selen PEKUZUN

03/06/2025

ABSTRACT

Self-translation, often only viewed as translating one's own work from one language to another, is a practice that many bilingual writers opt for. Rather than solely being a form of linguistic transfer towards the production of a second original, it can be considered as a more creative act of reconstructing one's personal and national identity with the inclusion of emotions and memory, especially so in the case of the self-translation of autobiographical texts. The study conceptualizes self-translation in the context of Halide Edib's *House with Wisteria* (2017) and *Mor Salkımlı Ev* (2014) as a creative process, drawing on Kyria Giorgi's framing of language and emotion as key to identity formation (2014) and Susan Bassnett's contention that self-translation is a type of translation more than duplication (2013). In order to demonstrate how *muhabbet* serves as both a historically placed emotion that connects personal memories with national belonging and as a personal feeling, Barbara Rosenwein's (2002) notion of "emotional communities" is also used. The thesis challenges the traditional understanding of self-translation by showing how Edib's act of self-translation becomes a tool for reinterpreting personal and national memory. By highlighting the emotional effort that goes into self-translation, this thesis contends that these kinds of works should be examined as complicated places of identity translation and historical reinterpretation rather than only in terms of authorship or faithfulness.

Key Words:

Self-Translation, History of Emotions, *Muhabbet*, Emotional Communities, Identity, Autobiography, Halide Edib Adıvar

ÖZ

Genellikle yalnızca kişinin kendi eserini bir dilden diğerine çevirmesi olarak görülen öz-çeviri, birçok iki dilli yazarın tercih ettiği bir uygulamadır. Yalnızca ikinci bir orijinalin üretimine yönelik bir dilsel aktarım biçimi olmaktan ziyade, özellikle otobiyografik metinlerin öz-çevirisi durumunda olduğu gibi, duyguların ve hafızanın dahil edilmesiyle kişinin kişisel ve ulusal kimliğini yeniden inşa etmenin daha yaratıcı bir eylemi olarak düşünülebilir. Bu tez, Halide Edib'in *Mor Salkımlı Ev* (2014) ve *House with Wisteria* (2017) eserleri bağlamında öz-çeviriyi, Kyria Giorgi'nin kimlik oluşumunun anahtarı olarak dil ve duygu çerçevesini (2014) ve Susan Bassnett'in öz-çevirinin bir orijinali başka bir dilde kopyalamaktan daha fazlasını içeren bir çeviri türü olduğu tezini (2013) kullanarak yaratıcı bir süreç olarak kavramsallaştırmaktadır. Muhabbetin hem kişisel anıları ulusal aidiyetle bağlayan tarihsel olarak köklü bir duygu hem de kişisel bir his olarak nasıl hizmet ettiğini göstermek için Barbara Rosenwein'in (2002) "duygu cemiyetleri" kavramı kullanılmıştır. Bu tez, Edib'in öz-çeviri eyleminin kişisel ve ulusal hafızayı yeniden yorumlamanın bir aracı haline geldiğini göstererek geleneksel öz çeviri anlayışına alternatif bir bakış açısı sunmayı hedefler. Öz-çevirinin içerdiği duygusal çabayı vurgulayarak, bu tür eserlerin yalnızca yazarlık veya sadakat açısından değil, karmaşık kimlik tercümesi ve tarihsel yeniden yorumlama alanları olarak incelenmesi gerektiğini savunur.

Anahtar Kelimeler:

Öz-çeviri, Duygular Tarihi, Muhabbet, Duygu Cemiyetleri, Kimlik, Otobiyografi, Halide Edib Adıvar

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INTRODUCTION

In the aftermath of the cultural turn in the field of translation studies, it was almost unanimously agreed that any research focusing on translation studies not only needed to adopt its tools for the study from linguistics and literature, but also to draw more frequently upon culture-oriented areas of research. In response to this urge to integrate a cultural perspective to the study of translations, researchers were prompted to pose questions to a given research material aiming to comprehend politics and economics of the translation practice, power relationships, ethical issues and the agency of translators. To add up to the more inclusive trend of research in the field was Lefevere's call for translation to be renamed as "rewriting". With a greater attention attributed to the translator as a rewriter, self-translators who write and publish in more than one language have come to the forefront.

However aptly-titled it may seem at first glance the term self-translation has proved rather complicated and even problematic in several aspects. First, the term inherently entails a presupposition of an original in reference to which a self-translator starts translating their own work. Yet, the dichotomization of original versus translation seems somehow reductionist and impractical as many writers already think of themselves to be bilinguals, whose motive for writing in one language or the other might either be a desire driven by one's identity, their personal or collective history, or the sheer ambition to access a wider audience.

Many bilingual authors use language shifts as a form of self-expression rather than merely translating from a well-known source. Their language choices are frequently influenced by intensely personal and emotional factors such as the need to communicate with audiences of diverse emotional registers, navigate previous trauma, or affirm a cultural identity. Hence, the act of translating one's own work can be considered a way of constructing the "self" through the process of translation and through the end-product of this

process, which is labelled as a “lingual migration of an author-translator” by Özdemir (Özdemir 2017, 72).¹

Because self-translation means re-expressing personal experiences across linguistic and cultural borders, emotional negotiation is fundamental. Thus, to understand the key concepts underlying the author-translators’ feeling of belonging and the construction of the “self” in relation to or in line with the historical conjuncture of the time, the socio-cultural and historical perspectives along with linguistic ones gain more importance.

Given that *House with Wisteria* and its self-translation *Mor Salkımlı Ev* are autobiographical writings with a detailed portrayal of the author’s emotions following certain events both in her personal history and the collective national history of her time, the integration of history of emotions to the already existing trends in the field of translation studies, and more specifically to self-translation, seems quite relevant.

Just as the dualism of original vs. translation simplifies the translation process by establishing an artificial hierarchy between source and target texts, so does the study of emotions with a recurring dichotomy of reason vs. emotion which has long existed in the field. This view of emotions tended to position reason on a high pedestal while persisting on the biological predetermination of emotions.

With more postmodernist approaches, however, it was soon realized that there was a need for de-categorizing these concepts and accepting their fluidity as well as their historicity. In doing so, Stearns coined the concept of "emotionology" to describe the standards and expectations around the control of emotions in societies that often have a high regard for "social etiquette," which calls for the suppression of particular emotions. This type of historicism is problematic because it gives the impression that there were no interpersonal or intrapersonal ambivalences or departures from the norms of the respective societies. It also implies that any deviation should be viewed as abnormal, ignoring the fact that people can experience a particular emotion to differing degrees.

¹ Mehtap Özdemir, essay, in *Self-Translation and Power Negotiating Identities in European Multilingual Contexts* (London: Palgrave Studies in *Translating and Interpreting*, 2017), 71-92, 72.

Later with a more inclusive view to the study of emotions, Monique Scheer asserted that "we have emotions, and we manifest emotions" and berated historians for their erroneous belief that in order to understand emotion historically, they had to disentangle it from the body. Scheer rightly chastised them for upholding the ingrained "difference between experience and expression.". She advocates a new viewpoint that allows researchers to approach performance and experience as a collective activity of our entire body, mind, and world in order to avoid this sort of mistake (Scheer 2012, 197)². Scheer makes a significant contribution by recognizing the hybridity both in terms of seeing human emotions as integrated rather than divided and in terms of body-mind-society collaboration, which adopts the phrase "mindful bodies" that "perform" emotions deliberately under specific social settings.

Another point to highlight is how important it is to recognize and accept that emotions, like social situations or discourses, may change throughout history. However, this historical change does not have to be progressive, chronological, or uniform in all areas. The implications of this statement are that periodizations assuming that all nations living in a certain time period had "emotional standards" (Stearns 1985, 813-836)³ that applied to all people living within the boundaries of the same country are likely to fail due to ingroup and outgroup differences between nations, as well as eras. One alternative may be to approach groups of individuals who share similar feelings as "emotional communities," so reducing the breadth of the examined region and the number of emotions studied at any given moment.

With this understanding, this study distinguishes itself by adopting an eclectic methodology in that it not only focuses on the intricacies of the self-translation practice but also delves deeply into the emotional and identity-related aspects of the books in both languages. Integrating the use of Corpus Collocates and Corpus Terms (two features of Voyant Tools), it is aimed that the frequency and patterns of collocations that occur in both

² Monique Scheer, "Are Emotions a Kind of Practice (and Is That What Makes Them Have a History)? A Bourdieuan Approach to Understanding Emotion," *History and Theory* 51, no. 2 (May 2012): 193–220, <https://doi.org/10.1111/j.1468-2303.2012.00621.x>, 197.

³ Peter N. Stearns and Carol Z. Stearns, "Emotionology: Clarifying the History of Emotions and Emotional Standards," *The American Historical Review* 90, no. 4 (October 1985): 813, <https://doi.org/10.2307/1858841>.

languages in relation to the emotion of ‘*muhabbet*’ will be analyzed. This analysis will shed light on the cultural motifs of emotional performance within different communities, providing a richer understanding of how emotions are expressed and perceived across linguistic boundaries, while also focusing on the interplay of identity and emotions in the process of self-translation.

As Rosenwein posits, “Emotional communities are defined by the shared norms of emotional expression and experience that bind individuals together.” (Rosenwein 2002, 825)⁴. This idea is essential in comprehending how various cultural settings influence the way emotions are expressed in self-translation. The underlying cultural motifs that shape emotional expression may be revealed by looking at the collocations found using Voyant's Corpus Collocates and Corpus Terms functions. This will help identify the particular emotional lexicons that are prevalent in Ottoman Turkish context of the time and later in the Turkish Republican context during which the self-translation took place.

By examining these collocations, more insight can be gained into the complex interplay between language, identity, and emotion in the context of self-translation. This study not only contributes to the area of translation studies, but it also broadens awareness of the emotional landscapes that create human experience, resulting in a greater respect for the importance of emotions in the process of translation.

In order to further demonstrate these ideas, the first chapter of the study will include a comprehensive biography of Halide Edib. This chapter provides a biographical summary of Halide Edib Adıvar, including her intellectual, political, and literary background. The two autobiographical works, *House with Wisteria* (2017)⁵ and *Mor Salkımlı Ev* (2014)⁶, will be introduced and compared to highlight structural and thematic differences. The goal is to provide the reader a solid comprehension of the main texts and situate them within both Turkish and English literary traditions. In the next chapters, self-translation and emotional

⁴ Barbara H. Rosenwein, “Worrying about Emotions in History,” *The American Historical Review* 107, no. 3 (June 1, 2002): 821–45, <https://doi.org/10.1086/ahr/107.3.821>, 825.

⁵ Halide Edib Adıvar, *House with Wisteria: Memoirs of Turkey Old and New* (London: Taylor and Francis, 2017).

⁶ Halide Edib Adıvar, *Mor Salkımlı Ev*, ed. Mehmet Kalpaklı and Gülbün Türkgeldi (Istanbul: Can Sanat Yayınları, 2014), e-book.

expressions with their varying descriptions will be discussed in light of the above mentioned thematic and stylistic differences.

Chapter two explores the theoretical landscape of self-translation and its ramifications for identity development. The chapter begins with a description and historical review of self-translation before delving into themes like agency, authority, and the self-translator's unique position. Drawing on the ideas of Rainier Grutman and Anthony Pym, the chapter analyzes how self-translation may serve as a medium for negotiating identity. The third sub-chapter focuses on Halide Edib's practice of self-translating her autobiographies, examining how she reconstructs her own identity across linguistic and cultural borders.

Chapter three delves into the translation of emotions, with a special emphasis on *muhabbet*, a culturally distinctive term that combines affection, compassion, and love of the nation. The chapter begins by discussing the difficulty of translating emotions, drawing on scholarship in affect theory and translation studies. It then analyzes *muhabbet* as a personal and societal emotion, focusing on its fluid and context-dependent interpretations. The chapter delves into how *Mor Salkımlı Ev* depicts and interprets *muhabbet* as a religious and national feeling. The goal is to show how emotion serves not just as a narrative device, but also as a cultural marker, and how its translation discloses ideological and emotional modifications in the self-translated text.

Finally, the concluding chapter, chapter four, summarizes the key concepts from the preceding chapters, revisiting fundamental points regarding self-translation, identity, and *muhabbet*'s emotional resonance, as well as the larger implications for autobiographical self-translation and emotional history in translation studies. The thesis seeks to add to existing discussions in both domains by providing a culturally and emotionally complex interpretation of Halide Edib's multilingual autobiographies.

1. CHAPTER I

HALİDE EDİB, HOUSE WITH WISTERIA AND MOR SALKIMLI EV

1.1 Halide Edib ADIVAR

Halide Edib Adivar (1884-1964) was a notable Turkish academician, author, patriot, translator, and feminist. She made substantial contributions to Turkish literature and actively participated in the political scene of early 20th-century Turkey. She was born in Istanbul and schooled in both Turkish and French, which affected her writing style and themes. Being the daughter of Emin Bey, one of the secretaries of Abdülhamid, Halide Edib's education was given utmost priority, and she was both homeschooled and attended the American College. Owing to the fact that she was raised in a Greek neighborhood and attended a Greek school for a short period of time early in her childhood, she already knew Greek. In addition to that, she was taught Arabic, English, and French at home. Her education in both eastern and western religion, philosophy, and sociology was provided through private tutors, as well as through the intellectual meetings that she witnessed at home even when she was a little girl (Erol 2009, viii)⁷.

Following her graduation from the American College in 1901, she got married and had two kids. Seeming very fit for the role of a typical woman of such a class, she did not still postpone such intellectual endeavors as reading and translating. In 1908, she started writing educational pieces in *Tanin*, the revolutionary paper of the time where her husband also published his writings (Erol 2009, viii). Along with the educational pieces and articles published in *Tanin*, she wrote two plays and twenty-one books as well as a number of literary and political analyses. She authored and self-translated two autobiographies, *House with Wisteria* and *The Turkish Ordeal*, and translated plays by Shakespeare and *Animal Farm* by George Orwell.

⁷ Sibel Erol, "Introduction," in *House with Wisteria: Memoirs of Turkey Old and New*, by Halide Edib (Routledge, 2017), ix–xxvii.

The very first teaching experiences of Halide Edib started when she caught the attention of the education minister and was offered the job of improving Istanbul's girls' schools. As part of this project of enhancing girls' schooling, she offered pedagogy, ethics, and history classes until she resigned because of a disagreement. Yet, she continued her struggle to contribute to the field of education in Syria and Lebanon in the following years. Upon her return to Istanbul, she began teaching western literature in Darülfünun until her involvement in the independence movement in 1919, during which she took on many roles such as public speaker, writer, journalist, soldier, translator, and nurse (Adak 2003, 511)⁸. She continued her teaching as a professor of English literature at Istanbul University from 1939, and then from 1954 till her death.

Becoming an even more active figure in public life after getting a divorce from her first husband Salih Zeki Bey, she dealt with many cultural and political issues of the time. As of 1910, she was considered "The Mother of the Turk" thanks to her positive approach to *Turanism* (Adak 2003, 510). Continuing to be highly engaged in discussions and projects at *Türk Ocağı*, she became the first official female member of the club. The issues she dealt with at the time were not confined to the political issues only, and she actively participated in the creation of early feminist discourses in Turkey with her contribution to the founding of a feminist organization called *Taali Nisvan* (Elevation of Women).

During the armistice years, she became skeptical of Western civilization's morals and hypocrisy. During the War of Independence, she was a member of a police station organization directed by Kara Vasıf Bey and Kemaleddin Sami Pasha. Her nationalist actions against the occupying troops caused the top judge, the grand Mufti, to condemn her to death. In 1919, she departed Istanbul with her second husband, Dr. Adnan Adıvar, a fellow patriot and Red Crescent leader, whom she had married in 1917. Adnan Adıvar was a key counselor to Mustafa Kemal Atatürk during the establishment of the Turkish government and National Assembly in Ankara in 1920. At the end of World War I, the Ottoman Empire was defeated

⁸ Hülya Adak, "National Myths and Self-Narrations: Mustafa Kemal's *Nutuk* and Halide Edib's *Memoirs* and the *Turkish Ordeal*," *South Atlantic Quarterly* 102, no. 2–3 (July 1, 2003): 509–27, <https://doi.org/10.1215/00382876-102-2-3-509>, 511.

and thus lost a considerable amount of its lands. Edib lists the territories that were lost in the second section of *Memoirs* (Erol 2009, x).

Following the declaration of the Turkish Republic in 1923, Halide Edib was chosen by women's organizations as a candidate to participate in the parliament as a member. However, she was not to become a member of the parliament until 1950 due to the fact that in 1925 women were still not given the right to vote (Adak 2003, 511).

In 1924, Adnan Adıvar and some other important actors of the independence movement founded an opposition party, which was later closed by the directive of the government. The leaders of the opposition party were to be on trial because of several accusations, as a result of which Halide Edib and Adnan Adıvar were compelled to go to exile before the court case opened. They resided first in England and then in France during this self-imposed exile which was also motivated by political reasons. In explaining the underlying reasons of this exile, Adak states:

Hence, Halide Edib's self-imposed exile in 1925 does not seem to be exclusively motivated by Dr. Adnan's disillusionment with Mustafa Kemal's single-party regime, the establishment of which entailed the closing down of the Progressive Republican Party. It was equally motivated by Halide Edib's disillusionment about the women's movement being silenced and the fact that emancipation seemed a distant hope (Adak 2007, 41)⁹.

During this exile before returning to Turkey after Atatürk's death, Halide Edib authored two memoirs at a farm in England, *Memoirs of Halidé Edib* (later published as *House with Wisteria*) (1926) and *The Turkish Ordeal* (1928) with an intention to create a record of what happened during the struggle of independence (Adak 2003, 512).

⁹ Hülya Adak, "Suffragettes of the Empire, Daughters of the Republic: Women Auto/Biographers Narrate National History (1918-1935)," *New Perspectives on Turkey* 36 (2007): 27–51, <https://doi.org/10.1017/s0896634600004581>, 41.

1.2 *House with Wisteria*

House with Wisteria, first written in English and published in 1926 by the Century Company of New York and London as *Memoirs of Halide Edib*, was written in reaction to her political exile after the Turkish Republic was established. Adivar and her husband, Dr. Adnan Adivar, fled Turkey in 1924 after a falling out with Mustafa Kemal Atatürk's administration, and they spent fifteen years living in England and France. She wrote a lot in English at this time to share her thoughts on Turkey's political and cultural change with Western readers, positioning herself as an insider and a mediator by telling her tale in English, influencing how others view Turkey's development by drawing on her own experiences.

Sibel Erol's 2009 introduction to *House with Wisteria* places Halide Edib Adivar's memoir in the larger framework of her writing career and the country's transformation. It emphasizes how *House with Wisteria* is more than just an autobiography, but rather a delicately crafted story that aims to explain Turkey's modernization efforts to a global audience. In Halide Edib's own words, the book was not written "as a historical record nor as a political treatise, but as a human document about men and women alive during [her] lifetime.". She writes to "reach the world" with her memoirs and thus pens them first in English. From another point of view, the book is written with an English which from time to time reads more similar to Turkish than it is to English in that Halide Edib uses direct translations of expressions commonly used in Turkish by native speakers. Thus, the use of English here has a foreignizing impact. Besides, since the story being told is of an increasing awareness towards one's personal and national identity, the language being defamiliarizing makes it something other than an "invisible medium of communication" (Erol 2009, xii).

The book opens after Halide's birth, and is divided into two, with the first part focusing on more biographical and personal narratives like her family, education, and interpersonal relations and the second focusing more on national themes even regarding crucial political improvements that had taken place long before her birth, like the Tanzimat. "Between The Old and The New Turkey" is the title of the first part, while "New Turkey In The Making" is the title of the second. Halide Edib's life and evolving consciousness are

portrayed as paralleling the creation of modern Turkey through this historical framing of the life narrative in national terms. Whereas the foci of these mentioned sections differ greatly in terms of the themes they tackle, they both provide great insights as to the life journey of a person and a nation at the same time. As a whole, the book covers a long span of time starting with early childhood years of Halide Edip and concluding with the narratives or memoirs until the year 1918. Yet, there are flashbacks to events that shed light on what was happening at the time and what the preceding causes and triggers of these events were. In addition to the switches back and forth in time, she also shifts between different pronouns in narrating different periods of her life. For certain chapters where she wrote about her first ever remembrances of the past, she uses the pronoun “she” when referring to her own personal experiences, yet for clearer memories that started to form after she gained a certain amount of consciousness about things that were going on around her, she switches to the pronoun “I”. In explaining the motives that might be underlying this strategy of writing, Erol states the following in her introduction:

She shows that the subject positions of the “she” and “I” coexist, but are not interchangeable. She is much more interested in showing the creation of a coherent subject position for herself as an individual and also particularly as a woman that allowed her to have a fulfilling life and that makes her story legible. The threats to this subject position are both social and psychological. The difficult task is to be able to negotiate a subject position that will include as much as possible of one’s desires and values in the conflict with the social, and to be able to maintain a psychic and internal continuity over time and ruptures (Erol 2009, xxv).

Likewise, Adak describes the author’s decision to change pronouns as motivated by a desire to reflect her early years as fragmented memory flashes, with an attempt to document each and every incident of the “remembering and nonremembering” selves. Changes in consciousness and comprehension between the several stages the self went through as her life fell apart are given special emphasis by the narrating self (Adak 2003, 522). And this kind of an endeavor is a narrative technique which helps portray the different roles Halide Edib assumed throughout her life, both in the personal and the public spheres of life.

On the other hand, although the book is rich with stories of childhood and narratives of national history, the adult persona of the text seems to be devoid of richness in explaining certain aspects of her self in that, as with most women autobiographies, in *House with Wisteria* as well, the “narration of decisions or courses of action in her private life are reduced to incoherent scribbles, devoid of cause-and-effect logic, consequences, and psychological depth or exploration.” (Adak 2007, 30). This, in turn, enhances the readers’ possibility of evaluating certain decisions as “ill-conceived”, especially if they are not already familiar with the biography of Halide Edib Adivar. According to Adak, this tendency to omit details about decisions made in adulthood arises because childhood is a subjectively charged period in women's autobiographies, during which the narrator examines her own psychological growth and provides details about her family life and other aspects of her own past. Childhood personality analysis often describes a static condition that enables the reader to infer what traits the mature self will have.

Another common aspect of women autobiographies of that era seems to be that even though the autobiography belongs to a female author, the narrative is gendered in such a way that the text itself looks like the biographies of the important men who made the history while women were sole witnesses. Thus, the public self is not given enough importance as agents of history (Adak 2007, 35). On a similar ground, the interpersonal relationships between other female figures or women writers are generally overlooked and not mentioned in the texts that are filled with names of important male figures. However, this does not mean that Halide Edib did not support the feminist movements of the time or that she was totally contented with what the early republic promised women. On the quite contrary, in the *Memoirs*, Halide Edib reflects on her own utopian novel *Yeni Turan*, and says that the book envisions a future Turkey in which women enjoy the right to vote and work with the intellect and compassion that define the greatest Turkish women, with a humbled and matured Union and Progress in charge (40).

With respect to how the text was received in its target culture or cultures, it was noted that depending on the sociopolitical context and the time of publication, two different places may at times have different attitudes towards the same text. The case of *House with Wisteria*

and *The Turkish Ordeal* was not different in this respect. Both autobiographies enjoyed acceptance as historical documents in the United Kingdom, while they were denied reception in Turkey. Consequently, both books were not translated into Turkish until the 1960s. In a comparison of *Nutuk* and the *Memoirs* and *The Turkish Ordeal*, Adak states that reception is not a static concept and might be subjected to change over time, for this reason a certain text should be analyzed at different times. An example of this is the case of *Nutuk*, which was directly given a high status and received by the Turkish culture as a historically important document, namely a national myth. Its status today; however, is challenged by academics. For the *Memoirs*, conversely, the case is the exact opposite in that Halide Edib was significantly criticized at the time and the book was not directly received as a historical document. Yet, after Halide Edib's position in Turkish history was revised, the book attained more credibility (Adak 2003, 514).

In summary, the elaborate autobiographical book *House with Wisteria* by Halide Edib reflects both personal memories and larger historical themes by combining personal and national history. Edib presents the book as a personal narrative of the people and events in her life rather than as a written history or political critique. The switches in the pronoun use -from "she" to "I"—indicate an intricate relationship with Halide Edib's own past and identity, with certain parts of her past being remembered more vividly, suggesting differing degrees of emotional or cognitive closeness to various events. Nevertheless, the way the book has been received in many cultures has been affected by the specific settings and eras in which it has been published and read, highlighting how flexible the term's meaning is. The importance of *House with Wisteria* as a work that goes beyond languages and cultures is shown by Erol's study, which illustrates how Adıvar reconstructed her own life and country for a variety of audiences (Erol 2009).

1.3 *Mor Salkımlı Ev*

The book *Mor Salkımlı Ev*, which mostly covers Halide Edib Adıvar's early life and the social and political context of the late Ottoman Empire, was first published in 1963 after being serialized in the *Yeni İstanbul* newspaper in 1955 (Kalpaklı, Türkgeldi 2013). A narrative

with rich personal and cultural details, *Mor Salkımlı Ev* offers a comprehensive look into her upbringing, education and evolution into a literary and political figure later in her life. It is through her narration that the readers get to the comprehend societal transformations in a historical period that changed the lives of many (Gökalp Alpaslan 2015, 115). In addition to being personal, Halide Edib's narrative serves as a reflection on the larger societal environment of her era since her experiences align with her support of women's rights and education (116).

Written first in English, the book was rewritten by Halide Edib later in Turkey to be published for the Turkish readers as well; however, as the writer herself acknowledges the book is not a mere translation since there seem to exist certain differences between the texts. Edib emphasizes that she wrote both *Mor Salkımlı Ev* and *Türk'ün Ateşle İmtihanı* in English, but neither of these are pure translations, instead with some parts being omitted or expanded, yet the gist kept intact (Kalpaklı, Türkgeldi 2013). To discuss the delayed translations of the books, Adak suggests that how a book is received in a culture plays an important role in determining its categorization, how much it is or was appreciated at a certain time, and how welcome the translation would be. Halide Edib's *Memoirs* and *The Turkish Ordeal* were not translated into Turkish until 1960s because the simple categorization of such books with a first-person narrator does not apply to the categorization of these books mainly because the time of their publication and the sociopolitical context of Turkey at the time did not allow them to be categorized as historical documents or autobiographies. To the contrary, "the Turkish translations, *Mor Salkımlı Ev* and *Türk'ün Ateşle İmtihanı*, would at best be categorized as nonfiction in the context of Turkish society." (Adak 2003, 514).

A rough structural comparison of *Memoirs of Halide Edib* (1926) and *Mor Salkımlı Ev* reveals significant stylistic and structural differences. The Turkish version, authored in the 1950s and published in 1955, is shorter (285 pages), but the English version, published in 1926, is longer (471 pages). Whereas the Turkish text lacks comparable cultural explanations, the English text regularly uses Turkish terms in their phonetic versions along with explanatory footnotes. Additionally, the Turkish edition was self-censored, leaving out several of the political criticisms seen in the English version.

Ayşe Durakbaşı highlights in her study of Halide Edib's memoirs how the Turkish translations of her writings were subjected to self-censorship, especially in avoiding political criticism. Although the English memoir uses footnotes to explain Turkish cultural characteristics, the Turkish version does not include these details, assuming that readers are already familiar with them. Furthermore, Durakbaşı states that the English books place a greater emphasis on defending local culture against Western prejudices than do the Turkish materials. Rather, the author mainly uses English to give linguistic explanations and historical background, highlighting disparities in the memoirs' approaches to cultural representation (Durakbaşı, cited in Araboğlu¹⁰ 2015, 62)¹¹.

Another distinction to which Aslı Araboğlu (61) draws attention is important, especially in how the Turkish and English texts handle personal tales. Details regarding Edib's personal life are included in English writings, although they are downplayed or only mentioned briefly in Turkish translations. There is a sense of discontinuity and the appearance of pieces that have been cut out of the historical narrative since her recollections of her children emerge as broken parts of the story chain. Notably, Dr. Adnan appears more frequently, but mainly as a supporting character in the events, whereas her first husband, Salih Zeki, is virtually nonexistent in the Turkish texts. Additionally, Ayşe Durakbaşı (61) contends that the author avoided political criticism by self-censoring her Turkish works. She also points out that English translations have footnotes that define Turkish-specific words and historical references, but Turkish texts do not provide such cultural explanations. Aside from the previously written differences, Edib's autobiography follows the Western autobiographical tradition, showing the 'self' as it develops from childhood or *naïveté* to more mature phases of selfhood. Edib's emphasis on interpersonal identity rather than just individual identity-formation is the primary difference between her life writing method and standard Western autobiography (Adak 2003, 518).

¹⁰ Aslı Araboğlu, *İki Ayrı Dilde İki Aynı/Ayrı Otobiyografik Yapıt Üzerine Etnometodoloji-Çeviribilim Odaklı Bir İnceleme: Yazar/Çevirmen Halide Edib* (PhD diss., Yıldız Teknik Üniversitesi, 2015).

¹¹ For further detail see: Ayşe Durakbaşı, *Halide Edib Türk Modernleşmesi ve Feminizm* (İstanbul: İletişim Yayınları, 2009).

Overall, *Mor Salkımlı Ev* is a noteworthy addition to contemporary Turkish literature as it gives readers insight into Halide Edib Adivar's life while also tackling the social and cultural concerns of her day. Her writing is an eloquent examination of identity, memory, and the human experience because she encourages readers to examine the connections between individual and collective history via her text and observations (Gökalp Alpaslan 2015, 128)¹². Not only does Edib's autobiography shed light on her intellectual and psychological growth, but it also offers a useful perspective on her identity as a self-translator. She moves back and forth through cultural boundaries by rewriting and reconstructing her story in English, reflecting both the Western literary tradition and the current discussions around Turkish identity and nationalism. By demonstrating how national identity was challenged and formed during that time, these works also provide insight into the political and cultural climate of late Ottoman and early Republican Turkey.

¹² Gonca Gökalp Alpaslan, “*Mor Salkımlı Ev*’de Yazarın Bilinci,” *Türkbilig* 30 (2015): 115–128, 128.

2. CHAPTER II

SELF-TRANSLATION THROUGH HISTORY AND IDENTITY INTERPLAY

2.1 Self-Translation

For much of the twentieth century, translation theory was dominated by the monolingual mindset, which has been criticized for oversimplifying the translation process by ignoring the intricate linguistic and cultural differences between languages that can impact a text's meaning. By emphasizing that linguistic borders are not always distinct and that many languages have been impacted by and borrowed from one another over time, self-translation as a manifestation of linguistic hybridity challenges the deeply rooted approach to translation (Duffy 2023, 58)¹³.

Defined crudely by Anton Popovic early in the field of translation studies, self-translation is “the translation of an original work into another language by the author himself” (Popovic 1976, 19). In essence it is the very practice of translating one’s own work in another language for various purposes. Despite its obvious name, the word “self-translation” has turned out to be fairly complex and even problematic in a number of ways. Initially, the phrase implies an original that a self-translator begins translating their own work based on (Bassnett 2013, 15)¹⁴. Secondly, it is rather difficult for scholars to distinguish the somewhat vague term from a similar concept, “rewriting”. For Lefevere, for instance, a boundary which would practically help distinguish the two is non-existent, since every translation comprises rewriting in differing degrees of overtness (Bassnett 2013, 23).

Whether the work translated is actually an original or not stands as a debate topic for many scholars like Susan Bassnett, yet the approach to self-translation where it is seen as a

¹³ Duffy, Emily. “It’s No Fault of Yours If Your Life Songs Are Bigger than a Continent: Self-Translation, Creativity, and the Specter of Self-Betrayal.” *Translation Matters* 5, no. 1 (2023): 57–69. https://doi.org/10.21747/21844585/tm5_1a3, 58.

¹⁴ Susann Bassnett, “The Self-Translator as Rewriter,” *Self-Translation : Brokering Originality in Hybrid Culture*, n.d., <https://doi.org/10.5040/9781472542038.ch-001>, 15.

tool of identity formation or one in which writers “reinvent themselves sexually or artistically” (Bolderen and Grutman 2014, 323)¹⁵ has started to gain popularity in recent years. It is believed now that the process of creating the "self" during the creation of the original text and the translation process might also be referred to by this term.

Rainier Grutman and Trish Van Bolderen, in their article titled “Self-Translation”, go on to refer to various views on self-translation and list the various causes why writers and academics of Translation Studies who possess the requisite language proficiency and bicultural background oppose self-translation. Mavis Gallant, whose first language is English and second language is French, provides their first example when stating, "It would be like writing the same thing twice to translate my own work" (quoted in Van Bolderen and Grutman, 2014, 325). Van Bolderen and Grutman conclude that translating pre-existing literature might be seen negatively as an in vain endeavor based on this remark. This endeavor in vain or the repetition of an original is, in turn, seen a waste of time by some. Another similar concern regarding the utility or necessity of self-translation arises from the idea that the practice of self-translation might be derogatory, for it may disqualify the original and render it redundant (Van Bolderen and Grutman, 2014, 325).

From another perspective, however, Van Bolderen and Grutman also make reference to scholars whose views on self-translation centralize towards more positive aspects of it, which might prove favorable both for the author-translator and for the product itself. The first positive view focuses on the belief that instead of waiting for others to do the translation, self-translators may become their own ambassadors, agents, and career-brokers (325). Furthermore, self-translation's necessity is justified because of the fact that it offers authors a wide range of choices and is occasionally used to avoid issues and negative outcomes rather than to achieve specific aims. Finally, self-translation is a way for writers to evade dissatisfaction with translations of their work made by other translators (326).

Regarding the “how” of self-translation, that is its process, it is stated that self-translation is perceived as a unique sort of language transfer since the direction of translation

¹⁵ Rainier Grutman and Trish Van Bolderen, “Self-translation,” *A Companion to Translation Studies*, January 24, 2014, 323–32, <https://doi.org/10.1002/9781118613504.ch24>, 323.

might not be the same as standard translation. What Van Bolderen and Grutman intend by this statement is that, by and large, standard translation tends to take place from a foreign language to the native language of the translator. Yet, in self-translation this direction is more likely to be reversed, and translations might be made from the native language to a foreign one. Despite this reversal of directions; however, there does not have to be a consistency in the self-translator's choice of languages to start doing their translation from. As in the case of Halide Edib Adivar and her translation of the *Memoirs*, a self-translator might choose to write the so-called "original" piece in their non-native language and translate it into their native language when the time is ripe or when the recipient culture is ready. Hence, the decisions made about the language in which a piece is to be written and from which it is to be translated is a question of time and place as well.

Another discrepancy between self-translation and standard translation is observed in terms of the time in which the translation takes or may take place. Through an example from Beckett, Van Bolderen and Grutman maintain that the gap between the two works, that is the original and the translation, may be narrowed or even abolished and the self-translation may take place simultaneously to the writing process of the original. Even though this is a seldom-practiced method of translation, it may serve to eliminate the hierarchy between the two writings (327).

With regards to the outcome of the aforementioned procedure, it is believed to be more difficult to identify the characteristics that distinguish self-translated texts from conventional translations. In spite of this, one plausible disparity might originate from the fact that in self-translated texts, there is the inevitable influence of the original writer's authority and agency. While standard translators claim, most of the time, to maintain a certain level of faithfulness to the originals, self-translators do the opposite and insist that they favor freedom over loyalty when it comes to translating their own work and overlay the translator's far more humble self with their creative and literary identities (330). This freedom is commented on by Perry and interpreted as an asset of self-translation that enables writers to make bolder shifts in the translated versions of the works. According to him, such works "should be checked to see if these shifts are really the consequence of the act of transferring

from one literature to another, or whether they are changes that occurred in the poetics of the writer himself” during the interval between both versions” (Perry 1981, 181)¹⁶.

For this very concern about the alterations made in the translations or their origins, many other underlying elements of translation such as the changes in the personal history of the writer, their approach towards their own work and their current literary styles should be examined thoroughly. The investigation should not also overlook the historical landscape surrounding the writer that might motivate them to perform a self-translation at a certain point in their lives.

In "The Historical Drives of Self-Translation: A Panoptic View," Jan Hokenson explores the nuanced historical settings and motives that have influenced self-translation practices throughout many time periods and cultural situations. According to the author, self-translation is impacted by both micro-level personal goals and macro-level societal pressures. Hokenson contends that writers have traditionally self-translated because of historical factors like immigration and exile, saying that "self-translators are certainly driven into the second language by similar (often political) circumstances." Due to political instability or relocation, many authors must navigate new language environments, which emphasizes the important role that outside influences play in the decision to self-translate (Hokenson 2001, 40).

Furthermore, Hokenson highlights the dual character of self-translators' goals. By combining elements from one literary tradition with those from the other, these authors frequently aim to write and innovate within both languages. According to her, "bilingual writers as self-translators in dual discourse can infuse one literature with new materials from the other" (Hokenson 2001, 41), implying that self-translation is a creative activity that enhances both language cultures in addition to being a means of communication. Hokenson calls this process of language interaction "mimetic bilinguality," which enables self-translators to examine and question the traditions of their own literary traditions. This approach emphasizes how self-translators use their experiences as bicultural people to produce unique works that capture the subtleties of both languages.

¹⁶Menakhem Perry, "Thematic and Structural Shifts in Autotranslations by Bilingual Hebrew Yiddish Writers: The Case of Mendele Mokher Sforim," *Poetics Today* 2, no. 4 (1981), 181.

Hokenson's conclusion is that the historical motivations for self-translation are complex and not limited to a particular cultural story. She highlights the diverse range of forces that create self-translation by claiming that "the historical drives that produce or characterize self-translation are not monocultural" (Hokenson 2001, 56)¹⁷. Hokenson offers a thorough grasp of self-translation as a noteworthy literary phenomenon that keeps changing in response to the complexity of language and identity by analyzing the interaction between historical background, individual ambition, and cultural dynamics. Consequently, looking at the development of literary traditions via historical lenses proves indispensable in discovering how self-translation promotes the blending of genres and styles, resulting in the creation of new forms that capture the dynamic interaction between languages and cultures thanks to the bicultural identity of those who self-translate. In exploring and shedding light on the blending of genres, styles, cultures and languages, self-translation is a concept that has helped widen the long-held belief of translation done from one language to another without taking into account the intricacies of culture, language, history and other disciplines that study humans and human-related themes as their subject matter. Incorporating varied analyses into self-translation studies strengthens theoretical frameworks while also promoting interdisciplinary approaches that incorporate sociological and cultural studies. This, in turn, leads to a more thorough understanding of self-translation as a multifaceted and dynamic phenomenon that captures the complexities of human experience across time and space by paying attention to individual and/ or historical motivations of self-translating.

2.2 Self-Translator's Identity, Authority, and Agency

The conceptualization of self-translation as a tool for identity construction or an "refashioning one's identity" (Van Bolderen and Grutman, 2014, 326) has brought with it some questions as to the writer-translator's persona, authority and agency. The main question

¹⁷ Jan Hokenson, "History and the Self-Translator," *Self-Translation : Brokering Originality in Hybrid Culture*, 2013, <https://doi.org/10.5040/9781472542038.ch-003>, 56.

arises from the idea that even though the one who does the translation is the same physical person as the one who wrote the work in the first place, these two, that is the self-translating persona and the author, might not be identical in that some writers who write in two or more languages prefer to “differentiate between their respective personae in each language” (324) whereas some others already consider themselves to be bilinguals, motivated to write in one language or another by factors such as identification, personal or communal history, or the aspiration to reach a broader audience (Bassnett 2013, 15).

In whichever way the self-translator is identified, there is almost no doubt that being a writer grants the self-translator some privilege into issues regarding authority and authenticity. As for the former, the question of authority, the widespread tendency seems to be to classify all works by the same person inside the “author function”, a term coined by Foucault. Hence, the self-translating author is typically permitted to fill their work with a sort of authenticity that is seldom afforded to conventional translators, which is the direct transfer of the author’s authority to the end product (Van Bolderen and Grutman, 2014, 324).

The same transfer is visible in author’s agency as well, for self-translators hold “a poetic licence to rewrite their originals” and are given much more flexibility to make translation related decisions. Nevertheless, in an article where she examines the status of self-translators in comparison with standard translators, Ehrlich states that although self-translators enjoy a dual role, that of the author and the translator at the same time, they still tend to adhere to traditional translation strategies (Ehrlich 2009, 243)¹⁸. Providing an example from Afrikaans, she observes that when translating a text from Afrikaans to English, the self-translator sticks to conventional strategies of translation such as explicitation. Ehrlich cites a particular instance with Brink's work titles. According to her, the Afrikaans title “Kennis van die aand” (meaning "Knowledge of the evening") just hints at the idea of darkness, but the English title “Looking on darkness” introduces it. “The English one is different in that it presents the idea of darkness, which is only alluded to in the Afrikaans title by the word aand (evening)” (246) This modification represents a popular translation

¹⁸ Shlomit Ehrlich, “Are Self-Translators like Other Translators?,” *Perspectives* 17, no. 4 (December 2009): 243–55, <https://doi.org/10.1080/09076760903404050>, 243.

technique called explicitation, in which the translator clarifies concepts that are implied for the target readership. Thus, the abovementioned “poetic licence” does not necessarily mean that the self-translator will make their decisions during the translation process free from the established translation norms of the day.

The article also analyses the self-translated text's narrator's credibility. Ehrlich notes that the English translation "undermines her credibility or emphasizes her fictionalizing of history" (247) which changes the reader's viewpoint by making the narrator seem less trustworthy. This change implies that self-translations might offer fresh perspectives and insights by acting as a commentary on the source material.

Ehrlich goes on to say that self-translations are "complementary texts" that offer more levels of meaning than simple copies of the source material. In contrast to the identity or status of the producer, she highlights that "the process – the fact that a text has been transferred from one language medium to another – determines the status of the product" (254).

In determining the status of self-translated products is the dual identity of the writer, which is perceived to be a gain by some scholars, while by some others it is seen a loss. In an article where she reviews Hoffman's book *Lost in Translation*, Besemeres emphasized the profound link between language and the perception of the self and stated that for Ewa Hoffman, whose native language is Polish, the “interior language” is also Polish and through it Ewa learnt to make sense of her environment (Besemeres 1998, 331)¹⁹. For this reason, she asserts that language in such cases is seen as a medium of identity, and notes "the translation has to be careful, the turns of the psyche unforced" (Besemeres 1998, 342). This implies that self-translation is a difficult process that calls the awareness of two identities.

For the bilingual writer who attempts at the arduous task of self-translation, the two languages do not always stay totally apart from one another, as, according to Brian T. Fitch, these writers live in the perpetual perception of the existence of a number of

¹⁹ Mary Besemeres, “Language and Self in Cross-Cultural Autobiography: Eva Hoffman's *Lost in Translation*,” *Canadian Slavonic Papers* 40, no. 3–4 (September 1998): 327–44, <https://doi.org/10.1080/00085006.1998.11092191>, 331.

languages existing simultaneously in their mind and helping form their individual identities (Evangelista 2013, 178).

Even though this existence of a multiplicity of languages in forming the identity of self-translators is considered to cause a devastating loss of the original self by some scholars like Besemeres and Hoffman, Theo Hermans draws attention to the association between creativity and the restriction that comes with writing in a second language: "the emphasis must be on constraints and creativity, creativity within and thanks to constraints" (Theo Hermans 2006, X)²⁰. Paradoxically, restricting limitations may provide for a sense of freedom and creativity while writing in a second language.

As Besemeres correctly observes later, multilingual authors frequently bring a refreshing feeling of newness to the language: 'A new sense of humor, particularly of sarcasm, is often noticed and also represented in the work as a gain in translation'. Besemeres acknowledges that Hoffman's writing benefits from "a certain detachment - both a playfulness and a cool speculative irony" (Evangelista 2013, 180)²¹.

Furthermore, Riemer demonstrates how bilingual authors' varied experiences of the learned language are frequently thrilling, despite his belief that a learned language never becomes "fully personal" in the same manner as one's native tongue. Self-translation can be challenging and confusing at times due to cultural variations across languages, but speaking two languages also offers the previously described twofold viewpoint (Evangelista 2013, 181).

While concerns regarding identity loss in the process of self-translation are valid, it is essential to recognize that the bilingual self serves as a significant asset in the resultant self-translated narrative. This duality enriches the autobiographical account, allowing for a more nuanced exploration of identity that reflects the complexities of navigating multiple cultural landscapes. The ability to draw from both linguistic and cultural frameworks not only enhances the depth of self-representation but also fosters a greater understanding of the

²⁰ Theo Hermans, "Foreword," in *Translation and Creativity: Perspectives on Creative Writing and Translation Studies* (London: Continuum, 2006), 1–197, x.

²¹ Elin-Maria Evangelista, "Writing in Translation: A New Self in a Second Language," *Self-Translation : Brokering Originality in Hybrid Culture*, n.d., <https://doi.org/10.5040/9781472542038.ch-011>, 180.

writer's experience. Consequently, the bilingual self should be viewed as a valuable resource that contributes positively to the self-translated product, offering insights that resonate with the multifaceted nature of identity in a cross-cultural context.

However, as will be discussed in the following chapters, this very asset might cause issues regarding the reception of a piece of work in a specific culture. External socio-political circumstances frequently influence how a self-translated book is interpreted, which can make it more difficult for it to be circulated and accepted. For example, Halide Edib's tense connection with Atatürk and the widespread perception of her as a "traitor" prevented her autobiographies from being immediately accepted in her native country and delayed its translation into Turkish. This supports the notion that "the process – the fact that a text has been transferred from one language medium to another – determines the status of the product," emphasizing how self-translation affects the text's trajectory within various historical and cultural contexts in addition to shaping the text itself.

2.3 Self-translation of Autobiographies: The Case of Halide Edib Adıvar

When studying the self-translations of Halide Edib, one can come across Halide Edib's own declarations highlighting that her works should not be considered translations, but rather rewritings for the Turkish audience. However, it is still possible to argue that after reading both versions in comparison, regardless of the discrepancies in the texts, the gist stays the same with numerous similarities and compatibilities in the Turkish and English versions. For these very reasons, there is no harm in considering her as a self-translator (Kürük Erçetin 2024, 123)²². Although many scholars agree on her role as a self-translator, there are different views on her identity as a self-translator, thus studying her personal history in connection with the historical milieu surrounding her becomes more important.

Born in 1882, Halide Edib comes from a family with strong ties to the Sultan and the court. Sultan Abdülhamid II's Chief Chamberlain was her father, Mehmed Edib Bey, thus his

²² Zeynep Nur Kürük Erçetin, Halide Edib Adıvar: The Forgotten (Self-)Translator Behind the Writer, *Nesir*, 2024, 123.

family was among the elite circles of the time. Halide was raised in a bilingual, multicultural setting, which had an impact on both her life and her works as a writer. From Halide's clothing to her schooling, Mehmed Edib Bey guided her upbringing in accordance with English traditions. She was thus brought up in a way that was considered out of the ordinary for females in Ottoman culture (Kürük Erçetin 2024, 124). Through her schooling and through the help of the intellectuals around her, even at the early stages of her life she was constantly exposed to multilingual input, especially English through her tutors, and started translating excerpts from English to Turkish when she was only a teenager (125).

Thanks to this early-gained familiarity with the language and translation, it can be observed that her identity as a self-translator also benefited from her dual cultural and linguistic awareness. Moreover, Edib's early years were influenced by the shifting social and political landscape during the final decades of the Ottoman Empire because she was born in Istanbul in 1882. Not surprisingly, the majority of her works exhibit a critical engagement with the social and cultural ramifications of these unsettled times (Özdemir 2017, 14).

As for her practices as a translator and her approach to the act of translation, her own writings and speeches help understand her position. The first source text that sheds light on her view on the translation of classics is her article titled “Klasikler ve Tercüme” where she discusses how and by whom the translation of classics should be done. Another more comprehensive source that offers access to her opinions regarding translation is her speech, “Edebiyatta Tercümenin Rolü”. In this well-known speech she asserts that there are two common methods in translation, the first of which is preservation of form, but in this case the final product may not be suitable for the sentence structure of the target language. In case of preservation of meaning, on the other hand, the translation may be a little livelier, but a work that is adapted rather than translated will emerge (Adıvar 1944, 276)²³. Thus, she arrives at the conclusion that it would be right to use both of these methods to the extent necessary, but not to be completely dependent on either one (Adıvar 1944, 277). Very much in line with this approach to translation, it is clearly observed that Edib’s self-translation of her memoir *House with Wisteria* in Turkish does not show a radical preference of one method or the

²³ Halide Edip Adıvar, *Edebiyatta Tercümenin Rolü* (İstanbul: Kenan Matbaası, 1944).

other. On the contrary, it reads more like a free rewriting where the author chose to make required alterations keeping in mind the different kinds and tendencies of her audiences.

Among many definitions of self-translation, Özdemir's definition of it as "a textual migration of thoughts and works between cultures and as a lingual migration of an author-translator" (Özdemir 2017, 72). stands out when it comes to discussing some other elements of Halide Edib's identity as a self-translator. As such a discussion brings the notions of rewriting, agency, and power into the forefront, it is a convenient area of study for the researchers in that it also draws on "the aesthetic and ideological implications of rewriting" (72). Cited by Özdemir's chapter, Tymoczko and Gentler are two important scholars who investigate the role of power in translation and they maintain that translation is a process in which the texts might be manipulated or rearranged to achieve a desired image or representation. This, in turn, can be regarded as an exercise of power. Mehtap Özdemir similarly emphasizes how self-translation may serve as both an act of testimony and a negotiation of power in her examination of Halide Edib's *The Turkish Ordeal* and its self-translation *Türk'ün Ateşle İmtihanı* (Özdemir 2017, 72).

Translators may highlight, hide, or alter content while translating for various audiences in order to meet the needs of a certain audience, which leads the researchers to believe that the meaning in a text is generally overdetermined (73). Notwithstanding, alterations made to please the receiving culture audience might raise concerns as to forms and reasons of self-censorship as well. Although the influence of both internal (informal) and external (formal) censorship on translation behavior and output may still be discussed, Tymoczko (Tymoczko 2009, 39)²⁴ correctly notes that it is challenging to distinguish between the two types of censorship when rewriting.

The degree to which an author alters their writing to meet the demands of a new audience is one of the main concerns in self-translation. Citing Tymoczko and Gentzler, Özdemir contends that "translators might emphasize, conceal, or transform elements to suit

²⁴ Maria Tymoczko, "Censorship and Self-Censorship in Translation," essay, in *Translation and Censorship: Patterns of Communication and Interference*, ed. Eiléan Ní Chuilleanáin, Cormac Ó Cuilleánáin, and David Parris (Dublin: Four Courts Press, 2009), 24–45, 39.

the demands of a particular audience" (Özdemir 2017, 73). Edib moderated her criticisms of Mustafa Kemal Atatürk in *Türk'ün Ateşle İmtihanı*, bringing the book into line with the prevailing nationalist narrative. A comparable dynamic is shown in *Mor Salkımlı Ev*, where Edib adapts his depiction of some ideas to suit various sociopolitical settings.

In *House with Wisteria*, Edib offers a thoughtful analysis of nationalism, separating its positive and negative manifestations:

I will also admit that there is a narrow, negative, and destructive nationalism in the world, which has deluded itself with the belief that a nation can only grow and thrive by exterminating and oppressing the peoples under its rule, or by conquering and suppressing the nations around it...Both are forms of wrongly understood nationalism which can be called by the names of chauvinism and imperialism (Adivar 2017, 238).

The nationalism that breeds injustice and violence is criticized in this chapter. Yet in *Mor Salkımlı Ev*, where nationalism is presented in a more uplifting manner consistent with the prevailing language of 1960s Turkey, a similar section is missing. In *House with Wisteria*, she explores how nationalism evolved into Pan-Turanism, and how political and cultural elements hampered its success.

Pan-Turanism was a larger understanding and definition of the nationalism expressed by Keuk-Alp Zia and some well-known writers from the Russian Turks, such as Ahmed Agayeff and Youssouf Akchoura Beys. At first, it was purely cultural, but it was developed into a political ideal by some leaders of the Unionist party (259).

However, *Mor Salkımlı Ev* omits this discussion, possibly because of the sensitive nature of Turkish nationalist speech at the time. Yet another omission or softening of tone occurs when the theme being tackled is related to strong emotions like passions, especially when describing women experiencing such emotions. In the Turkish text, overt descriptions of desire and passion are avoided, which is presumably in line with the cultural norms regarding emotional discourse at the time.

In *House with Wisteria*, Edib offers great insight as to her personality traits as a child and constructs an image of a passionate child. However, in the self-translated Turkish text such descriptions are not included.

It was the symbol of the force of her desires in later years, the same uncontrollable passion for things, which she rarely wanted, but which, once desired, must be obtained at all costs; the same passionate longing although no longer expressed by sobbing or howling...But sometimes a little girl and her heart's desire are stronger than the iron rules of a great despot (37).

To explain and identify the origins of similar tendencies of alterations not only in the tones in which Edib constructs her sentences but also in the way she constructs and performs her identity in Turkish and English, Durakbaşı draws on theories of identity and the self, and asserts that the underlying cause is the divergent theories of the self and their divergent reflections in Turkish and English. In the Turkish version, the self is defined as an educated social self that disciplines the self, its instincts and desires (Durakbaşı 2019, 180).

Afacan delves further into the specifics of this trend to conceal or disguise intense emotions like passions. This tendency highlights the modern dream of total rationality and its outcome, that is "the dichotomy between mechanical objectivity and self-control versus fragile feelings." This was a common way of thinking about emotions in Ottoman society as of the second Constitutional period. The article also discusses Halide Edib's *Handan* because of its unique references to "devilish and passionate" emotions that were not considered appropriate to perform or talk about at the time. In the book, while Handan is criticized because she is more open about her feelings compared to her sister Neriman, it is seen that the more docile sister's characteristics are accepted by her husband, which is a natural consequence of the commonly accepted anti-emotional discourse (Afacan 2023, 289-290)²⁵. Just as this short example from the book illustrates how gendered the emotional discourse of the time was, the omissions in the Turkish text *Mor Salkımlı Ev* sheds light on

²⁵ Şeyma Afacan, "13 Historical Aspects of Linguistic and Emotional Changes," *Handbücher Zur Sprach- Und Kommunikationswissenschaft / Handbooks of Linguistics and Communication Science [HSK]* 46/1, October 24, 2022, 281–301, <https://doi.org/10.1515/9783110347524-013>, 289-290.

the fact that the discourse maintained its impact on literary texts published tens of years later than the second Constitutional era.

In summary, just as Özdemir underlines, “Self-translation as rewriting is most influential when it is able to project the process of constructing an image of an author or of a work in a certain culture.” (Özdemir 2017, 88). and in the case of Halide Edib, it is possible to track the changes of tone, of content and of style while also witnessing political realities of the time. As with her self-translation of the *Turkish Ordeal*, in the self-translation process of *House with Wisteria*, one can say that self-translation as rewriting shows itself as an ideologically disputed area of self-alignments, whether intended or not (87).

3. CHAPTER III

TRANSLATION OF EMOTIONS: *MUHABBET*, LOVE IN ITS MANY SHADES

3.1 Defining Emotions

“Debates about certain concepts and their naming are tired and old, and there is no benefit to us in re-opening them” says Rob Boddice in the introduction to his chapter titled “Words and Concepts” in *The History of Emotions* (Boddice 2018, 50). As with every debate taking place in the field of history of emotions and translation studies, naming and categorizing concepts has long been a tiresome task. Critically examining how emotions are approached as a material of study, one can immediately come across a linear definition of emotions which tend to oversimplify the human experience and the evolution of emotional concepts throughout history. Mostly assuming universal trends, theoreticians like Peter Stearns and Norbert Elias have come up with conceptualizations to better define and understand what emotional experiences looked like or meant. However, falling into the trap of oversimplification, their works have also been considered insufficient. (Rosenwein 2002, 823-825).

Following the Enlightenment, the concept of reason was given a specific position and role that favors some actions while demeaning and rejecting others. Dichotomies like "reason & emotion," "modern & pre-modern," and "rational man & emotional woman" have emerged as the results of the belief in civilization and enlightenment, which both incorrectly place men and their capacity for reason at the center of everything and are associated with modernization in such a setting of categorization and marginalization (Plamper 2015, 24).²⁶ These contradictions implied that emotions are animal-like and physiologically programmed, and that some civilizations were generally noticeably more emotional.²⁷

²⁶ Jan Plamper. *The History of Emotions: An Introduction*. Oxford (2015): 24.

²⁷ Cited by Jan Plamper in *The History of Emotions: An Introduction*. Oxford (2015). “According to Owen Lynch ‘the Western hierarchical distinction of reason over emotion implies the further hierarchical distinctions of human over animal and culture over nature’”

As can be seen from the preceding dichotomizing tendencies, the definition of emotion was also vulnerable to this method of describing something by defining what it is not, i.e. by defining its inverse. Though it has varied and still-evolving definitions in today's language, emotion was historically described as the polar opposite of reason, having nothing to do with mental activity.

Using these dichotomies, intellectuals from a wide range of disciplines attempted to use reason and science to explain everything objectively. They proposed that as technology and rational sciences advanced, the world got less animal-like, making it wiser and less motivated by desire. Although other individuals have given this approach different names or examples, Weber refers to it as "disenchantment" or "de-magic-ation." (Jenkins 2000, 11)²⁸. These aforementioned categories paved the way for the initial attempts to historicize emotions in the subject of emotional history.

According to Rosenwein's article, Febvre, a member of the Annales School, who was interested in the history of lay people's lives and is regarded as one of the pioneers in the historical study of emotions, did not object to a periodization because he believed that the middle ages were more childlike and that "some eras could keep their passions tamped down better than the others." Quite the opposite, he believed that emotions were primitive and "not part of the civilized life," which further draws a line between contemporary and pre-modern, and emotion and reason (Rosenwein 2002, 823).

In presenting this broad picture, Febvre did not offer a solid definition of emotions; rather, he viewed them as being comparable to institutions, concrete and visible behaviors such as rituals that produce a set of feelings that are shared by all, the study of which requires an interdisciplinary approach and must involve psychology.

Stearnses used the word "emotionology" for the same reason, defining the expectations and conventions around the control of emotions in societies that often have a high regard for "social etiquette," which calls for the suppression of particular feelings. In the process, they paid more attention to common people than to the elite. The issue with their

²⁸ Richard Jenkins. "Disenchantment, Enchantment and Re-Enchantment: Max Weber at the Millennium." *Max Weber Studies* 1, no. 1 (2000): 11–32. <http://www.jstor.org/stable/24579711>, 11.

methodology, however, was that emotionology by definition disregarded or precluded the study of emotions in premodern periods because controlling emotions for the benefit of "social etiquette" was not a prevalent practice among premodern common people.²⁹

Furthermore, it's possible that their concepts of "emotionology" and "emotional standards" did not accurately reflect people's actual feelings; rather, they provided a prescription for how they ought to or ought to have felt. This type of historicism is problematic because it gives the impression that there were no interpersonal or intrapersonal ambivalences or departures from the norms of the respective societies. It also implies that any deviation should be viewed as abnormal, ignoring the fact that people can experience a particular emotion to differing degrees.

Obviously, many disciplines developed their own definitions of emotions in such a disorganized field of study. They are primarily brought on by shifting degrees of physical arousal, according to certain psychologists like William James, who classified them as physiological responses to outside stimuli.³⁰

Adhering to Cartesian dualism, neuroscientists in particular accorded biology a dominant position. Conversely, cognitivists emphasized that they are not only biological or physical reactions but rather are a component of human perception. Another group of emotion researchers, known as social constructivists, did not place much emphasis on "the internal mechanisms of emotions," instead arguing that these responses are shaped by cultural efforts and constraints (Rosenwein 2002, 836).

In order to tackle such shortcomings, Rosenwein coined the term "emotional communities", which she defined as groups of people sharing norms about emotional expression and evaluation. She emphasized in her definition that these communities can evolve by time, place, and context, allowing for the coexistence of different emotional norms

²⁹ Barbara H. Rosenwein, "Worrying about Emotions". *American Historical Review*. (June 2002): 825. "The Stearnses explicitly rule out courtly love literature as an emotionology, for example, because it 'simply did not penetrate far enough into popular culture...'"

³⁰ Peter J. Lang. "The Varieties of Emotional Experience: A Meditation on James-Lange Theory". *Psychological Review*. (1994): 211. "He proposed, however, that emotional feelings were not truly givens. They were actually secondary phenomena, prompted by the perception of somatic and visceral changes that had been elicited more or less directly by external stimulation."

within a single society. While attempting to historicize emotions, she did not approach the emotional communities with a preconceived notion of narrow norms and did not ignore the particular circumstances of these communities, which was revolutionary in her approach and helped to make her viewpoint more credible (Rosenwein 2002). Families, religious communities, and political movements are examples of emotional communities. They influence how feelings are valued, repressed, or expressed (Rosenwein 2002, 834). What is further emphasized by this understanding is that emotions are not only felt but also performed in accordance with the commonly held beliefs on their acceptability in an emotional community. This performative aspect attributed to emotions helps eliminate the previous ideas that emotions are merely internal or universal (827-829).

Finally, in great congruence with this understanding, Rosenwein favors nuanced analyses that recognize the diversity and complexity of emotional expression when it comes to translating them cross-linguistically. Emotions should be understood within the context of specific communities, resisting oversimplified universal models (843-845). The implication of this regarding Halide Edib's self-translation is that, first, the omissions related to emotional states as in the omission of strong beliefs or desires to comply the expectations of the target culture, shows the urge to remain a part of her emotional community in that the Turkish version can reflect different emotional norms between Turkish and English-speaking audiences. Moreover, as will be discussed in the upcoming chapters, the tendency to accommodate a culture specific and multilayered emotion word *muhabbet* with different and more context-bound words in English shows the need for reinterpreting emotions and concepts for different audiences by staying loyal to the necessities and values imposed by the respective emotional community.

3.2 Translatability of Emotions

Delving further into the question of translatability of emotions is Anna Ogarkova, who admits in her research that many languages have terms for basic emotions like anger, fear, and happiness, yet when one attempts to translate these emotions cross-linguistically, the

endeavor does not necessarily promise a perfect equivalence. Considering the fact that emotional concepts come with different cultural connotations and values, she arrives at the conclusion that semantic equivalence in the translation of emotions is always a matter of degree rather than a matter of direct matches across languages (Ogarkova 2016, 576)³¹. Thus, translating emotions effectively requires meticulous work with sensitivity to context, cultural norms, and the nuanced meanings embedded in language (Ogarkova 2016, 592).

On a similar ground, Wierzbicka asserts that "Human beings are 'classifying animals': they categorize both the 'contents of the world' and events into categories and put labels on them. Among other things, they categorize feelings, including 'thought-related' ones (which I will call, for convenience, 'emotions'), and they do so differently in different speech communities." (Wierzbicka 1999, 24)³² and that "The existence of language-specific names for special kinds of 'things' (visible and tangible, such as food) is something that even ordinary, monolingual people are usually aware of." (Wierzbicka 1997, 2). Since many emotional concepts do not have exact matches in other languages, as in the example of the English word *anger* and the Polish words *złość* and *gniew*, which have different connotations (Wierzbicka 1999, 32), a translator must either approximate the meaning or provide explanatory context when translating emotional concepts. On the other hand, because cultures have different norms for expressing emotions, which possibly affect the translation process, a direct translation might sound unnatural in some cases like instances where the English generally emphasizes individual emotional expression, while some languages frame emotions in relation to external situations (34).

However, what is aptly criticized by Rob Boddice about Wierzbicka's understanding of certain concepts and emotions is that she argues some basic ideas or emotions like good and bad, know and feel to be universal. According to this presumption, all human languages contain words with meanings that correspond to the abovementioned seemingly fundamental English concepts (Boddice 2018, 59). All cultures may have had some notions of good and

³¹ Anna Ogarkova, "Translatability of Emotions," *Emotion Measurement*, 2016, 575–99, <https://doi.org/10.1016/b978-0-08-100508-8.00023-0>, 576.

³² Anna Wierzbicka, *Emotions across Languages and Cultures*, November 18, 1999, 24–34, <https://doi.org/10.1017/cbo9780511521256>, 24.

bad, want and know, and feel too, but they cannot be reduced to a universally applicable conceptual rule. Because such ideas can only exist in the context in which they are developed and used. As he further exemplifies, at one time, trying to be virtuous may have meant purchasing slaves at fair prices. The acquisition of slaves at any cost might be reformulated as bad in the same location a few years later. Following this example, Boddice arrives at the conclusion that these seemingly fundamental ideas are intertwined with the cosmological worlds of their users. As a result, they are just as rich, complicated, and unique as more overtly culturally specific descriptors like *Angst*, rather than being fundamental at all (Boddice 2018, 60).

He further continues to argue that there is just a weak connection between these ideas and emotional expression and experience. While Wierzbicka makes the astounding interpretation that the statement "I feel (something) good now" may "therefore be plausibly proposed as the meaning of a smile" (Wierzbicka 1999, 38), after arguing that it is universally conceivable across all languages (and likely throughout time), Boddice is convinced that the physical expression of an emotion may not necessarily be a proof of the actual feeling.

Having underlined the difficulty, even the impossibility, of categorizing certain emotions and assuming them to be universal, with generic manifestations; the ambition of studying individual emotion words proves even more challenging (Boddice 2018, 62). Taking "love" as an example, Boddice later suggests that it can be examined thoroughly with a focus on how it is structured, not as a nonconcrete idea but in terms of the social and political dynamics it contains, and its manifestation as well as the sincere attempts made by lovers to conform to the norms and standards of the time (62). Hence, it becomes obvious that even though the area of emotions and the study of single emotion words seem slippery, it is possible to question what an emotion looked like in a certain place at a certain time. Furthermore, such a study is not solely a "semantic or etymological" antiquarianism. It is the pursuit of networks and webs of relations between the studied words and the experienced emotions, between bodies and minds (66).

In the context of autobiographical bilingual writing, the translation and performance of emotions hold a significant place, for such bilingual writing about one's life provides great

insights into the connection between language and emotion, while also providing a closer look at the sociopolitical conditions of the time. Examining bilingual works of authors like Eva Hoffman, Tim Parks, Lilian Ng, Nino Ricci, Stanisław Barańczak, and Zhengdao Ye; Mary Besemeres looks closely at how their works depict their emotions in different languages. According to the article, people's perceptions and expressions of emotions are influenced by language because of expressive forms (like interjections and diminutives) and diverse emotion concepts (like the Polish *szczęśliwy* versus the English "happy") (141-144). She emphasizes how cultural narratives, colloquial language, and nonverbal communication all influence emotional patterns. For instance, the English phrase "to make a fuss" does not fully communicate the warmth and emotional show that the Italian phrase "fare festa a qualcuno" (to celebrate someone) does (145).

In an attempt to define a good translator, Kyria Giorgi comes up with the following description and states that "A good translator, it is often said, should be bicultural as well as bilingual. He or she should have a high degree of cultural and linguistic knowledge in each language that enables them to recognise, interpret and convey nuance and allusion. Where literary translation is concerned, then, they will be expected to convey not only the meaning of the text, but the sense of it also." In line with the previous discussion of emotions being culture and context-specific, she draws on three hard-to-translate emotion words in three different languages and asserts that both explicit and implicit arguments of untranslatability regarding *saudade*, *litosť*, and *hüzün* all refer to a privileged and complicated experience of emotion and history where a really meaningful understanding of the term would not be possible even if its meaning could be fully carried over (Giorgi 2014, 8)³³.

According to her, such words can acquire any new or adorned meanings the author desires as they are no longer bound by their native context. When a word is taken out of its "lexical flock", it becomes "untranslatable," or at the very least, more challenging to translate. Since untranslatable means both praising cultural distinctiveness and some sort of exclusion, there are undoubtedly societal ramifications to this. The same is true of linguistic knowledge

³³ Kyria Giorgi. *Emotions, Languages, and Identity: On the Margins of Europe*. Basingstoke: Palgrave Macmillan, 2014, 1-227, 8.

and recognition, as Hegel noted that each participant mediates their own identity by the degree to which they recognize the other. We cannot truly engage in a culture if we are unable to read it, understand its sociolinguistic foundations, or participate in it fluently. Therefore, participation in a society and the sense of belonging that comes with it depend heavily on sociolinguistic literacy.

Focusing more on the identity-related part of the translatability issue, Giorgi puts forward that “True bilingualism ... might not always be desirable, for it can be perceived as a lack of patriotism or outright disloyalty, and the belief that ‘those who do not speak like us do not think like us’ then provides an excuse for the dominant monoculture to indulge in persecution and discrimination. Those who speak another language have a whole world to themselves to which they can escape and operate freely. The mystery of what they do in that world, and what they ‘carry over’ to the other, has been the source of countless anxieties and injustices.” (10).

On the other hand, translating or not translating an emotion is also a decision made by the translator or the self-translator in accordance with the aims of translation and the effect intended to be created if it is decided not to be translated and left as it is in the target language. Following Kyria Giorgi’s chapter on Orhan Pamuk and the representation of *hüzün* for the non-Turkish audience, it is understood that the decision-making process for the translation starts with the acceptance that the original text intended for a local consumption is at first a sort of cultural commodity, and, thus is translated for its consumption in the foreign markets as well. In this regard, the concept of *hüzün* is similarly subject to globalizing impulses and has therefore become an idea that has been 'sold' to an eager non-Turkish audience (136).

Consequently, in the English translation of the book, the word's typical variety in the Turkish language is largely limited to its symbolic and philosophical importance. In *İstanbul: Hatıralar ve Şehir*, the phrase '*hüzün*' refers to unpleasant feelings experienced by the young Pamuk, including grief, disillusionment, and boredom. In the original, it isn't until chapter 9 that the author presents *hüzün*'s own unique essence and introduces the melancholy concept under inquiry. Original variations on the term *hüzün* in the English version have been rendered as 'sadness', 'distress', 'upset', 'worried', and so on. Thus, the English-language

reader's first encounter with *hüzün* is through its historical-melancholy conceptualization, with no understanding of its more common usage (136).

Pamuk never explicitly states that *hüzün* is untranslatable, and he doesn't need to. Leaving the term untranslated and describing it as intrinsic to the İstanbullu experience might establish its cultural and psychological boundaries (136). Just like Halide Edib's *muhabbet*, Pamuk's *hüzün* is also a complex and hybrid, relating not only to a personal emotion but also a collective experience of it. What is more, just as "*hüzün* reflects multiple markers of Turkish culture and identity" (173), *muhabbet* constitutes a symbol of the Turkish identity and Turkishness in Halide Edib's works, owing to its personal and collective representations. However, what was somehow implied to be untranslatable by Pamuk with an assertion of Turkish identity also upon the non-Turkish audience, was an element of identity that had different manifestations in two different linguistic and cultural worlds for Halide Edib in that she self-translates various love-related emotions from English to Turkish under the roof of *muhabbet*, reclaiming Turkishness and reinterpreting previously written emotions through a Turkish lens and deciding to stick to the use of *muhabbet* in such a way that it would carry the nuanced meanings it has in Turkish, ranging from friendship and more familial sorts of love to more collectivistic feelings like love of one's nation.

This self-translation choice appears as a reflection of Halide Edib's personal views on translation in recommending using both methods of translation, namely sticking to the original form and trying to preserve it in translation or keeping loyal to the author's message and preserving the meaning, as needed, but not relying only on one. In keeping with this approach to translation, Edib's self-translation of her book *House with Wisteria* in Turkish demonstrates no fundamental preference for one method over another. On the contrary, it reads more like a free rewrite in which the author opted to make necessary changes while keeping in mind the various expectations and inclinations of her audiences (Adivar 1944, 277).

To sum up, emotions are very culturally distinctive, influenced by the customs and histories of emotional communities. Regardless of their size, these communities live together in common areas and have their own emotional norms and customs. Culture, location, time,

and identity all have an impact on emotions, which are dynamic rather than static. Since people navigate complicated social and cultural environments by mediating their identities via the identification of others, translating emotions necessitates paying close attention to these elements. This cultural embeddedness thus makes it especially difficult to communicate emotions across languages and cultures in the context of translation. The translator must take into account the larger sociohistorical and ideological contexts that influence emotional expression in addition to language equivalency.

3.3 *Muhabbet*

The concepts of affection, love and *muhabbet*, although they seem interconnected and similar to bilingual readers, differ substantially across cultures and pose certain challenges regarding their translation from one language to another. Originating from the Arabic word *maḥabbet*, *muhabbet* is defined as love and friendly chat in the up-to-date Turkish dictionary³⁴. In TDV islamic encyclopedia (Türkiye Diyanet Vakfı 2005, 385-386), on the other hand, the term *muhabbet* is defined as a strong feeling of genuine affection, love, and attachment. Linguistically, it comes from the Arabic root *ḥbb*, which has connotations of devotion, affection, and inclination. From a philosophical and religious standpoint, *muhabbet* is a crucial idea in Islamic thought, especially in Sufism, where it represents the desire of the believer for God and divine love. Sufi scholars emphasize that *muhabbet* is a transformational power that guides the seeker toward spiritual enlightenment and a closer relationship with the divine, going beyond simple emotional connection.

In *Mor Salkımlı Ev*, *muhabbet* appears many times throughout the chapters and assumes different meanings depending on the changing foci of the book. The emotion term was employed by the author/translator Halide Edib to account for a large scope of English emotion terms, from sympathy to dependence, used in *House with Wisteria*. When analyzed in detail, the term is observed to be mostly used in reference to more personal feelings such as a child's love for their father in the first part of the self-translation, while it is employed

³⁴ Türk Dil Kurumu, *Güncel Türkçe Sözlük*, accessed May 2, 2025, <https://sozluk.gov.tr/>.

to describe more collective feelings like the love for one's nation in the second part of the book. Before analyzing the collocational data, the nuanced and various meanings of *muhabbet* during the Ottoman Empire and its citizens and artists will be discussed in the following sections.

3.3.1 *Muhabbet* as a Personal and Religious Emotion

Muhabbet has historically been significant in Turkish literature and social life as well, signifying interpersonal ties as well as the custom of having private, important discussions in public places. In this way, it encapsulates warmth, honesty, and mutual understanding, reflecting an ethical and aesthetic aspect of the emotion (Türkiye Diyanet Vakfı 2005, 385-386).

Through an analysis of early modern Ottoman writings, Tekgöl (2019)³⁵ demonstrates how *muhabbet* served as a societal and political ideal that went beyond individual feeling. *Muhabbet* was frequently cited in Ottoman moral treatises as being necessary to maintain harmony within hierarchical institutions. Unlike the Western emphasis on romantic love, *muhabbet* included spiritual ties, social harmony, and intimate discussion (*sohbet*). Tekgöl's interpretation of Kınalızade Ali Çelebi's *Ahlak-i Ala'i* demonstrates how, in the Ottoman setting, love extended to moral leadership, with rulers obliged to promote *muhabbet* among subjects in order to preserve social cohesiveness.

In addition to its connotations and manifestations in the Ottoman setting, it is obvious from Halide Edib's use of it even in the not so early years of the Turkish Republic that *muhabbet* was a term which was still in colloquial and literary use at the time. In *Mor Salkımlı Ey*, *muhabbet* does not only refer to a feeling of familial affection, but it also connotes a love of one's nation. Because the new state in the early years of the republic did not favor heterogeneity to ensure the unity of the nation, it is not surprising that the term *muhabbet* went through a sort of semantic expansion to refer to the collective feeling of nationalism.

³⁵ Nil Tekgöl, "Early Modern Ottoman Politics of Emotion: What Has Love Got to Do with It?," *Turkish Historical Review* 10, no. 02–03 (March 16, 2019): 132–54, <https://doi.org/10.1163/18775462-01002006>.

This political meaning of the word, however, is not a newly acquired one, instead it has its roots from the Ottoman Empire and is also a term with religious connotations, thus used in the early muslim communities as well. Attempting to translate the term roughly to English, “mutual love” might be considered a close match (Tekgöl 2019, 133), however the term being very multifaceted and filled with Islamic connotations makes it difficult to encapsulate all the nuances in one single translation. Moreover, Tekgöl cites Kınalızade Ali Çelebi’s claims on *muhabbet* as a social and political emotion and concludes that this sort of an association of an emotion with politics and social order might seem strange to anyone who is accustomed to think about emotions as being outside of the political sphere of daily life. The commonly held assumption that emotions are inborn and unreasonable results in the illusion that emotions belong to a more personal part of one’s life and, therefore politics, which is something closely associated with reason and critical thinking, should be free from emotions.

Until recently, historians adhered to this duality between reason and emotion, as well as the assumption that emotions are universal and do not vary across time or location. Thus, in their quest to understand human behavior, historians have overlooked emotions, despite the abundance of words, concepts, analogies, and tales concerning them in various sources. But during the last forty years, historians, anthropologists, and sociologists have questioned the universality of emotions and the distinction between emotion and reason (133-134).

In complete parallel with this view bringing together various disciplines, Nil Tekgöl explores the function and importance of different categories of *muhabbet* (love) and *merhamet* (compassion) in Ottoman political history, specifically in terms of shaping the relationship between the rulers and their subjects (137). Highlighting the normative and prescriptive nature of *muhabbet*, she states that the emotion was understood in such a way as to mimic the love of God in subjects’ submission to their rulers. Apart from a submission to an authority, the word in itself obviously contains reference to other sorts of love in different contexts of relations, including natural love (e.g., a mother's love for her child) and voluntary love (e.g., a disciple's love for their teacher). The ultimate type of love was that which was

driven by pure good (*hayr*) and aimed towards God, one's ruler, or one's parents. Yet, love was defined in a reciprocal connection between the superior and the submissive in order to mirror the relationship between God and a believer, and in turn become crucial in sustaining the political harmony in a society (142).

One of the main conclusions that can be drawn from such an understanding and practice of love in a way that would act like a political tool that prescribed and codified what kind of emotions were favored and accepted in a certain community at a certain time is that the Ottoman political language had emotion norms showing how and when emotions such as *muhabbet* and *merhamet* should be conveyed and that certain rules formed part of a larger symbolic system that tied the ruler's authority to his capacity to embody and express certain emotions.

3.3.2 *Muhabbet* as a Collective Emotion

Before delving into the details of how *muhabbet* appears as a collective emotion in describing one's love for their nation, it is essential to address the definition of what is meant by collective emotions and love of the nation. Despite lacking a clear definition, collective emotions can be defined as "emotions that are shared by large numbers of individuals in a certain society." (Bar-Tal et al. 2007, 442)³⁶. However, a society does not have to be the limit of collective sentiments. A society's members may have different opinions about particular problems and situations. Similar to this, group-based emotions are described as feelings that arise from belonging to a group or a civilization. The group dynamics and orientations determine how intense this particular emotional experience is. A community's emotional climate and dominant social norms at a particular moment should be studied alongside political context in order to explain and historicize intergroup and intragroup connections in terms of emotion and political supremacy. Together, ideas and emotions can create "the

³⁶ Daniel Bar-Tal, Eran Halperin, and Joseph De Rivera, "Collective Emotions in Conflict Situations: Societal Implications," *Journal of Social Issues* 63, no. 2 (June 2007): 441–60, <https://doi.org/10.1111/j.1540-4560.2007.00518.x>, 442.

collective orchestration of public feelings." The medium of political discourse and other media tools, which bring politics into the homes of lay people and make politics and politicians more approachable and a part of their everyday lives, may purposefully design this orchestration of collective sentiments as well.

Love for one's country, while not having a clear-cut and plain description, can be defined as a blend of emotions that include affection, pride, and religious or ethnic impulses. It can incorporate aspects of both nationalism and patriotism, but it shouldn't be confused with either. Affective nationalism, a crucial field of research examining the emotional underpinnings of nationalism, uses the terminology of Lacanian psychoanalysts to go further into the story's emotive aspects. As much as they ignore the social construction processes of national love, one thing worth noting is the concept that "ritual organization of fetish objects" (McClintock 1993, 71)³⁷ might operate as emblems of national sentiments in order to heighten some emotional experiences and "feelings of national belonging". Even via "banal performances" (Militz 2017, 76)³⁸ in everyday life, a sense of national love may be expressed in a way that has the potential to generate sub-divisions in a nation and result in the marginalization of some groups as represented in these banal performances.

Following the foundation of the Turkish Republic, the criteria for who was accepted as a member of the Turkish nation and referred to as a legal citizen changed dramatically. There was a mismatch between theory and practice, which practically separated "legal Turkishness" and "real Turkishness" so much so that they did not imply each other in most of the situations. Although being Muslim was still essential in the idea of nationalism, the emphasis on ethnicity was still a distinguishing feature of it. Despite this ambivalence, the prevailing discourse increasingly focused on ethnic Turkishness, and "Turks-by-law" (Çağaptay 2006, 15)³⁹ were distinguished from "Turks-by-nation," with the latter having a

³⁷ Anne McClintock. "Family Feuds: Gender, Nationalism and the Family." *Feminist Review*, no. 44 (1993): 61–80, 71.

³⁸ Elisabeth Militz and Martin Müller, "Affective Nationalism: Bodies, Materials and Encounters with the Nation in Azerbaijan," *Affective Nationalism: Bodies, Materials and Encounters with the Nation in Azerbaijan* (dissertation, 2017), 76.

³⁹ Soner Cagaptay, *Islam, Secularism, and Nationalism in Modern Turkey: Who Is a Turk? (Routledge Studies in Middle Eastern History)* (Routledge, 2006), 15.

more favored position. This advantage granted upon ethnic Turkism was further accentuated by a series of secular and national reforms.

The premises of the debate within the context of constitutional citizenship impart criticism toward the legacy of the construction of citizenship in early modern Turkey. As elaborated in some detail above, in the early period of the Turkish Republic the core argument was to create a new nation, and consequently a new form of membership to this nation, which was meant to be modern, civilized, non-religious and egalitarian with regard to the hitherto hierarchical social structure that were divided across lines of religious, ethnic and national memberships (İçduygu et al. 2000, 201) .

In reality, the engineering of an awareness of citizenship had started earlier during and following the reforms made in 1908 as part of II. Meşrutiyet (the Second Constitutional Era). As Füsün Üstel acknowledges, “when the textbooks of the Second Constitutional Era are examined, it is striking that messages were conveyed to develop citizen identity and virtues, especially through the reading passages in the books, in courses that were not directly aimed at citizen education, such as history, geography and civil knowledge, in the construction of a common Ottoman identity.” With the same purpose, the reading texts selected to teach foreign languages mostly consisted of texts about nationalism (Üstel 2008, 36)⁴⁰.

One of the fundamental conditions for raising a good citizen, as underlined by the primary education regulation (*Tedrisat-ı İptidaiye-i Umumiye Talimatnamesi*) along with the law that ensures the schooling of children between the ages of 7-16, was to raise enlightened and patriotic generations. Some of the important reasons for the preparation of the said directive were the defeat in the Balkan Wars in 1912 (Üstel 2008, 37). With the compulsory introduction of primary education, a citizenship course called *Malumat-ı Medeniye* was included among the courses offered. As reported in Füsün Üstel’s book, the director of the Üsküp Darülmualimin-i Rüşdiye at the time, Sabri Cemil, argued that this course included information that could be derived from fields such as history and geography, but that it would

⁴⁰ Füsün Üstel, *Makbul Vatandaşın Peşinde: II. Meşrutiyet’ten Bugüne Vatandaşlık Eğitimi* (İstanbul: İletişim, 2009), 36.

be more useful to teach it as a separate course. He said that this course should provide information to all citizens on subjects such as the constitution (Kanun-ı Esasi) and citizenship rights, otherwise people would not understand their responsibilities and rights. He emphasizes that while the word “*vatan*” (nation) could not even be uttered during the period of *istibdat* (oppression), *muhabbet-i vataniye* (love of the nation) was attempted to be taught with the Constitutional Monarchy (41-43). Moreover, as Selçuk Akşin Somel emphasizes, “*hubb-ı vatan ve millet*” (love of the homeland and nation) is an expression that is also encountered in official correspondence. As also discussed in the earlier chapters defining *muhabbet*, it is possible to identify that *muhabbet* and *hubb* share the same Arabic root *ḥbb*. Thus, love of the nation can be considered to be prevalently referred to as “*muhabbet-i vataniye*” or “*hubb-ı vatan ve millet*” (Somel 2009, 96)⁴¹.

It is known that in the textbooks of the period, another focus on the feeling of *muhabbet*, besides love for the nation, was the unit “*evlat muhabbeti*” (love for one’s children) in *Malumat-ı Ahlakiye ve Medeniye Dersleri* (Üstel 2008, 54). In the Ottoman pedagogical ideology of the period, the inculcation of patriotism was encouraged, and the need to mobilize the feeling of *muhabbet* for the homeland was also emphasized. Therefore, the inculcation of *muhabbet* for the country was also targeted in the curriculum of Ottoman history books (104).

As Füsün Üstel emphasizes in the conclusion of her book, “it is hoped that “co-religion” will be beneficial in strengthening the *muhabbet* and tolerance (*hoşgörü*) of the community and the sense of unity. “Race”, which is among the “elements of the nation” in the books, constitutes an important part of the “healthy society” (or homogeneous) discourse.”⁴² (328).

Although teaching such values were given much importance, history was not one of the subjects taught in primary schools until the Education Act dated 1869, until which the only public primary schools were Quranic schools that used traditional texts to educate

⁴¹ Selçuk Akşin Somel, “Osmanlı Reform Çağında Osmanlılık Düşüncesi.” In *Cumhuriyet’e Devreden Düşünce Mirası: Tanzimat ve Meşrutiyet’in Birikimi*, edited by Mehmet Ö. Alkan, 268–80. Vol. 2 of *Modern Türkiye’de Siyasi Düşünce*. İstanbul: İletişim Yayınları, 2001, 96.

⁴² All translations from the original Turkish are mine unless otherwise noted.

children. As of 1870, standardization in textbooks and textbook translations. These translations and publications had a political agenda of increasing loyalty of the empire's citizens by inspiring feelings of patriotism. The standardization and the regulations controlling the publication and translation of the new textbooks were stated by the Publication and Translation Regulation (*Te'lif ve Tercüme Nizamnamesi*) and were cited by Ömür Şans-Yıldırım in her article titled "Locating the History Textbooks of the Late Ottoman Empire".

The Ottoman history book will include an introduction explaining the circumstances of the emergence of the Ottoman Empire and the conditions of the contemporary countries of the period; all important events occurring from the emergence of the Ottoman Empire up to this time; a table presenting the dates of birth, reign and death of all Ottoman sultans; a chronological table showing the significant events explained in this book and a map displaying the lands of the Ottoman Empire in the continents of Europe, Asia and Africa. [In addition,] the reign of each Ottoman sultan to grace the throne up to now will be narrated in a chapter; events will be narrated impartially, but the issues associated with affection for the homeland (*muhabbet-i vataniye*) will be praised and eulogized (Şans-Yıldırım 2022, 207-208).

In summary, *muhabbet* as a collective feeling that referred to one's love of their nation was an important feeling that was tried to be promoted both by political authorities and the ones who were responsible for ameliorating the education system. To orchestrate this feeling, the school curriculum and the textbooks were standardized. Continuing this legacy in some way or the other is also the newly founded Turkish republic with certain changes in the implementation of the agenda in promoting such feelings and some changes in the conceptualization of the term. As can be understood from the alterations made in the school curricula were planned to pave the way for the creation of new generations that the authorities hoped would be the ideal (*makbul*) citizens. The aforementioned regulations; therefore, were designed in an attempt to enable a process of engineering the society in a way that the ideal citizens would become educated, cultured, and informed about their nation (Üstel 2008, 37). As a consequence of these initiatives and regulations, *muhabbet-i vataniye* constitutes an

important part of the collective identity of the Ottoman citizens and the curricula that would shape many generations.

3.4 *Muhabbet* as a Religious and Personal Emotion in *Mor Salkımlı Ev*

In the first parts of both *House with Wisteria* and *Mor Salkımlı Ev*, which are respectively titled “I Between Old and New Turkey” and “Birinci Bölüm”, Halide Edib offers her readers a descriptive and rich narration of what her life was like in a period regarded to be a threshold or a turning point by many. Because of the nature of the narration in this part, the focus is more on personal experiences and anecdotes as to what child and later teenager Halide went through, with retrospective reference to the feelings she had going through these emotions. Revisiting her past and interpreting it in light of her Turkish identity, Halide Edib reconstructs her personal memories through a Turkish lens in the first part of her self-translated autobiographical book. As also understood from the way she approaches these memories, the first part, especially the chapters that deal with her early childhood memories tend to be written with the third person singular pronoun “she” as if to suggest that they belong to someone else, or the memories are not so vivid as to be written about by using the first-person singular pronoun “I”. Later on, as she grasps full control over what she remembers more clearly with details and cause-effect relationships, the narration is inclined to sound more personal. Even though there seems to exist a distinction in the narration strategies that are present in the first parts of both books, the story is obviously personal and thus contains a bunch of emotion words that help describe or portray the large scale of emotions that her experiences evoked.

In a primary analysis of one of the most frequently mentioned emotions in the Turkish translation of the book, it is seen that the portrayal of *muhabbet*, is in great accordance with the above-cited definitions of the emotion, both in terms of its interpersonal and religious experience in the Ottoman society at the time. To better understand the frequencies in which *muhabbet* was used along with other familial and/ religious concepts, the data provided by

Voyant Tools' Corpus Collocates and Corpus Terms prove useful in showing the collocations and the numerical data regarding the co-occurrences of *muhabbet* with other concepts.

Looking more closely at the first data gathered through Voyant Corpus Terms⁴³, it is possible to note that the term *muhabbet* is used in the Turkish self-translation of the autobiography as a recurring emotion and appears in the text with a relatively even distribution. The collocations “*fakat*” (but), “*karşı*” (for), “*İsa'nın*” (Christ's), “*yakın*” (close), and “*büyük*” (great/big) suggest that *muhabbet* is chosen by the author/translator to convey emotions related to intimacy, especially in contexts like “*birine karşı duyulan muhabbet*” (feeling *muhabbet*—love or deep affection—for someone) or *yakın* (intimate) interpersonal relationships. In the English version, these emotions vary from affection to love. Another word *muhabbet* collocates with in the first part of *Mor Salkımlı Ev* is *İsa'nın* (Christ's), which reinforces the religious connections of the emotion. Finally, “*büyük*” (big/great) reflects the strength and significance of this emotion in interpersonal relations.

In great accordance with what Tekgül classifies as “natural love” in defining *muhabbet* in its non-religious and interpersonal sense, it is observed that one of the concepts with which *muhabbet* correlates is “*kızının*”⁴⁴ (his/her daughter's), which suggests that this particular word encapsulates close bonds as in the relationship of a parent and their daughter. Furthermore, the interpersonality of the emotion is shown through the use of relational pronouns “*ikisinin*” (the two of them) and “*birbirini*” (each other) that show reciprocity and mutuality. Their appearance in the text as correlations of *muhabbet* shows that this emotion is framed in *Mor Salkımlı Ev* as a shared emotion even when it refers to one's personal feelings towards the other(s). Another respect-driven connotation of the word is portrayed through its correlation to the word “*hocalık*” (being a teacher/mentor), implying that some other emotions such as respect, loyalty, and admiration are also contained by *muhabbet*.

Muhabbet's collocational patterns in *Mor Salkımlı Ev* show that the phrase expresses a wide range of love-related emotions, including religious devotion, and personal closeness. Direct passages from the book will be analyzed to show how *muhabbet* is used to convey

⁴³ All collocations of *muhabbet* can be found in the Appendices.

⁴⁴ See Appendix III.

love, affection, and spiritual connection in both religious and private situations in order to fully explore these subtleties.

In Halide Edib's *Mor Salkımlı Ev*, the reader is presented with a unique representation of the religious aspects of this feeling with reference to Jesus Christ and the emotions that are evoked when one thinks about the love and embrative teachings of Christ. Despite reminding clearly of and referring to her Muslim identity throughout the text, Halide Edib appreciates the teaching and tolerance of Christ with regard to non-Christian societies. From the excerpt below, it becomes clear that *muhabbet*, obviously a part of the Ottoman & Turkish identity, is a concept that goes well beyond the limits of religions and is felt and experienced as a hybrid religious feeling as well.

My contact with Christianity gave me a sense of its hard intolerance as a directing influence in the lives of its devotees, while the historical developments through which it has passed seemed to me almost contrary to the teaching conveyed by the life of Christ himself. Individuals excepted, Christianity set up barriers which shut out non-Christians from a possibility of ultimate bliss more than did any other religion (Adıvar 2017, 155).

Hristiyanlık tarihini okurken Hristiyanların başka dinlere, bilhassa İslâmiyet'e mensup olanlar hakkında çok dar ve mutaassıp bir görüşleri olduğunu öğrendim. Hristiyanlar, hatta Müslümanlardan fazla, başka dine mensup olanları Allah'ın rahmetinden ve inayetinden uzak telâkki ediyorlardı. Hâlbuki bu düşünce Hazret-i İsa'nın, İncil'de okuduğum bütün insanıyeti, ***muhabbetle*** içine alan ruhundan çok uzaktı (Adıvar 2014, 256).

As also described earlier, in the Ottoman and Turkish contexts, *muhabbet* is considered a reciprocal and hierarchical emotion, and the above reflection by Edib reveals the unifying power of this sort of religious love and loyalty. Furthermore, the prescriptive nature of this type of love is still implied in that the practice of institutionalized Christianity is criticized for being intolerant to non-Christian groups of people, creating a divide between the devotees of Christianity and all other religions. Yet, in the Ottoman Turkish understanding of this sort of love, the feeling functions to unify instead of creating a divide, and for that reason it is thought to promote social harmony in societies. Thus, such exclusive discourse is unfamiliar to Edib herself.

Additionally, considering that the book was first written in English and then self-translated into Turkish, the inspired choice of using the word *muhabbet* for a number of English emotion terms emphasizes the emotion's cultural complexity and its layered meaning within the Turkish emotional landscape. Even though in the English version, the book does not contain a word that could be considered equivalent to *muhabbet*, when self-translating and reformulating the emotion implied in the excerpt, Edib opts for the word *muhabbet*, reconnecting with her Turkish identity even if the text was first written in a global language. Since understanding this culturally-constructed feeling would require a certain degree of cultural literacy and familiarity, the inclusion of the word in the Turkish version when it was written for a Turkish audience seems to be a decision not only made for the sake of comprehensibility and a kind reception of the book by the Turkish audience but also as a way of asserting the self-translator's identity through negotiation between two linguistic and cultural worlds. First and foremost, in most of the contexts where *muhabbet* is used by the author-translator Halide Edib in a way that would account for a different term in the English version, such as affection, love, or attachment, the personal feeling is presented in a way that either relates to its religious connotations or its definitions where it is more linked to familial or interpersonal bonds.

In another comparable religious setting, Halide Edib explains how Miss Fensham's depiction of Christ's birth and his message of love (*muhabbet*) elicited strong emotional responses from her, despite the fact that she is Muslim. She likens this experience to reading the Turkish Islamic poetry *Mevlit* by Süleyman Dede, which commemorates the Prophet Muhammad's birth. This analogy between the Prophet's compassion and Christ's *muhabbet* emphasizes how love is a unifying emotion that transcends all cultures and religions.

Of the great qualities of Miss Fensham as a speaker I have a very vivid recollection connected with a Christmas night. Strangely enough, perhaps the hardest way to get a spiritual message across to people is through speaking. It is much easier to convey thought and sentiment by writing, acting, music, even by dancing. Artistic powers, intellectual and physical equipment, all combined fail sometimes to make a good speaker for the purposes of spiritual teaching, while an intangible capacity of presenting oneself in naked sincerity to a public makes one supreme over the souls and minds of audiences. Miss

Fensham had this power. She merely told the story of Christ's birth and his mission in the simplest possible language, just as she felt it herself, and it was like a marvelous spiritual flame which passed from her into one's heart, purifying and warming and arousing intense emotion. Down my back I felt a series of strange tremors; on my cheeks my tears fell as long as she spoke. My highest religious emotions hitherto had come to me from the Song of the Birth of Mohammed. The poem, to which I have already referred, is by a simple Turkish poet, and I know nothing more beautiful in literature than that unpretentious and unconscious revelation of a great soul in the throes of pain for suffering humanity. Miss Fensham by giving a parallel picture of Christ aroused the same emotion in me, sincere Moslem though I was; and I believe this to be the true form of emotional teaching, which arouses the best and the highest in everyone according to his own lights (Adıvar 2017, 155).

Bir Noel gecesi talebeye yaptığı konuşmayı hiç unutmam. En sade, fakat vazih bir şekilde Hazret-i İsa'nın doğumunu, insaniyete getirdiği **muhabbet** ateşini anlatırken herkes ağlıyordu. Benim de gözlerimden yaş boşandı, fakat neden bilir misiniz. Kendimi Süleyman Dede'nin o ezeli şaheserindeki, yani Mevlid'indeki "Velâdet" bahsini dinliyor gibi oldum. Âdeta Peygamberimiz'in doğduğu, yani gözlerini dünyaya açtığı andaki günahkârlar için Allah'a yalvardığını görüyor ve işitiyor gibi oldum (Adıvar 2014, 259).

For me, both our poet Suleiman Dedé and Jesus Christ in their sublime note of love strike the supreme note of women in religion and art; while Mohammed and Shakespeare sound the highest note of man, or rather the male note in the same realms. It is strange to admit that what Mohammed gave me in religion, Shakespeare gave me in art. There is no Christian feeling in Shakespeare. He is a man, clearly chanting the creative manliness of his barbaric ancestors, toning them down to harmony, indeed bringing into formal beauty the chaotic ideals of their dreams and struggles, and painting them in terms with which every human being in every decade of history may become familiar (Adıvar 2017, 179).

Meselâ, Süleyman Dede'nin Mevlid'i ile Hazret-i İsa'ya atfedilen İncil'in bazı pasajlarında ancak bir kadının duyabileceği **muhabbet** ve rikkat görülür. Buna mukabil Shakespeare, ifadesinde az istisna ile daima erkek kalmıştı (Adıvar 2015, 286).

In the excerpts above, it should be noted that Halide Edib remembered Süleyman Dede's *mevlit* while talking about Hz. İsa, and that this text, namely *mevlit* or *Vesiletü'n-Necat*, was also written on the basis of a feeling of love and, in a similar way, conveyed the

religious feelings aroused by the *muhabbet* felt for Hz. Muhammed. *Vesiletü'n-Necat*, which begins with a prose preface, consists of invocation to Allah, prayer, the reason for the creation of the universe, the transfer of Hz. Muhammed, his birth, miracles, ascension, superior characteristics, death and conclusion sections. As in the example of *Vesiletü'n-Necat* and *mevlit*, when talking about *mevlit*, which is essentially a genre, a singular work that comes directly to mind represents the identification of genre and work (Gider 2022, 76)⁴⁵.

The Arabic term *mevlit* literally means "birth, place of birth, time of birth," and its terminological definition is "a work that tells the story of the Prophet Muhammad's birth and life (his morals, merits, story, wars, miracles, death) with praise." According to Mahmut Gider's article on the origins and significance of the *mevlit* tradition, which focuses on the emotion of *muhabbet*, particularly *muhabbet* felt for the Prophet Muhammed and the impact of Süleyman Çelebi's *Vesiletü'n-Necat* on society are the main causes of Turkish culture's strong interest in the *mevlit* genre and ceremonies (75). Furthermore, *muhabbet* is etymologically linked to the term *habib*, which means "lovely" or "friend," and is commonly employed in *mevlit* as an appellation for the Prophet.

The emotion of *muhabbet* lies at the core of the writing process of *mevlit*. Through feelings, thoughts, and imagination, the beloved who is the focus of this love and admiration is constantly recalled, in turn evolving into a literary imagery in the literary traditions of the culture it belongs to. The text has great emphasis on Hz. Muhammed, who is not only a recurrent motif in Sufi and Divan poetry but also serves as a major source of inspiration. According to the following lines, Prophet Muhammad is viewed as the very origin of *muhabbet*, and any emotion or discussion that does not involve him is deemed pointless. "Muhammed'den ***muhabbet*** oldu hâsıl / Muhammedsiz ***muhabbetan*** ne hâsıl"

Gider concludes his article by underlining that there should be reciprocity in *muhabbet*. Süleyman Çelebi, who is one of the concrete examples of our nation's deep respect and affection, sees Hz. Muhammed as a "life within a life" (77) and presents this identification based on *muhabbet*.

⁴⁵ Mahmut Gider. "Muhabbet Duygusu Ekseninde Şekillenen Bir Gelenek: Mevlit." Yitiksöz: Sanat, Edebiyat ve Düşünce Dergisi 3, no. 14 (Aralık 2022–Ocak 2023): 74–77, 76.

Understanding the significance of *muhabbet* for the muslim identity becomes even more important in understanding what formed the Turkish identity of the early years of the Turkish republic, the time when the English autobiography was penned by Halide Edib. In her chapter titled “Modes of Turkishness”, Kyria Giorgi states that the early Turkish nationalist movement was constructed upon Muslim identity. However, the drive for secularization, which was so essential to Atatürk's program, created an intellectual conundrum because both identities were entwined from the start (Giorgi 2014, 142). Even though Halide Edib self-translated the book in Turkish many years later, it is still obvious that reflecting upon and reclaiming her Turkish identity, she still retains the religious aspects of the emotion when remembering such culture-specific references as mevlit.

As shown in the visual data provided by Voyant Tools, one of the common correlations of *muhabbet* in *Mor Salkımlı Ev* is the word “*kızının*” (her/his daughter's), portraying the “natural love” contained in *muhabbet*. The first occurrence of this kind of “natural love” is in the very beginning of the autobiography where Halide Edib recalls her first and only memories with her mother. Because of the vagueness of her memories belonging to that period of her life, she has a more speculative tone in the Turkish self-translation in that she cannot be sure but assumes that the fact that she is drawn to her mother does not probably come from the feeling of *muhabbet*, but instead, is a dependence that originates from more survivalist needs.

The mother is a thing of mystery and uneasiness to the little girl. She is afraid of her, she is drawn to her, and yet that thing called **affection** has not taken shape in her heart; there is only a painful sense of dependence on this mother who is quietly fading out from the background of her life. (Adıvar 2017, 32)

Her halde çocuk için o, esrarlı bir mahlûktur. Ona mütemadiyen sokulmak ister, fakat bu sokulganlık **muhabbet** hissi tesiri ile olmasa gerek. Galiba o yaştaki çocukların anaya bağlılığı, onu kendilerine bir sığınak telâkki etmelerinden ileri geliyor. Bir de şuuraltı dahi olsa muhitin onu göçüp giden, sönen bir insan telâkki ettiğini de hissetmiştir. Evet, hem bu solgun anadan ayrılmak istemez, hem de ondan korkar (Adıvar 2014, 20).

In looking at the evolution and semantic expansion of love and other terms such as friendship, affection, and charity that were used at some point in the history as interchangeable words with love, Tissari argues that what is inherent in the definitions of such words is “the participants of the emotion”. Referring to Greek terms as categories of different types of love, Tissari borrows the classification of Lewis and writes that the first type of love is *storge* which is the love and bond between family members. The second, *philia*, is used to refer to the love between friends. For romantic love, the Greek term *eros* is employed, while *agape* is a more religious kind of love. Finally, there is *kheira* and it refers to a love for non-human participants (Tissari 2001, 51)⁴⁶.

In his data, Tissari observes that there is a blending of the various types of love (e.g., *storge* and *eros*) entailed by English love-related lexemes through different periods of history.

Mostly covering *storge*, affection is observed to *kheria*, *philia* and *eros* as well. Being a hybrid term that went through changes and expansions of meaning just like *muhabbet*, what seems to differentiate affection from *muhabbet* is the religious aspect (*agape*) to it. In the above-cited context, however, the feeling represented through affection in English and *muhabbet* in Turkish is more related to a familial love, which is in accordance with Tissari’s data and what Tekgöl refers to as an example of natural love.

In another context where Halide Edib writes about her father and his relationship with Mahmure abla, Halide’s older sister from her mother’s first marriage, she self-translates as *muhabbet* what she first described as (being) attached in *House with Wisteria*.

Father must have been very much in love with her, and he was very fond too of the little girl. To this day indeed he is perhaps more **attached** to her than even to some of his own children (Adıvar 2017, 103).

Bu çocuk iki yaşında iken ailesi, Bedrifem Hanım’ı Ali Şamil’den ayırtmışlar, biraz sonra Edib Bey’le evlendirdikleri zaman, Edib Bey onu kendi çocuğu

⁴⁶ Heli Tissari. “Affection, Friendship, Passion and Charity: A History of Four ‘Love Lexemes’ since the Fifteenth Century.” *Neuphilologische Mitteilungen* 102, no. 1 (2001): 49–76. Accessed March 17, 2025. <https://www.jstor.org/stable/43346308>, 51.

gibi bağına basmış, çocuk da bu üvey babaya kendi babasından daha fazla bir *muhabbetle* bağlanmıştır (Adivar 2014, 40).

This choice of translation aligns with the previous one in that, when defining affection, especially in its present-day use, Tissari employs the term “loving affection”. Therefore, what affection refers to in the present-day English emotion lexicon is not very different from attachment in its *storge* form. As Tissari underlines, *affection* has evolved to mean “loving attachment,” emphasizing mild emotion, and adds that this supports Lewis’s idea that affection requires familiarity (74).

Losing her mother at a very early age, Halide Edib writes also about her childhood experiences where she interacted with and developed attachments to mother-like figures in her life, the very first of whom is her granny. Later, she did have such dependence on Kyria Ellenie, the principal of the school she was attending at the time. In her memoir, Halide Edib describes this dependence or attachment as an affair of some sort, which she later self-translates as *muhabbet*. This translation stands out as an inspired choice for several reasons. First of all, as pinned by Kınalızade in his fourfold understanding of love out of pure good with an underlying motivation of *hayr* (beneficence), one’s love for their parents and ancestors constitute the third category of his classification. This sort of love originates from the fact that a person exists thanks to and because of these ancestors and that he or she takes over the morals and teachings from these people. Hence, it is quick to contract and long-lasting, with no expectation of recompense (Tekgül 2019, 140). In this context, where Halide Edib describes a mother-like figure and her fondness of this figure, she draws on this third type of *muhabbet*.

Nonetheless, interpreting this word choice in a way that only covers familial love would be insufficient in comprehending and conveying the complexity of the word, since it is already dealt with from different angles by Kınalızade in an attempt to locate its function and various meanings in the Ottoman society. Another angle from which he approaches the word is by taking into account the participants included in the evocation of the feeling of love. When this feeling does not derive from a kind of love for one’s parents or the God, it might derive from one’s love for their master who is a role model with their moral conduct

and exemplary deeds (140). Yet the inclusion of the participants into the definition of this feeling further complicates things and adds up another layer of classification, which consists of “natural love” and “voluntary love”. Although a mother's love for her kid is instinctive and natural, a novice's love for his or her master is regarded as an illustration of the voluntary sort. Therefore, the sort of love in the below example where this “affair” between Kyria Ellenie and Halide Edib is narrated, is one in which it is possible to detect the blurring of the lines between the two categories of *muhabbet*, that is natural and voluntary.

Employing another perspective onto the above-mentioned excerpt, Tissari’s way of tackling the complicated nature of love and its various shades also proves effective and shows similarities with how Kınalızade approached the feeling in asserting that it has different manifestations and connotations in different contexts. Drawing on the Greek terms employed by Tissari, *philia*, along with *storge* and *agape*, is a meaning that is contained in the Turkish word *muhabbet* as well. Thus, it also aligns with how *muhabbet* was used to describe the love between friends and such interpersonal relationships. Consequently, the fact that Halide Edib employed the word *muhabbet* when self-translating the word *affair* in her description of her relationship with Kyria Ellenie makes reference to the nature of this respect-driven yet friendly nature of the love between the two. Yet, there might be a mingling of the emotions *storge* and *philia* in that this kind of love is one in which there is respect for an elderly and a friendly attachment.

But in this **affair** as in all similar ones the pangs and drawbacks of love began. Kyria Ellenie had to go out sometimes to buy such things as vegetables and meat for her household (Adıvar 2017, 22).

Fakat bu **muhabbetin** de acı ve aksi tarafları yok değildi. O taraf, Eleni’nin çarşıya gittiği saatlerde kendini gösteriyordu. Kapı kapanır kapanmaz küçük kız vahşî vahşî ulumaya başladığı (Adıvar 2014, 58).

The word “affair” opted for in the English memoir is a term which was first used as “*afere*,” and meant “what one has to do” or “ordinary business.” It comes from the Anglo-French word “*afere*” and the Old French word “*affaire*,” which mean “business” or “event.” The Latin words “*ad*” (“to”) and “*facere*” (“to do, make”) combine to form the phrase “à

faire," which means "to do." Originally a Northern English phrase, Caxton popularized it in the late 15th century and gave it its French spelling. By 1702, the word "affair" had taken on the more general meaning of "vague proceedings,"⁴⁷ and by 1726, it was used to describe "an affair of the heart" or a fit of passion. Thus, what is contained in the word *muhabbet* in this context is an even more hybrid meaning.

Because of this complex past, the selection of *muhabbet* is especially remarkable as it actively contributes to defining the emotional nuance rather than just translating it as it literally is in the English memoir. One must go to more general ideas of love as a historically changing emotional category in order to properly understand what is gained or transformed in this translational effort. Referencing research that examines how *love* has been socially constructed, morally charged, and discursively formed across time, the part that follows places *muhabbet* within this broader emotional lexicon.

Almost an umbrella term with various lexemes, love has many representations in the text ranging from affection to affair or even sympathy as will be discussed in light of the following excerpt. As an emotion word itself, however, it has long been studied to trace back the changes it saw throughout human history. In his book *History of Emotions*, Boddice notes that love is one of the many emotions that change over time rather than being static. In Michelet's description, for instance, love is portrayed as a transforming force experienced in specific historical moments (Boddice 2018, 22)⁴⁸. In addition, it is thought to have moral and social dimensions in shaping human relations, such as social norms governing courtly love in the medieval times, as well. Yet, what is emphasized in the text is that the language of love and its expressions are historically contingent.

Historically, as claimed by Tissari, love was most frequently used in the category of *eros*, romantic love, while now it may be considered as a core category with separate lexemes denoting different forms of it with different participants (Tissari 2001, 52). Likewise, *muhabbet* is a core term encapsulating different forms of love with different participants just

⁴⁷ <https://www.etymonline.com/word/affair> accessed March 17, 2025.

⁴⁸ Rob Boddice, *The History of Emotions: Second Edition* (Manchester: Manchester University Press, 2018), 22.

like *love*. However, the cultural loads that they carry and how they evolved to be used in certain cultures and emotional communities form the very elements making them historically and culturally contingent. Thus, self-translating *love* as *muhabbet* in the following lines referring to a demonstration of love by Halide's granny might be considered a dialogue of the author/translator's global and local identities.

She was on her death-bed, and she called me to her with her eyes, patted me with the one hand which she could still use a little, and delicately drew in her breath, as her lips touched the cheek which I laid against hers to be kissed. She did it longingly, tenderly; and this single touch of *love* physically expressed by her has left something like an open wound of memory which aches sweetly whenever I think of it. She gave herself quietly to those she loved, with no demonstration, no need of contact (Adivar 2017, 47).

Haminne bir inme ile yatağa düşmüştü. Tabî bu çok sene sonra; seksenine kadar hiç hasta döşeğinde görmediğim Haminne bir gün odasına girdiğim zaman gözleri ile beni çağırdı, çünkü dili söylemiyordu. Elini uzattı, başımı çekti, yanağımı öptü. Bu rikkatle, hasretle dolu öpüşme, onun tek ihtiyarî *muhabbet* tezahürü olduğu için hafızamda açık bir yara bıraktı, daima içim sızlayarak hatırlarım (Adivar 2014, 98-99).

Another love-related word self-translated as *muhabbet* by Halide Edib is *sympathy*. In tracking how slippery emotion terms are, Susan Lanzoni conducts a study on how the word empathy has changed and has been used over time. In an attempt to sort out empathy, sympathy, and compassion, Max Scheler and his contemporaries come up with the explanation that:

Literally, it refers to 'feeling in', distinguished from its linguistic associates in the following ways. Sympathy and compassion are etymologically cognate. They both mean 'suffering with', where 'to suffer' is taken in the neutral sense of 'undergoing', or 'enduring'. One might 'suffer' love as much as 'pain', perhaps. In German the two terms are distinguished in common usage by reference to *Gefühl* and *Leid*, respectively, where *Mitgefühl* denotes literally 'feeling with' and *Mitleid* denotes 'suffering with' or 'condoling'. These distinctions are not linguistically present in English, but they functionally exist. One might express sympathy with someone's joy, but one could not very well feel compassionate about it (Boddice 2018, 63).

The *sympathy* mentioned in the excerpt below is one in which there is a feeling of friendly sadness for someone's hard work. Therefore, self-translating it as *muhabbet* implies that *muhabbet* is not only a function of interpersonal relationships where one experienced mutual love, affection, or participated in friendly chats, but also a personal and non-mutual feeling evoked by the experience of witnessing a saddening situation, a feeling of sympathy.

It is true that I was not a stout walker, but it was either a carriage or a tram which Granny always took when we went on expeditions of this kind, and the sight of the children of the poorer classes carried by porters had always filled me with disdain. From that day they had my full **sympathy** (Adivar 2017, 50).

O zamana kadar Haminne beni bir yere götüreceği zaman ya atlı tramvaya veya arabaya bindirirdi. Hamal kucağında gördüğüm çocuklara yukarıdan bakar dururdum. O günden sonra hamal kucağındaki çocuklara karşı çok yakın bir **muhabbet** hissetmeye başladım (Adivar 2014, 103).

Finally, *muhabbet* is used to refer to the word popularity in the first part of the narrative in a way that describes the feeling of admiration for important figures of the time.

Abdul Hamid feared the **popularity** of two men, Osman Pasha and Abdurazzak. He kept Osman Pasha away from the public by attaching him to his royal person, and he followed the same tactics with Abdi. The famous comedian was taken into the royal Music and Amusement Department and was forbidden to play in public. A despot is not a real despot if he is not jealous of every popular talent not exclusively used for his royal pleasure, and permitted to the public only through him. It is not perhaps political supremacy that has the greatest influence on the people. Art has a still greater power, and once it has gained sway, it cannot be dethroned from the public heart. Nero's theatrical caprice was only a despot's natural desire for lasting power. Abdi's life in the palace created a series of legends, and he was restored to the public after the Constitutional Revolution of 1908. But the interval of his absence corresponded with such a poor and imitative period in our theatrical life that the public taste was utterly perverted (Adivar 2017, 100).

Halkın ona karşı beslediği **muhabbet** ve hayranlık, sonraları Abdülhamid'in şüphesini davet etmiş, onu halktan uzaklaştırmak için Saray'a almıştı. 1908 İhtilâli'ne kadar sahneden çekildi. Hakikî despotlar, siyasî olsun olmasın daima, her nev'î şöhretten ürkerler (Adivar 2014, 180).

As also discussed earlier, in the Ottoman society, *muhabbet* had a political function as well, and it served to maintain the society's harmony and shape the relationship between the ruler and the subjects (Tekgöl 2019,137). However, it can be deduced from the above excerpt that *muhabbet* felt for someone else, other than the ruler himself, might be a source of danger and a threat to the harmony that is in question. *Muhabbet*, therefore, is shown in *Mor Salkımlı Ev* as a tool of control and a source of fear that may both strengthen power (as in allegiance to the sovereign) and undermine it (when the populace turns its love toward non-royal characters like Osman Pasha or Abdi).

Given the above comparative analyses of the first parts of *House with Wisteria* and its Turkish self-translation *Mor Salkımlı Ev*, *muhabbet* is a recurring emotion that appears almost in every chapter of the first part of the Turkish autobiography. Since the word has religious, familial, and interpersonal collocations and correlations in the text, it is observed that it was used to substitute various love lexemes written in the English text. In some of the contexts, *muhabbet* does not have a direct equivalent in the English text from which it was self-translated, but instead was used to refer to emotions evoked after certain religious experiences as in the case of *mevlit*, which is thought to originate from the very feeling of *muhabbet* for Hz. Muhammed. Other terms self-translated as *muhabbet* tend to refer to parental affection and attachment as the definition and Arabic roots of the word itself contain as well. Taken together, these points suggest that *muhabbet*, a culturally woven emotion, accounts for personal and religious emotions as well as a political force binding individuals in relations of loyalty, thus constituting an important part of the Turkish identity.

3.5 *Muhabbet* as a Collective Emotion in *Mor Salkımlı Ev*

In the second parts of *House with Wisteria* and *Mor Salkımlı Ev*, which are respectively titled “II New Turkey in the Making” and “İkinci Bölüm”, Halide Edib offers a retrospective narrative on the important political and social events that played a crucial role in shaping the New Turkey in question. She focuses on more in-depth analyses of culture, identity, and the changing environment of the late Ottoman Empire. Following her earliest recollections, this

portion of the memoir delves into her intellectual and emotional growth, particularly as she negotiates issues of nationalism, Westernization, gender roles, and her attempts at revolutionizing the education system. Although the second part of *House with Wisteria* opens with the discussion of the *Tanzimat* Reforms, the second part of *Mor Salkımlı Ev* starts with the chapter titled “Suriye ve Arap Diyarı” (Syria and the Arab Land). However, the discussions of political happenings like *Meşrutiyet* and the wars in that period were written about in the preceding chapters. Thus, the analysis of the second part in *Mor Salkımlı Ev* deals with the equivalent chapters whose subject matters are the same as the ones in *House with Wisteria* and studies the chapters from 7 to the end of the book in *Mor Salkımlı Ev* and similarly, from chapters 7 to 18 in *House with Wisteria*.

As reported by the data gathered via one of the features of Voyant Tools, Corpus Terms, it was detected that the term *muhabbet* appears 14 times⁴⁹ in the self-translation of Halide Edib’s memoir, demonstrating that it is an important thematic and emotional component of this part as well. The distribution of the term varies from chapter to chapter, yet it is observed that in some parts of the book, *muhabbet* was used more frequently than in other chapters, the reasons for which will be discussed in light of the excerpts taken from the book. Regarding the collocations identified by Corpus Terms, it is possible to suggest that the four preliminary collocates (*günlerde* -during the days-, *mahiyetini* -its nature-, *fazla* -a lot-, *dolu* -full-, *adeta* -as if-) do not show a common theme to which the use of *muhabbet* can be related. However, the correlations do provide meaningful insight as to what *muhabbet* connotes and what the importance of this feeling in Ottoman society in relation to social and political happenings is.

The first of these correlated terms is “*idaresi*” (management, control) which might imply that the feeling of *muhabbet* is used in contexts relating to the themes in which Halide Edib reflects upon the ruler and their control of the country and/or the subjects. Following this is the term “*kudret*” which translates as “power” in English, reinforcing the previous interpretation and Tekgöl’s (2019) ideas that *muhabbet* served as a tool of controlling the country and maintaining the unity. Thus, it being correlated with power signifies that the term

⁴⁹ To see the distribution and collocations of *muhabbet* in part 2, please refer to Appendix IV.

retains its hierarchical force in that it is a cohesive and a respect-driven feeling towards those who possess power.

Just as the analysis of the first part revealed, *muhabbet* is an emotion that prevalently correlates with familial bonds, and the analysis of the second part of the self-translation also shows that *muhabbet* is associated with the mother figure in keeping with its above-discussed familial nature. Finally, the intensity of the feeling is emphasized through its correlation with “*büyükü*” suggesting that the feeling of *muhabbet* was great or significant.

Self-translating her memoir *House with Wisteria*, Halide Edib freely rewrites not only her remembrances but also the feelings evoked in remembering certain memories from her personal life and her experiences as an Ottoman/ Turkish citizen. To express levels of meaning that defy easy translation into English, she regularly uses the culturally relevant phrase *muhabbet*.

In a section where she refers to her own book, *Yeni Turan*, and includes elements of her dream society, she talks about the rights that women will have in this new Türkiye and explains that she longs for the “*cemiyet muhabbeti*” (love of society) of Turkish women, along with many of their characteristics. Although there is not one single emotion word that can be associated with *muhabbet* when looking at the English text, it is clear that the context contains the emotional content that *muhabbet* corresponds to as a social emotion. In this self-translation, *muhabbet* is revealed as a cultural style of being that serves as a link between personal emotion and a sense of community. The *Yeni Turan* vision's emotional foundation is *muhabbet-i vataniye*. Halide Edib utters yearning for an Ottoman community system of values, which is commonly referred to as *muhabbet-i vataniye* (patriotic affection) saying “*muhabbetle dolu bir zamanın hasretini çekiyordu*.”. This is a common emotion that binds individuals, especially women in her dream country, in a moral-national vision of society, and it goes beyond simple patriotism. Identity is tied to common emotional-cultural values by this communal *muhabbet*.

The book is a political and national Utopia, but not so far away from possibilities as one may suppose a Utopia to be. It looks forward to a new Turkey where a chastised and matured Union and Progress has taken the reins of power, where women have the vote, and where women work with the qualities of head and heart which characterize the best Turkish women. The simplicity and the austerity of their lives have become different since the magnificent days of the Ottomans, with the unhealthy luxury and parasitic tendencies of a class of women which only a high but degenerate civilization like the Ottoman creates. The highest ideal is work and simplicity. There is not only a Turkey that is nationalized in its culture, but there is also a Turkey that is liberal and democratic in politics. Above all, there is no chauvinism in the administrative system. The book, which has the usual love-story, has not much pretension to art, but its practically worked out ideals will, I firmly believe, be at least partly realized (Adıvar 2017, 242).

Yeni Turan hiç şüphesiz bir ütopya idi ve ütopyalar gibi tahakkuk ettirilmesi mümkün olmayan gayeleri vardı. Bu eser, kadınların rey sahibi olacağı, hayat ve insan münasebetleri makul ve muntazam olabileceği bir devri tahayyül ediyordu. Bilhassa Türk kadını, kafa ve kalbindeki itidal ve cemiyete karşı **muhabbetle** dolu olduğu bir zamanın hasretini çekiyordu. Bilhassa, Osmanlı devrinin Bizanslaşan intihâb devrinde, süs, israf, gösterişe kaçan kadın sınıfını şiddetle tenkit ediyordu (Adıvar 2014, 387-388).

Digging deeper into the ideas of feminism and *muhabbet-i vataniye*, in light of the same excerpt, Ayfer Yılmaz's piece of work titled "Halide Edip'te Kadın Hakları" proves effective in shedding light on Halide Edib's approach to discussions of women's rights and their place in the society. It is stated by Yılmaz that "*Yeni Turan* is a very radical work in terms of approaching women's issues" (Yılmaz 2013, 130)⁵⁰. There is an ideal of nationalism which enables women to progress and participate in public discourse. Apart from *Yeni Turan*, Halide Edib articulates her understanding of nationalism and women's role in such national feelings in her speeches as well. For instance, as cited in Yılmaz, in a speech she gave during World War I, she states that "The understanding that women should not be involved in great affairs is now a thing of the past. For the first time, the women of the nation are coming together as the true mothers and members of the nation to find a remedy for this catastrophe."

⁵⁰ Ayfer Yılmaz, "Halide Edip'te Kadın Hakları," *Türkoloji Dergisi* 20, no. 1 (2013): 119–34, https://doi.org/10.1501/trkol_0000000271, 130.

Hence, her ideals bring together women's roles in the private and public spheres acknowledging their contribution to saving the nation as well as having a say in national discourses as members of the society with an emphasis on their agency. Furthermore, this contribution is not limited to a matter of saving the nation in case of a threat, but it is rather a kind of contribution which emphasizes *muhabbet-i vataniye*, as an emotion that requires women to work and contribute to the nation's productive industries as well.

The work is important in that it is the first novel to glorify the Unionists' Turan ideal. Here, in accordance with the political understanding of the period, the author brings up the issue of gender equality. In contrast to the New Ottoman Party, which adopted Islamist policies and therefore had a conservative structure, Halide Edip presents the New Turan Party model, which defended women with a feminist discourse and who had a place in society. In 1912, Turkish women were now teachers, working as nurses in the army, and sewing clothes for the army in Istanbul. Thus, the author touches upon the issue of women's participation in production within society. In other words, New Turan is also a very radical work in terms of its approach to women's issues (130).

Consequently, the image of women in this ideal nation carries with it the above-mentioned patriotic love in all areas of public and private life.

In another passage where Halide Edib discusses her love for her people and her land, she refers to the emotions of love and affection as *muhabbet* in the self-translation, merging personal and collective feelings in one short excerpt. Although it was specified as a collective feeling which had political underpinnings and was a part of an emotional pedagogy plan, *muhabbet* is described as a feeling which was free from political, or ideological implications or origins. What was referred to as natural love in defining *muhabbet* as in the case of a mother's love for her children, *muhabbet-i vataniye*, the more inclusive and collective form of *muhabbet*, is also compared to this natural and elemental. This comparison may be seen in the context of *Makbul İnsanın Peşinde*'s report of the "ideal citizen" via emotional pedagogy, according to Füsün Üstel. *Muhabbet* toward the country was not just an emotion in the early Republican setting; it was a moral need that denoted internalized allegiance molded by common beliefs and collective experience.

Reflexively enough, much as it was molded by the fundamental beliefs and collective memory of the citizens, the feeling of patriotic affection and love also molded the upcoming generations in a way that these emotions became to be experienced as a natural and fundamental element of being part of this nation. Therefore, choosing *muhabbet* to refer to these intricate feelings of affection and love which do not refer to one single type of love, but rather are used to describe feelings that bring together both the natural and the national is a decision that carries these complicated webs of meaning that *muhabbet* encapsulates in itself as well as carrying parts of one's personal and national identity.

I realized the extent of my **affection** for my people and for my land. I cannot make out which I **loved** best, but I felt my **love** was personal and incurable and had nothing to do with ideas, thoughts, or politics, that in fact it was physical and elemental (Adıvar 2017, 276).

Millette ve memleketime herhangi bir vaziyet içinde kalbimdeki **muhabbetin** hakikî mahiyetini o günlerde anladım. Bu **muhabbetin** siyasî düşünceler, ideolojiler ile ilgili münasebeti yoktu. Bu **muhabbet**, herhangi ananın iptidâî ve tabiattan gelen elde olmayan kudret ve hâkimiyetini ifade ediyordu (Adıvar 2014, 393).

In the following excerpt, Halide Edib's bilingual self-representation highlights a critical semantic change in how national belonging and identity are emotionally communicated via the emotional term *muhabbet*. The author of *Mor Salkımlı Ev* describes the occasion as "âdeta coşkun bir *muhabbet* mektubu". The Turkish wording uses the culturally and historically established idea of *muhabbet*, and evokes not just romantic love but also a socially encoded affective link related to shared memory, obligation, and self-sacrifice. In contrast, *House with Wisteria* describes it as a "delirious declaration of love," in which the feeling of *muhabbet* was extracted from a larger and more abstract lexicon of "love" and "supreme emotion." The English original shows a more universalized representation of one's love for nation and land.

It was a delirious declaration of **love**, but love to their land and people. They were feeling that supreme emotion which one feels at the suffering of a very much beloved being. It was the same sort of thing which made me want to kiss the muddy streets of Istamboul (Adıvar 2017, 279).

Bu anavatana âdeta coşkun bir **muhabbet** mektubu idi. Mektup âdeta bir sevgilinin ıstırabına karşı duyulan acıyı ifade ediyordu. Onlar da tıpkı Sultan Ahmed'de anavatanın çamurlu topraklarını öpmek istediğim anların hislerini ifade ediyorlardı (Adıvar 2014, 398).

According to Nil Tekgöl, *muhabbet* is more than just an emotion; it is a type of affective closeness that supports hierarchical, moral, and frequently patriotic connections (Tekgöl 2019, 133). In the late Ottoman and early Republican context, this phrase showed devotion and internalized connection to the community of the nation. In the Turkish version, the idea of kissing the "çamurlu toprakları" (muddy soil) of Istanbul is not merely a lyrical gesture, but also a declaration of emotionally charged national surrender. The English version keeps this gesture, but reframes it in terms of human emotion in that the narrator is inspired to kiss the "muddy streets of Istamboul" out of love and empathy, rather than a culturally educated sense of emotional responsibility.

While the Turkish self-translation illustrates Halide Edib's complex connection with language, identity, and national belonging, the English version, "It was a delirious declaration of love...", frames the feeling in terms of an abstract attachment to land and people. Yet, the Turkish version grounds this sentiment in culturally relevant language: "Bu anavatana âdeta coşkun bir *muhabbet* mektubu idi." The phrase *muhabbet* is a crucial addition that does not appear in the original English text. This insertion is more than just a lexical substitution; it represents a cultural and intellectual extension.

In this view, Edib's Turkish translation does more than merely bring the English text back home, but it enriches it by combining it with Ottoman-Islamic and early Republican overtones of emotional loyalty to the nation. The English version describes an empathetic, perhaps individualist impulse—"the same sort of thing which made me want to kiss the muddy streets of Istamboul"—but the Turkish version reframes this act as one rooted in

patriotic submission, describing it as “anavatanın çamurlu topraklarını öpmek istediğim anların hisleri” (the feelings I had when I wanted to kiss the muddy soil of the motherland).

Reminding of a previous context in which *muhabbet* substituted for sympathy, it was employed so as to portray a feeling of friendly sadness or suffering. Likewise, the feeling of *muhabbet* in the current example is not experienced for a friend or for another person’s suffering, it is for one’s land and is out of a feeling of nostalgia or homesickness.

In another context, Halide Edib draws on the political aspect of the feeling of *muhabbet* and its prescriptive nature. Referring back to Nil Tekgöl’s paper written in order to understand the basic social presumptions and negotiations that underpinned Ottoman political interactions in the early modern era by taking emotions into account it is possible to see that analyzing Kınalızade’s *Ahlak-i Ala’i*, she observes that he believes in preserving social and political unity, "the path of love" (*mahabbet*) is even more important than justice.

Kınalızade emphasizes love, the absence of which necessitates justice, even if his work's central topic is justice and peace in society. In other words, Kınalızade provides examples of distorted love, demonstrating that it is essentially the lack or distortion of love that motivates people to demand justice. However, early modern civilizations' emotion codes, which embodied the state in the body of the rulers, signifying the unity of the State with the Sultan, were very different from those of contemporary societies, where the concept of country is an abstract entity (Tekgöl 2019, 147).

Especially in the late Ottoman era, *muhabbet* was explicitly taught and encouraged in the curriculum as part of the effort to instill fidelity to the state; in this sense, it was not a private nor apolitical feeling. As can be seen from Üstel's *Makbul Vatandaşın Peşinde*, citizenship education started to place more emphasis on emotional ties to the state and the nation during the *Tanzimat* and post-*Tanzimat* reforms. The emotive tone of being a "good citizen" remained linked to qualities like loyalty, and *muhabbet-i vataniye* (patriotic love) despite changes in textbook content throughout time (Üstel, 2004). Emotional connection to the *vatan* (homeland) replaced the previous attachment to the padişah during this phase, which signaled a shift from subjecthood to citizenship. Nevertheless, the emotional logic, that is loyalty and devotion based on *muhabbet*, persisted.

This functionalization of *muhabbet* is consistent with what Kyria Giorgi discusses in her book where she explores how states use the concept of the "national soul." According to her, the contemporary nation-state's emotional repertory is strictly controlled; it only permits emotional expression when it serves a specific function, like promoting loyalty, defending conflict, or inspiring pride in the country. Accordingly, it is possible to view *muhabbet*—particularly in its patriotic form, *muhabbet-i vataniye*, as a "useful" feeling that was promoted in late Ottoman and early Republican curricula in order to foster moral connection and loyalty to the state (Giorgi 2014, 19).

Instead of being sentimental or apolitical, this emotional mode served as a teaching instrument to create the “*makbul*” (ideal) citizen. Within this emotional-political context, Halide Edib incorporates *muhabbet* into her own literary style as a tool for ethical collectivity, grounded in reciprocity and compassion but fully aware of its political value. In doing so, she critiques the more forceful aspects of contemporary nationalism while reaffirming the emotive foundations of citizenship.

Halide Edib discusses this period of transition and critically examines the ideological divide between *muhabbet* and *milliyetçilik* (nationalism) in *Mor Salkımlı Ev* as illustrated by her following lines. By portraying *muhabbet* as a reciprocal, humanizing force in contrast to the sometimes violent manifestations of nationalism that characterized the early 20th century, the author/translator makes a distinction between the two in the following extract. Here, Edib presents a vision of national unification based on emotional ethics rather than exclusionary ideologies. Her disillusionment stems not from the unification ideal per se, but rather from the reality that the expected *muhabbet* was not a reality of nationalism.

I who had dreamed of a nationalism which will create a happy land of beauty, understanding, and *love*, I have seen nothing but mutual massacre and mutual hatred; I have seen nothing but ideals used as instruments for creating human carnage and misery (Adivar 2017, 309).

Ben milliyetçiliğin, *muhabbetle*, karşılıklı bir anlayışla dolu bir ülke yaratacak zannetmiştim. Fakat milliyetçilik ölçüsünü kaçırdığı zaman yer yer insanları birbirini boğazlamaya, yeryüzünü bir salhaneye döndürdüklerini gördüm. Maamâfih herhangi ölçüsünü kaçıran sağ yahut sol ideoloji de

milliyetçiliği gölgede bırakacak daha kanlı daha feci bir dünya yarattılar (Adivar 2014, 448).

Despite this ideological change, Edib's memoir still heavily relies on *muhabbet*, highlighting her identity as a self-translator who was greatly influenced by the cultural and emotional norms of her Ottoman-Muslim background. The fact that *muhabbet* is mentioned in both the Turkish and English versions of her book, though with different levels of emphasis, suggests how important it was to her. Edib has access to the emotive expectations of various emotional groups as a self-translator. She nevertheless maintains *muhabbet* as a moral and affective aspect of her personality, indicating its continuing significance in her understanding of both individual and societal identity. Therefore, self-translating the word “love”, a word that could appeal to modern Anglophone readers, in the English version as *muhabbet* is an act of reclaiming *muhabbet* as a term that is deeply ingrained in Turkish culture and is connected to Islamic theology, Ottoman moral philosophy, and political impact.

There is something wonderful about the associations of a great man's life, especially if he has been crowned with martyrdom. The satisfaction of the human being seems never quite complete unless the man who loves and serves does not finish by allowing himself to be tortured and torn to pieces. The lasting sanctuaries are erected, and he is made an emblem of love and eternal greatness (Adivar 2017, 351).

Ancak onlar namına dikilen abideler taarruzdan masun kalıyor, ebediyen yaşıyor. Galiba sadece *muhabbetle*, insaniyete hizmet gayesine dayanmak sonu gelmeyen büyüklük, namın ve şanın alâmeti oluyor. Kendi omzunda taşıdığı çarmıhta ölen İsa, –Hristiyanlık ne kadar garip ve insaniyete uymayan bir şekil dahi olsa– her dine mensup insanın hatırasına baş eğdiği bir insan numunesi olarak kalacaktır (Adivar 2014, 515).

Later, in discussing the idea of martyrdom and noble men who died for service to their nation and people, Halide Edib writes that people who are thought to be role models commit acts of self-sacrifice out of their *muhabbet* (love) and their dedication to serve humanity.

In a way that could also refer to the previously mentioned religious dimensions of the feeling of love, Halide Edib mentions Jesus in her self-translation and talks about the greatness of being an exemplary person and sacrificing oneself with the feeling of love. Although this reference to Jesus is not found in the same context in the English text, the emphasis on *muhabbet* and service to humanity in the Turkish text is important. One of the first reasons for this is that it refers to the sanctification of the feeling of love as a reflection of love for God, as emphasized in Kınalızade's *Ahlak-i Alai*, and its functioning as a social moral code. On the other hand, Halide Edib's reference to the sufferings of Jesus in *Mor Salkımlı Ev* is consistent with the deeply-rooted Islamic-Sufistic interpretation that sees love as a combination of moral sacrifice and spiritual commitment.

In *The Sufi Path of Love: The Spiritual Teachings of Rumi*, William Chittick describes this spiritual devotion as follows. "Lovers, who die knowingly, die like sugar before their Beloved... They have been resurrected in Love... The King places them next to His Gentleness—they do not die in the lowliness and insignificance you see (Chittick 1983, 218)".

This reflects *muhabbet*-driven martyrdom as a timeless spiritual ideal that contrasts sharply with the catastrophic excesses of intellectual nationalism, as Edib describes İsa as a symbol that "every faith reveres." This is also in great accordance with what Kyria Giorgi interprets as shared feelings of 'imagined communities' which "relate to older, more ascetic realms of silence, stillness and spirituality, and appeal to a sense of the intangible and the unknown." (Giorgi 2014, 15). The "unknown" here is obviously a higher power, and in the muslim Ottoman contexts it refers to the unifying image of God and the reverence attributed to the ruler and the sacredness of community.

Later dwelling on the above-underlined phenomenon of serving one's nation and its significance, Halide Edib's self-translation of her memoir into Turkish describes her service in the Syrian schools as the result of "sonsuz bir şefkat ve muhabbet," (an endless love and affection) clearly linking her goal of improving the quality of education and the education system to two deeply ingrained Ottoman-Islamic emotional values.

I promised the authorities of Syria to come back for one more year, and if the victory was ours, I hoped that those humble schools of mine, outcome of infinite labor and *love*, might be the nucleus of the constructive and peaceful institutions which my government meant to start in Syria (Adıvar 2017, 372).

Arap diyarına bir sene daha gelmeyi kabul ettim. Eğer, harbi kazanırsak, sonsuz bir şefkat ve *muhabbet* eseri olan bizim mütevazı mekteplerin, hükûmetimizin tutacağı yeni tedris sahasında ilk temel adım olmasını umuyordum (Adıvar 2014, 549-550).

According to Nil Tekgöl's article, *muhabbet* existed and served as a prescriptive, normative feeling that shaped the power and caring dynamics between rulers and subjects in early modern Ottoman political theory, especially through Kınalızade's *Ahlak-i Ala'i* (Tekgöl 2019, 142). Given this, Edib's depiction is ideologically loaded as well, rather than being merely emotional. Edib's use of *muhabbet* in relation to state-sponsored education is consistent with a long-standing Ottoman tradition in which emotions such as *merhamet* and *muhabbet* were essential for promoting harmony and loyalty. Tekgöl highlights that since love (*mahabbet*) produced a social order that was inherently cohesive, it may even take the place of the necessity for justice in the perfect society.

This portrayal of the meaning of this task of revolutionizing the schools in Syria is not only important in terms of showing how the schools were envisioned to function in the society but is also important in locating the emotional value of the post-war attempts and initiatives of revolutionizing education and assuring this through love and kindness as Halide Edib described earlier, not abiding by the ambitious rules of an understanding of nationalism which she thought at times could become instruments driven by hatred.

In a final example where Halide Edib self-translates an emotion term that she originally opted for in the English text as *muhabbet* is in the following lines where she writes about a memory of a gathering in Syria during which children taught at a school that Halide Edib worked for were performing a play and following their performance the audience left the salon singing an anthem describing the Ottoman citizens. What she interprets as surprising is the fact that one of the members of the audience is a poet who is known to be one of the best poets of Lebanon and is known for his distant approach towards the Turks.

Syria's great poet and speaker had so far kept away from everything connected with the Turks. Now he was not only there but was paying the **greatest tribute**, and at a moment when the rule of the Turk seemed surely at an end. Speech after speech followed his, and it was a thoroughly Arabic audience. It was dark before they began to go, and they sang Fikret's "We are a brave nation . . . we are Ottomans," with a sincerity that reminded one of 1908 (Adivar 2017, 386).

Onun o gün orada bulunması bütün seyircileri şaşırtmış ve Türklerin hâkimiyeti Arap diyarında sona ermekte olduğu o günlerde, Türklere en heyecanlı bir **muhabbet** gösteriyordu. Seyirciler arasında bir biri ardınca bir hayli nutuk söylendi ve bu hakikî manasıyla nev'i şahıslarına münhasır Arap toplantısı karanlık bastığı zaman dağıldı. Ve dağılırken, 1908 yılının bütün Türk ülkesinde her ferdi birbirine bağlayan samimî heyecan vardı ve bir ağızdan Türk marşını söylediler (Adivar 2014, 578).

Since the strength of the Ottoman rule was wearing off in the Arab lands at the time, the poet's "*muhabbet* gösterisi" (demonstration of love) was especially unexpected. Thus, the meaning of *muhabbet* here becomes even more laden with political implications of a collective feeling performed in such an instance which functions as a bridge between different communities and people. Furthermore, it also implies that this feeling contributes to maintaining imperial unity even during a time of decline in power.

In the English version of the text, the same act is described as an act of tribute filled with feelings of sincerity. Although the scene and the context is the same, the tone in the Turkish version is more culture specific as in the other cases of self-translation where *muhabbet* is employed as an equivalent or translation of another English emotion term. This view is also underscored by Anna Wierzbicka who asserts that such words laden with cultural connotations are linguistic instruments representing a society's prior experiences of doing and thinking about things in certain ways, and they aid in the perpetuation of these ways in which things are carried out and when they are expressed in such events or gatherings, they become expressions of shared feelings.

Kyria Giorgi describes this kind of expressions in her book *Emotions, Language, Identity on the Margins of Europe* in the following way:

In groups, shared sadnesses and traumas – as well as shared joys – have the capacity to bind people together, especially if there is space for the public articulation of these emotions. These may be expressed in a variety of ways, such as through music, prayer, vigils. In this way, even ‘negative’ feelings can function as affirmations of unity, solidarity or difference (Giorgi 2014, 15).

Viewed through this lens, the post-war experience might be considered an experience binding people together in their vulnerable moments as well. Moreover, the fact that this sort of shared emotion is articulated through music in the given excerpt is an example of what Giorgi considers a way of expressing solidarity even when it is carried out in a negative or saddening context.

As has been discussed throughout this chapter, it becomes clear that *muhabbet* in demonstrating the communal emotions felt at a certain time in the Ottoman society was a crucial emotion term not only because of the hybridity of meanings it encapsulates but also because of its function in molding generations and constituting a fundamental part of Ottoman Turkish identity. In this respect, the various other terms like “*idaresi*” (management, control), “*kudret*” (power), “*ananın*” (the mother’s), and “*büyükü*” (was great/ significant) which are used in correlation with *muhabbet* effectively reveal and summarize the wide emotional spectrum, from more familial attachments to more political and collective feelings, that it accounts for. Hence, self-translating a multiplicity of emotional items from English to Turkish as *muhabbet* is an enriching choice rather than being a mere translation.

The feeling of *muhabbet*, on the other hand, is a binding feeling in terms of social identity in the second part of the book, as demonstrated throughout the chapter. It is also important to emphasize that this feeling is a component of the education plan to be instilled in the identities of future generations and is known as *muhabbet-i vataniye*, (affection for the homeland) with a social unifying effect. However, despite all this, it would not be right to directly adopt the reflection of this feeling in Halide Edib as a direct projection of the ideals of nationalism, because, as she clearly states in the book, although Halide Edib is aware of the dangers that the radical extremes of nationalism may bring, she is conscious of the distinction between the word *muhabbet*, which she uses to describe one’s love for homeland,

and the possibly damaging ideas of nationalism that she considered to be dangerous. In that sense, her communal *muhabbet* is based on solidarity and sympathy.



CONCLUSION

The present study analyzes Halide Edib Adıvar's bilingual works, *House with Wisteria* and *Mor Salkımlı Ev*, focusing on the feeling of *muhabbet*. *Muhabbet*, which sits at the merging point of affection, sympathy, and love, contains layers of cultural and emotional meaning that go beyond its English counterparts. By examining how *muhabbet* is self-translated, changed, and reframed in the Turkish memoir, this thesis claims that self-translation is a complicated process of negotiating identity, memory, and cultural belonging, rather than just a linguistic transfer.

Muhabbet is fundamentally a personal and communal emotion. It expresses intimate connections, family warmth, friendship, and affection amongst loved ones, as well as the social and ideological fabric of Turkish culture. *Muhabbet* was inextricably linked to moral and educational aspirations in Ottoman and early Republican societies. Phrases such as *muhabbet-i vataniye* (love of the country) were included into school curriculum, emphasizing the need of developing emotional commitment to the nation, community, and shared ideals. As a result, *muhabbet* blurs the distinction between private emotion and community feeling, transforming it into a potent emotional vehicle for shaping both personal identity and national awareness.

Halide Edib's self-translation might be interpreted as an act of emotional curating. Writing originally in English for a worldwide audience, she uses widely understandable emotional terms, such as affection, attachment, and love, but when self-translating into Turkish, she reclaims *muhabbet* as a culturally entrenched feeling. This method initiates a communication between the global and local emotional groups. In doing so, Halide Edib establishes herself as a bilingual subject navigating several emotional languages, selecting and altering phrases not just to communicate but also to belong.

This emotional identity negotiation parallels the issues expressed in the theoretical framework discussed in this paper. The notion that "those who speak another language have a whole world to themselves" (Giorgi 2014, 10) indicates concern about bilingualism as a danger to monocultural identities. However, Halide Edib's bilingualism defies this

preconception by exemplifying what we can term translational *muhabbet*: attachment that goes between languages without losing its rootedness. Her Turkish writing does more than just repeat her English storylines, yet it enhances them with cultural intimacy, reclaiming *muhabbet* as a means of rooting the Ottoman Turkish identities of the author/ translator.

Furthermore, the process of interpreting emotion becomes a method of rebuilding memory and history. Many of the emotions associated with Halide Edib's youth, familial relationships, and national belonging are viewed through the lens of *muhabbet* in the Turkish rendition, giving it more cultural depth. Halide Edib, a writer who lived and wrote across languages and countries, uses *muhabbet* to relive her past through affect as much as narrative. Her translation is not between languages only, but between selves.

The use of *muhabbet* highlights the conflict between emotional and political nationalism. As stated in the annotations, notions such as emotional nationalism—a type of cultural identity based on feelings rather than ideology—play an important role in defining national discourse. *Muhabbet*, in this sense, does not crudely translate into political nationalism, but rather maintains a more flexible and emotive connection to one's homeland, language, and people. It enables the cohabitation of individual feeling and social memory, establishing identity within a common emotional environment.

Finally, Halide Edib's self-translation represents an act of emotional creativity. *Muhabbet* presents a concept of identity that is multiple but anchored, personal but public, emotional yet political. Her multilingual work demonstrates how the translation of feelings, particularly culturally rooted emotions, may act as a link between the global and the local, the past and the present, the individual and the nation.

Exploring *muhabbet* as a term of both private attachment and collective feeling, this study contemplates self-translation as a place of intense cultural negotiation. What emerges is not just a more detailed understanding of Halide Edib's literary practice, but also a larger awareness of how multilingual authors utilize emotion to negotiate, moderate, and finally reinvent their identity.

Given the discussions provided throughout this study, I propose that self-translation be judged without regard for originality or viewed with skepticism for creating second

originals in another language. The dichotomy of "original" and "copy" fails to express the intricacy that goes into translating oneself, especially when the translation incorporates culturally tied emotions like *muhabbet*. According to the findings of this study, self-translation enables the recontextualization of feeling, identity, and memory through reinterpretation rather than replication.

The case of Halide Edib demonstrates that self-translation involves more than just narrating the same event in a different language, but it is also about recreating oneself inside a new emotional and cultural context. By incorporating *muhabbet*, an emotion that is both personal and communal, historically significant, and politically charged, in the Turkish version for various shades of love-driven emotions and bonds, she demonstrates an emotional authorship that calls into question traditional notions of faithfulness and equivalency in translation.

As a result, future study might benefit from shifting away from discussions about textual hierarchy or originality and instead focusing on how bilingual or multilingual authors deal with emotional and cultural meaning between languages. Emotions like *muhabbet*, with their distinct cultural weight and semantic flexibility, provide an ideal area of study for investigating how translation alters translation outputs. I believe that putting emotion at the center of self-translation research, especially when the author serves as both a cultural and language mediator, might reveal fresh insights into the multifaceted processes of identity creation, memory reconstruction, and translingual creativity.

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APPENDICES

Appendix I

Term	Collocate	Count (context)
muhabbet*	fakat	3
muhabbet*	karşı	2
muhabbet*	isa'nın	2
muhabbet*	büyük	2
muhabbet*	yakın	1
muhabbet*	uzun	1
muhabbet*	uzaktı	1
muhabbet*	tezahürü	1
muhabbet*	tesiri	1
muhabbet*	tek	1
muhabbet*	tarafları	1
muhabbet*	şüphesini	1
muhabbet*	şiiirler	1
muhabbet*	sonraları	1
muhabbet*	sonra	1
muhabbet*	sokulmak	1
muhabbet*	sevincine	1
muhabbet*	severdim	1
muhabbet*	rumca	1

muhabbet*	ruhundan	1
muhabbet*	rikkat	1
muhabbet*	payan	1
muhabbet*	pasajlarında	1
muhabbet*	öpüşme	1
muhabbet*	olmasa	1
muhabbet*	okuduğum	1
muhabbet*	müddet	1
muhabbet*	mukabil	1
muhabbet*	memlekete	1
muhabbet*	kadının	1
muhabbet*	ister	1
muhabbet*	insaniyete	1
muhabbet*	incil'de	1
muhabbet*	içine	1
muhabbet*	hizmetleri	1
muhabbet*	hissi	1
muhabbet*	hissetmeye	1
muhabbet*	herkes	1
muhabbet*	hele	1
muhabbet*	hâlâ	1
muhabbet*	hayranlık	1
muhabbet*	hamal	1
muhabbet*	halkın	1

muhabbet*	hafızamda	1
muhabbet*	gösterdiler	1
muhabbet*	görülür	1
muhabbet*	gerek	1
muhabbet*	fazla	1
muhabbet*	ezberliyordu	1
muhabbet*	dolu	1
muhabbet*	doğumunu	1
muhabbet*	çocuklara	1
muhabbet*	bütün	1
muhabbet*	boylu	1
muhabbet*	bey'i	1
muhabbet*	başladım	1
muhabbet*	bağlıyım	1
muhabbet*	bağlanmıştır	1
muhabbet*	babasından	1
muhabbet*	babamın	1
muhabbet*	ateşini	1
muhabbet*	anlatırken	1
muhabbet*	alâka	1
muhabbet*	alan	1
muhabbet*	aksi	1
muhabbet*	ağlıyordu	1
muhabbet*	açık	1

muhabbet*	acı	1
muhabbet*	abdülhamid'in	1
muhabbet*	abdülhamid	1

Appendix II

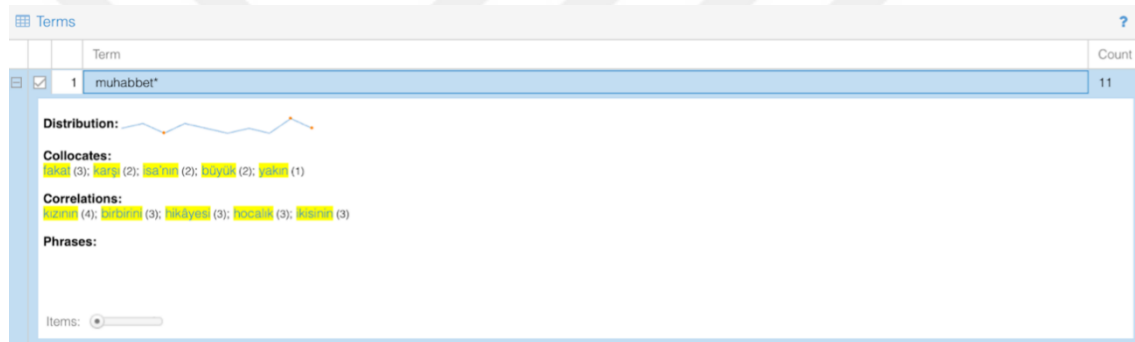
Term	Collocate	Count (context)
muhabbet*	fakat	3
muhabbet*	karşı	2
muhabbet*	isa'nın	2
muhabbet*	büyük	2
muhabbet*	yakın	1
muhabbet*	uzun	1
muhabbet*	uzaktı	1
muhabbet*	tezahürü	1
muhabbet*	tesiri	1
muhabbet*	tek	1
muhabbet*	tarafları	1
muhabbet*	şüphesini	1
muhabbet*	şiirler	1
muhabbet*	sonraları	1
muhabbet*	sonra	1
muhabbet*	sokulmak	1
muhabbet*	sevincine	1
muhabbet*	severdim	1

muhabbet*	rumca	1
muhabbet*	ruhundan	1
muhabbet*	rikkat	1
muhabbet*	payan	1
muhabbet*	pasajlarında	1
muhabbet*	öpüşme	1
muhabbet*	olmasa	1
muhabbet*	okuduğum	1
muhabbet*	müddet	1
muhabbet*	mukabil	1
muhabbet*	memlekete	1
muhabbet*	kadının	1
muhabbet*	ister	1
muhabbet*	insaniyete	1
muhabbet*	incil’de	1
muhabbet*	içine	1
muhabbet*	i	1
muhabbet*	hizmetleri	1
muhabbet*	hissi	1
muhabbet*	hissetmeye	1
muhabbet*	herkes	1
muhabbet*	hele	1
muhabbet*	hâlâ	1
muhabbet*	hayranlık	1

muhabbet*	hamal	1
muhabbet*	halkın	1
muhabbet*	hafızamda	1
muhabbet*	gösterdiler	1
muhabbet*	görülür	1
muhabbet*	gerek	1
muhabbet*	fazla	1
muhabbet*	ezberliyordu	1
muhabbet*	dolu	1
muhabbet*	doğumunu	1
muhabbet*	çocuklara	1
muhabbet*	bütün	1
muhabbet*	boylu	1
muhabbet*	bey'i	1
muhabbet*	başladım	1
muhabbet*	bağlıyım	1
muhabbet*	bağlanmıştır	1
muhabbet*	babasından	1
muhabbet*	babamın	1
muhabbet*	ateşini	1
muhabbet*	anlatırken	1
muhabbet*	alâka	1
muhabbet*	alan	1
muhabbet*	aksi	1

muhabbet*	ağlıyordu	1
muhabbet*	açık	1
muhabbet*	acı	1
muhabbet*	abdülhamid'in	1
muhabbet*	abdülhamid	1

Appendix III



Appendix IV



ÖZGEÇMİŞ

Adı, Soyadı	Selen	PEKUZUN
Doğum Yeri ve Yılı		
Bildiği Yabancı Diller	İngilizce	İtalyanca
ve Düzeyi	İleri	İleri
Eğitim Durumu	Başlama - Bitirme Yılı	Kurum Adı
Lise	20132017	Eskişehir Cemal Mümtaz Anadolu Öğretmen Lisesi
Lisans	20172021	Boğaziçi Üniversitesi
Yüksek Lisans	20222025	İstanbul 29 Mayıs Üniversitesi
Doktora		
Çalıştığı Kurum/lar	Başlama - Ayrılma Yılı	Çalışılan Kurumun Adı
1.	2021-	Medipol Üniversitesi
2.		
3.		
Üye Olduğu Bilimsel ve Mesleki Kuruluşlar		
Katıldığı Proje ve Toplantılar		
Yayınlar:		
Diğer:		
İletişim (e-posta):		
Tarih	03.06.2025	
İmza		
Adı Soyadı	Selen PEKUZUN	

