

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

A DESCRIPTIVE STUDY ON THE
TURKISH TRANSLATIONS OF CLAUDE FARRÈRE'S

LA MAISON DES HOMMES VIVANTS

CLAUDE FARRÈRE'İN
LA MAISON DES HOMMES VIVANTS ESERİNİN
TÜRKÇE ÇEVİRİLERİ ÜZERİNE
BETİMLEYİCİ BİR İNCELEME

YÜKSEK LİSANS TEZİ

Zeynep Nur YALÇIN

Danışman:

Doç. Dr. Nilüfer ALİMEN

İSTANBUL

2024

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

A DESCRIPTIVE STUDY ON THE
TURKISH TRANSLATIONS OF
CLAUDE FARRÈRE'S
LA MAISON DES HOMMES VIVANTS

CLAUDE FARRÈRE'İN
LA MAISON DES HOMMES VIVANTS ESERİNİN
TÜRKÇE ÇEVİRİLERİ ÜZERİNE
BETİMLEYİCİ BİR İNCELEME

YÜKSEK LİSANS TEZİ

Zeynep Nur YALÇIN

Danışman:

Doç. Dr. Nilüfer ALİMEN

İSTANBUL

2024

TEZ ONAY SAYFASI

T. C.

İSTANBUL 29 MAYIS ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Mütercim ve Tercümanlık Anabilim Dalı'nda 200521YL04 numaralı Zeynep Nur YALÇIN'ın hazırladığı “*A Descriptive Study On The Turkish Translations Of Claude Farrère's La Maison Des Hommes Vivants*” konulu yüksek lisans tezi ile ilgili tez savunma sınavı, 19/09/2024 günü (15:00 – 17:00) saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oy birliği ile karar verilmiştir.

Doç. Dr. Nilüfer ALİMEN
Yıldız Teknik Üniversitesi
(Tez Danışmanı ve Sınav Komisyonu Başkanı)

Prof. Dr. Işın ÖNER
İstanbul 29 Mayıs Üniversitesi

Prof. Dr. Ayşe Banu KARADAĞ
Yıldız Teknik Üniversitesi

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.

Zeynep Nur Yalçın

19.09.2024

ÖZ

Bu tezde Claude Farrère'in *La Maison Des Hommes Vivants* (1911) adlı eserinin iki Türkçe çevirisi olan Selim Nüzhet Gerçek'in *Canvermezler Tekkesi* (1921) ve Hamdi Varoğlu'nun *Ölmez Adamların Evi* (1955) adlı eserlerinin detaylı karşılaştırması ve betimleyici bir yaklaşımla irdelenmiştir. Ayırt edici özellikleri olmasına rağmen gotik korku türü tanımlanırken gotik tür ile eş anlamda kullanılmaktadır. Söz konusu durum Selim Nüzhet Gerçek'in, net bir biçimde gotik unsurlar içeren, *Canvermezler Tekkesi* (1921) adlı korku romanı için de geçerli olduğu söylenebilir. Türün belirlenmesinin ardından bu tezin en önemli kısmı, söz konusu roman ile onun kaynağı olduğu düşünülen edebi eser arasındaki farklılıkların betimleyici bir biçimde incelenmesidir. Bu tezin amacı sözü edilen çeviri metinleri irdelemek ve farklı dönemlerde benimsenen çeviri stratejilerini betimlemektir. Dolayısıyla kısaca kaynak metne ve kültürlerine ya da erek kültüre bağlılıklarına göre bunları 'uyarlama', 'çeviri', 'te'lif' veya 'yeniden yazım' olarak tanımlamak bu eserlerin arasındaki farkları bulurken önem kazanmaktadır. Bu farkların kategorileri teorik olarak Gideon Toury'nin (1995) çeviri süreci normlarına dayanarak: karakter farklılıkları, olayların gerçekleştiği yerdeki farklılıklar, olay örgüsünün tercümesine ilişkin farklılıklar, metinlerdeki eklemeler ve çıkarmalar ve illüstrasyonlar şeklinde belirlenmiştir. İki çevirinin kaynak metinle karşılaştırıldığı bu kategorilerdeki örnekler Lawrence Venuti'nin 'yerlileştirme' ve 'yabancılaştırma' stratejileri çerçevesinde açıklanmıştır. İki çeviri arasında yapılan karşılaştırma sonucunda 1921'de basılan eserin Türk dili ve kültürüne yakın bir çeviri stratejisi benimsediği, bu nedenle de 'kabul edilebilirlik' kutbuna; 1955'te basılan eserin ise kaynak metne ve onun dili olan Fransızca'ya daha yakın olan bir strateji izlemesi nedeniyle 'yeterlilik' kutbuna daha yakın olduğunu söylemek mümkündür.

Anahtar Kelimeler:

Gotik Korku, Çeviri, Adaptasyon, Te'lif, Yeniden Yazım, Çeviri süreci normları, *La Maison Des Hommes Vivants*, *Canvermezler Tekkesi*, *Ölmez Adamların Evi*

ABSTRACT

In this thesis, a detailed comparative and descriptive textual analysis is conducted on two Turkish translations of Claude Farrère's *La Maison Des Hommes Vivants* (1911): Selim Nüzhet Gerçek's *Canvermezler Tekkesi* (1921) and Hamdi Varoğlu's *Ölmez Adamların Evi* (1955). The Gothic horror genre is used synonymously with the Gothic genre, though each has its distinctive features. This can also be said for Selim Nüzhet Gerçek's *Canvermezler Tekkesi* (1921), which was defined as a horror novel featuring clear Gothic elements. Following the establishment of the genre, the crucial part of this thesis is the examination of differences through a descriptive approach in the said novel and the literary work assumed to be the source text. The aim of this thesis is to examine the translations and describe the translation strategies adopted in different periods. For this reason, identifying them as 'adaptation', 'translation', 'te'lif,' or 're-writing,' depending on their adherence to the source text and culture, or the target culture, becomes important in establishing their differences. Theoretically, the categories of differences are determined based on Gideon Toury's (1995) translational norms, such as character differences, differences in the settings of events, differences regarding the translation of the plot, and additions and omissions in the texts and illustrations. These categories, in which the two translations were compared to the source text, are explained within the framework of Lawrence Venuti's 'foreignization' and 'domestication' strategies. As a result of the comparison between the two translations, it is possible to say that the 1921 translation adopted a strategy that brought it closer to the Turkish language and culture, steering it towards the 'acceptability' pole, while the 1955 translation is closer to the source text and French language, placing it in the 'adequacy' pole.

Key Words:

Gothic horror, Translation, Adaptation, Te'lif, Re-Writing, Translation Norms, *La Maison Des Hommes Vivants*, *Canvermezler Tekkesi*, *Ölmez Adamların Evi*

ACKNOWLEDGEMENTS

Initially I would like to thank my thesis advisor Assoc. Prof. Dr. Nilüfer ALİMEN for her patience, support and understanding she has shown me throughout this entire process of writing this thesis. Her guidance helped me throughout this journey. Her advice helped me to shape this thesis.

I am thankful to Prof. Dr. Işın ÖNER as for being the invaluable source of wisdom all throughout my graduate studies.

I would also like to express my gratitude to Prof. Dr. Ayşe Banu KARADAĞ, her immense knowledge in both translation studies and translation history inspired me in my graduate studies and pursue the subject of this thesis.

I would also like to thank my parents Ganimet YALÇIN and Recep YALÇIN for their incredible support and encouragement they have given me. And lastly, I would like to thank my sister Habibe YALÇIN for her endless support, encouragement and motivation.

İÇİNDEKİLER

TEZ ONAY SAYFASI.....	ii
BEYAN	iii
ÖZ	iv
ABSTRACT.....	v
ACKNOWLEDGEMENTS.....	vi
İÇİNDEKİLER	vii
INTRODUCTION	1
CHAPTER ONE	2
1. The Genre Question: How To Identify ‘Gothic horror?’	2
1.1 The First Half of gothic horror: The ‘Gothic’ Genre.....	2
2.1 The Second Half of gothic horror: The ‘Horror’ Genre	5
3.1 Combination of Both Halves: gothic horror genre	16
CHAPTER TWO	20
2.1 The Publications of <i>La Maison des Hommes Vivants</i> in Türkiye Between 1921-2020.....	20
2.2 Is it ‘Translation’ or ‘Adaptation’ or ‘Te’lif’ or ‘Re-Writing’?.....	21
2.2.1 Concepts of ‘Foreignization’ and ‘Domestication’	23
2.3 Comparing <i>Canvermezler Tekkesi</i> and <i>Ölmez Adamların Evi</i>	25
2.4 Focusing on the Differences in The Quotes.....	27
2.4.1 Differences regarding the characters	29
2.4.2 Differences regarding the places where the events took place	36
2.4.3 Differences regarding the translation of the plot	42
2.4.4 Additions & Omissions from Original / Translations.....	58
2.4.5 Illustrations	65
CHAPTER THREE.....	69
3.1 Discussion.....	69
CONCLUSION.....	75
REFERENCES	77
APPENDIX.....	80
ÖZGEÇMİŞ	82

INTRODUCTION

Throughout Turkish Literary history, different genres resurfaced either by the creation of original works or translation or adaptation of different works from different literatures. gothic horror genre is one of those genres that is placed within Turkish literature with a translated work though it was believed that the starter of this genre is an original. That said original was thought to be more horror than gothic horror and resolved with an ending that rationalizes the set of events.

The said translation, Canvermezler Tekkesi (1921), was defined as a literary work known as a graphic novel, which was said to be adapted from the French novel *La Maison Des Hommes Vivants* by the well-known author Claude Farrère (1876-1957). This work was published by Selim Nüzhet Gerçek under the pen name Ahmet Kamil. The details regarding the publisher or publication house were not specified (Acaroğlu 1986, 19). This not only shows that the very first work in the Gothic horror genre in Türkiye is known as an adaptation from French literature, but it also reveals the reasons why it was either hidden or completely forgotten as a literary work. It is known that it was initially published in the *İleri* newspaper and later as a book with 14 illustrations, hence the designation as a graphic novel. The main purpose of this thesis is to establish the translation strategies used in the 1921 and 1955 translations and establish their proximity to the original text, published in 1911.

CHAPTER ONE

1. The Genre Question: How To Identify ‘Gothic horror?’

This question is posed to identify differences in the academic and literary sides. For one side, it is described as a sub-genre, while for the other, it is considered an interchangeable term. Even though both terms have their own histories in literature and exist at different times in history, this does not necessarily mean that one cannot exist without the other. However, being able to use them interchangeably suggests that they exist within a similar time frame rather than having crossed paths at distinct points in history. This is a false conclusion, as one has a relatively shorter existence than the other. This will be highlighted while elaborating on the differences between them and answering the question of genre identification brought up in this thesis with the following quote from the back cover:

Until the publication of this literary work, there were no Turkish novels that include this amount of improbability and gothic elements this clear (Gerçek, Canvermezler Tekkesi 2020).

1.1 The First Half of gothic horror: The ‘Gothic’ Genre

Contrary to the belief, the name of ‘gothic’ for the genre does not derive from the fashion style it is traced back to the; “Goths,” which were:

A member of an East Germanic people from Scandinavia who settled south of the Baltic early in the first millennium ad. They moved on to the Ukrainian steppes and raided and later invaded many parts of the Roman Empire from the 3rd to the 5th century (Goth n.d.).

Its origins are also traced to gothic architecture as the genre’s first work; its namesake, *The Castle of Otranto*’s author Horace Walpole’s Strawberry Hill house, is one of the major examples with regards to the genre. As stated in *The Castle of Otranto*:

He had turned his house at Strawberry Hill, by the Thames, near Twickenham, into a Gothic villa—eighteenth-century Gothic—and amused himself by spending freely upon its adornment with such things as were then fashionable as objects of taste. But he delighted also in his flowers and his trellises of roses, and the quiet Thames. When confined by gout to his London house in Arlington Street, flowers from Strawberry Hill and a bird were necessary consolations (Walpole 1996).

If I look at the sense of literature as one of the main focuses of the thesis lies in the distinction of genre/sub-genre, defining each one of them becomes a necessity. In this case, I will be starting off with the 'gothic' genre as it is defined as follows:

Called Gothic because its imaginative impulse was drawn from medieval buildings and ruins, such novels commonly used such settings as castles or monasteries equipped with subterranean passages, dark battlements, hidden panels, and trapdoors (Britannica n.d.).

I could give an instance with an excerpt from one of the iconic novels in literary history: Bram Stoker's *Dracula*:

Suddenly I became conscious of the fact that the driver was in the act of pulling up the horses in the courtyard of a vast ruined castle, from whose tall black windows came no ray of light, and whose broken battlements showed a jagged line against the moonlit sky (Stoker 2007, 20).

The scary appearance of the castle, its description to indicate it is in ruins, and its eerie description in the night depicts what the gothic genre is known for. It indicates mystery and helps the reader to become aware of the something dark, sinister, and supernatural that is bound to happen. Though the supernatural element belonged more to gothic horror than gothic, highlighting them to examine the root cause of why the said novels carry the properties of gothic was important.

Though this book is an example of the gothic horror genre, it bears the gothic characteristics, as the first half of the name suggests. Another example is from the genre's namesake, Horace Walpole's *The Castle of Otranto*, which was published in 1764:

The lower part of the castle was hollowed into several intricate cloisters; and it was not easy for one under so much anxiety to find the door that opened into the cavern. An awful silence reigned throughout those

subterraneous regions, except now and then some blasts of wind that shook the doors she had passed, and which, grating on the rusty hinges, were re-echoed through that long labyrinth of darkness. Every murmur struck her with new terror; yet more she dreaded to hear the wrathful voice of Manfred urging his domestics to pursue her (Walpole 1996).

The dark aura surrounding the castle could be interpreted as the malicious intent of the novel's antagonist, Manfred. Or the aftermath of the scary, brutal murder of his son Conrad. In this case, it also be the forewarning of the bad events for one of the novel's protagonists, Isabella. *Dracula* and *The Castle of Otranto* are 134 years apart, though the portrayal of a scary, eerie atmosphere is an indicator of a series of malicious events described in the settings that resembled one another. In other words, "The atmosphere of eeriness is as important as the scariness of the events themselves. In a Gothic novel, the sky seems perpetually dark and stormy, the air filled with an unshakable chill (A Guide to Gothic Literature: The Top 10 Books You Have to Read n.d.)."

While the genre was developing, there were other works that are crucial to the genre's place in literary history. And to conclude the gothic genre, mentioning the important works in the said genre gains relevance as I am heading to identify the second half of the name of the genre: horror.

I have mentioned that the floodgates opened by Horace Walpole's *The Castle of Otranto* in 1764 were defined as:

Purporting to be translated from an earlier manuscript, *The Castle of Otranto* introduces what have become classic Gothic devices, such as a foreign location, a dark and ominous castle and a naïve young woman fleeing from an evil, lustful man (Spine-chillers and suspense: A timeline of Gothic fiction n.d.).

It kickstarted the genre, afterwards the secondary work surfaced: Clara Reeve's *The Old English Baron* (1777). It was told by the author that it was a direct response to *The Castle of Otranto*:

This Story is the literary offspring of *The Castle of Otranto*, written upon the same plan, with a design to unite the most attractive and interesting circumstances of the ancient Romance and modern Novel (*The Castle of Otranto: The creepy tale that launched gothic fiction* 2014).

It was soon followed by Ann Radcliffe's *The Mystery of Udolpho*, which was another pinnacle novel for the genre. They were followed by *The Monk* (1796) by Matthew Lewis, John Polidori's *The Vampyre* (1816), and Joseph Sheridan Le Fanu's *Carmilla* (1871), which were the predecessors for Bram Stoker's *Dracula* (1897) having a 'Vampire' as the main antagonist; Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* (1886), and Mervyn Peake's *Titus Groan* (1946). After these crucial works for the gothic genre, modern gothic took the stage with Stephen King's *Salem's Lot* (1975), Anne Rice's iconic *Interview with The Vampire* (1976), Angela Carter's *The Bloody Chamber* (1977), and Mark Z. Danielewski's *House of Leaves* (2000)¹ and followed by many others.

2.1 The Second Half of gothic horror: The 'Horror' Genre

Deriving from the human emotion fear, it could be said that the horror genre is one of the oldest genres in the existence of the literary world². From the scary stories around a bonfire to the ghost stories regarding houses that were claimed to be haunted to the novels that were scary enough to be placed onto the bookshelves of the enthusiastic readers of the genre. When the oral stories are considered, tracing the origins of this genre is not simple, and it is more veered into the territory of the impossible.

Horror literature uses terror as an art form to explore the darkest reaches of the human condition through fiction and to inspire a reaction in its audience. This is most commonly done by building tension or suspense using various story elements. Horror is meant to unsettle and disgust you (Jones n.d.).

It triggers the fight or flight response of the reader as they venture off to an adventure with the characters of the horror novels.³ It gives the readers nightmares as it

¹ The Timeline could be found in: BBC Teach. "Spine-chillers and suspense: A timeline of Gothic fiction," August 18, 2022. <https://www.bbc.co.uk/teach/spine-chillers-and-suspense-a-timeline-of-gothic-fiction/zvr9vk7> (accessed November 16, 2023).

² For further reading see: Dixon, Wheeler Winston. "Origins." In *A History of Horror*, by Wheeler Winston Dixon, 1-25. Rutgers University Press, 2010.

³ For further reading see: Landais, C. (2016, August). Challenges and Strategies for Analysing the Translation of Fear in Horror. *Literary Imagination*, pp. 1-13.

was intended to. It originates from the worst fears of the people and proceeds to be an iconic work of the genre and literary history.

This genre gained popularity around the world among different countries and cultures over the years. Though Türkiye could be considered as one of the countries that the genre gained immense popularity, it was the contrary, according to Altay Öktem:

Trajik bir durum var ortada. Batı kültürü, korku öğeleri açısından çok zayıf. Doğuya doğru ilerledikçe korku unsurları da artıyor. Anadolu toprakları, bu açıdan tam bir cevher aslında. Günümüzde bile, cinlere inanmayan neredeyse yok. Adım başı kesikbaş hikâyeleriyle karşılaşyoruz. Anadolu'da hâlâ insanların nazardan öldüğüne, cin çarptığı için sakat kaldığına inanılıyor. Gündelik hayatını sayısız batıl inançla kuşatmış, o inançlar doğrultusunda yaşayan bir toplum var karşımızda. Ama bu toplumun korku edebiyatı yok. Hiç olmadı (Öktem 2011)!

[There is a tragic situation here. Western culture is very weak regarding horror elements. Moving towards the East, the horror elements increase as well. Anatolian territories are complete potential in this respect. Even today there are almost no people who does not believe in Jinn. We encounter decapitation stories every step of the way. In Anatolia, it is still believed that people die from evil eyes [or hexes], [or] maimed because of possession. We are facing a society that surrounds its daily life with countless superstitions and live their lives in line with these beliefs. But this society does not have horror literature. Never had one!]⁴

With this excerpt from the interview, what I could establish here is that there is a viable literary ground that the horror genre could flourish and could publish works that could be regarded as iconic or a classic to the genre.⁵ However, due to public viewpoints on what constitutes horror, it did not occur. One other point to consider was stated by Veli Uğur:

Even though the stories of people who lives their lives Western style, knows foreign languages and fights with horror figures from the West is original, it could not escape from the adaptation atmosphere and a domestic, Anatolian specific horror genre could not be created (Uğur 2019, 339).

⁴ All translations are mine unless otherwise stated.

⁵ For Further resources see: Ataözü Dalak, Ayşe Fırat. " *Imageries Of Horror In Literary Translation: The Turkish Translations Of Clive Barker's The Books Of Blood Volume I*" Ankara. (master's thesis, Hacettepe University Institute of Social Sciences) 2019

It did, however, have some examples that crossed paths with the gothic horror genre in Türkiye, and some of them were regarded as such, as stated by Sevgül Türkmenoğlu:

As a matter of fact, both before the republic period or early republic period except a few examples there are no works encountered written in this genre systematically. We can list the works which could be classified as examples of horror genre written in the first years of the Republic: Hüseyin Rahmi Gürpınar *Gulyabani* (1915), *Cadı* (1915), *Mezarından Kalkan Şehit* (1928); Suat Derviş, *Kara Kitap* (1920), *Ne Bir Ses Ne Bir Nefes* (1923), *Buhran Gecesi* (1923), *Fatma'nın Günahı* (1924); Cemil Cahit, *İkiz Şeytanlar*, *Kan İçen Hortlak* (1931); Ali Rıza Seyfî, *Drakula İstanbul'da* (1939); V. Örfî Bengü, *Akdeniz İncisi* (1944); Daniş Remzi Korok, *Ölü Ciğeri Yiyen Adam: Yamyam Yusuf* (1944); Peride Celal, *Yıldız Tepe* (1945); Hamdi Varoğlu, *Ölmez Adamların Evi* (1955); Kerime Nadir Azrak, *Dehşet Gecesi* (1958) (Türkmenoğlu 2018, 181).

As mentioned above, some of them also have ties with the gothic horror genre.⁶⁷ To exemplify them, I could begin with Hüseyin Rahmi Gürpınar's *Gulyabani* (1914) and *Cadı* (1915). They were regarded as the original works for the gothic horror genre, though they were steered more towards horror, as stated by Özge Yücesoy:

In these novels Hüseyin Rahmi Gürpınar approached gothic literature with ideological concerns and at the end of his two works, he showed that there are explainable logical reasons for the events that are not possible to explain. By this way, it could be said that he is close to the style of Ann Radcliffe who leads gothic events to solutions with rational explanations (Yücesoy 2007, 58-59).

It was a fact that Radcliffe was a representative of gothic literature; her inspiration for *The Mystery of Udolpho* derives from the genre's pioneer: Horace Walpole's *The Castle of Otranto*, which created the genre, and her work cemented in its place. *Cadı* and *Gulyabani* could be regarded as gothic horror because of the eerie environment and the

⁶ Further reading regarding the subject: Yalıtürk, Mehmet Berk. "Korku Edebiyatımızın İlk Kalemî: Kenan Hulûsi Koray." *Türk Dili*, July 2023: 84-88.

⁷ For further reading regarding the subject see: Özbek, D. (2022). *Turkish translations of Stephen King's novels and the development of horror fiction in the Turkish literary polysystem*. International Journal of Language Academy, 10 (4), 26-38.

supernatural entities. Though this descriptor could also function because of the labeling issue mentioned earlier in this thesis.

There are two more works that fit the descriptions of gothic horror genre than horror, and both are translations that are regarded as adaptations instead of being originals. Those were *Drakula Istanbul'da* by Ali Rıza Seyfi, which was an adaptation of Bram Stoker's *Dracula* in 1928 but acknowledged as an original; and the translation of Claude Farrère's *La Maison Des Hommes Vivants*: Hamdi Varoğlu's⁸ *Ölmez Adamların Evi*, which had a 'reciter' not a 'translator'. The first one was later used as a movie script⁹:

A quarter-century later, this adaptation was adapted into film under the name of *Dracula in Istanbul* (1953) which became the first Horror film to survive in Turkish cinema history and the first Dracula adaptation made by a Muslim country. Contrary to popular opinion in Western academia, the film is also the first adaptation in which Count Dracula's fangs are seen (Bıçakçı 2015, 1).

Combined with the fact that the horror genre had a solid foundation in Turkey but never had the chance to flourish and evolve like in Western societies, developing a cinematic rendition of a novel that was an adapted publication of an iconic work like Dracula—though acknowledged as an “original” where Turks are identified as evil by the main antagonist, Count Dracula—carries more of a political agenda rather than serving as an example for the genre. It does not create a breeding ground for the horror genre but rather makes a point of not being regarded as an enemy, but the one they perceived as evil is the actual enemy. The ‘adaptation’ of the said original was a pioneer, but to correct the optics rather than the reason why the genre is flourishing. It visually confirmed why Count Dracula was also known as the ‘bloodsucker’ who did have fangs and hunted down people to create his own army. Is visualizing Count's attempts of creating his own army out of his enemies, in the case of the Turkish adaptation, Turkish people, reflects the perspective that the adaptation was attempted to convey? That seems not only a

⁸ For further information about the author see: Kavak, Nursel. "Hamdi Varoğlu." *Ahmet Yesevi Üniversitesi Türk Edebiyatı İsimler Sözlüğü*. May 15, 2019. <https://teis.yesevi.edu.tr/madde-detay/hamdi-varoglu> (accessed September 4, 2024).

⁹ For further reading see: Tüfekçi, Ali. "Evolution of Turkish horror: From Western symbols to jinn." *Daily Sabah*. October 14, 2020. <https://www.dailysabah.com/arts/cinema/evolution-of-turkish-horror-from-western-symbols-to-jinn> (accessed August 20, 2024).

reasonable assumption but also gives a clear message that *Canvermezler Tekkesi* also provided: You may have a grip on me by having a loved one under your control. However, I will fight to protect them and end you, even if it means the end of my own life. This establishes the adaptation's/ translations' antagonists as a personal enemy for the main protagonists and reveals the antagonists' own agenda.

As stated above, the adaptation of *Dracula* has a more political agenda than serve as a literary milestone that connect to the inherent affinity to Turkish horror, or rather gothic horror. There are certain excerpts from the original novel that show the precise angle regarding this matter:

Was it not this Dracula, indeed, who inspired that other of his race who in a later age again and again brought his forces over the great river into Turkeyland; who, when he was beaten back, came again, and again, and again though he had to come alone from the bloody field where his troops were being slaughtered, since he knew that he alone could ultimately triumph (Stoker 2007, 36-37)?

This excerpt shows that Count Dracula was the driving force of his own revenge against Turks, as he or his own ancestors were the ones that rallied the troops against the Turks. Historic timeframe places this quote in the Ottoman Empire and Wallachian Voivode Vlad Tepes III's relations. Voivode was known to put any messenger arriving from the Ottoman land to literal stakes:

However, the one that inspired Seyfi was definitely Vlad Tepes, a significant enemy of the Ottoman Empire in the fifteenth century. The Ottoman side of the story tells that, having stayed captive in the Court for years, Vlad was sent to his motherland, Wallachia, and soon started to show disloyalty to the Sultan. When he became one of the cruellest tyrants in world history, impaling people was the most famous of his methods (Bıçakçı 2015, 7)

Rumored to be the inspiration behind the Count Dracula, it highlighted that his history with Turks took center stage while establishing Count's origins and where his intent to create an army of 'Undead' derives from. It also shows the reason why it was one of the first novels translated/adapted from the horror/gothic horror genre for the Turkish readers. With the original gaining enough popularity to be classified as a classic,

this adaptation serves the purpose of correcting the historical narrative while taking advantage of its fame. It also does help that this literary adaptation had been adapted to the movie screens, was somewhat pioneering. This way, while the Count gives his own version of events in the original, in the adaptation it could be seen why the main character is so determined to destroy him apart from saving his love. The hero faces the great evil that everybody is afraid of. The only person who could save everybody else and who also must be the one that annihilates the great evil from the core. The hero faces a villain that is also an enemy to his own nation. The timing of the publication of the adaptation coincides with the time when the heroic acts are still at the forefront, though works of fiction are starting to sprout as well. This version of events is a bridge between both while having a discreet political agenda. And the on-screen adaptation serves as a visual aid for the said propaganda whilst letting its own audience know that this film existed because of a written version that was written 16 years ago.

To support the political angle, there are a couple of quotes from the original *Dracula* that highlight the animosity towards the Turks in the Count account: “What devil or what witch was ever so great as Attila, whose blood is in the veins (Stoker 2007, 36)?” This one refers to Atilla the Hun, the legendary ruler of the European Huns. He was known to be one of the most influential rulers with Turkish origin. “During his reign, Attila was one of the most feared enemies of the Western and Eastern Roman Empires. He crossed the Danube twice and plundered the Balkans but was unable to take Constantinople (Atilla n.d.).” He led his armies towards the west, rather than east where the Huns originated from. He was at one point in Transylvania; it is rumored that it was the place where *Dracula* and his ancestors originated. It also showed that the Count’s hostility reached beyond centuries. What was also seen was that the bravery of the Turks was hereditary per his account; it was passed on generation after generation. The Count’s hatred is visible, giving the solid ground for the adaptation to heighten the patriotic emotions by setting the scene for the novel in Istanbul. In Şehnaz Tahir Gürçağlar’s words:

First of all, it tells of Vlad the Impaler’s cruel deeds against Turks, thus serving as a precursor of events to follow: Fighting Count Dracula becomes something the characters do to protect their country. Dracula is identified with the nation’s enemies and it’s only fair that the Turkish

characters should take revenge of him once he starts his second campaign against the Turks, this time by taking a trip to Istanbul. (Gürçağlar 2001, 140)

It should be stressed that this quote is not the sole example why the adaptation was more on national pride. Here is another example from the same chapter to highlight this point of view, though this time with a saying that could be associated with Turkish people:

And when the Hungarian flood swept east-ward, the Szekelys were claimed as kindred by the victorious Magyars, and to us for centuries was trusted the guarding of the frontier of Turkey-land; ay and more than that, endless duty of the frontier guard, for, as the Turks say,” water sleeps and the enemy is sleepless (Stoker, 2007, p. 36).

The Count this time retaliates with an iconic Turkish expression,” Water sleeps, but the enemy is sleepless”, that the said enemy is the Turks, as over the years with different empires and rulers they were keen on conquering Western lands, and Transylvania, where the Count was from, was also a prominent land. By the Count’s accounts, he was proud of the fact that he and his ancestors were able to hold off their enemies marching forward, and they were able to defeat them again and again. They were regarded as a barrier for Turks, denying them the conquest they were wishing to achieve. For them, they were the enemy who was preying on their weak moment to attack. It shows an intent to remain ever vigilant, as they were the guards and Turks were the vicious forces who were trying to force their way in.

Moving on from one quote to another to highlight this point of view more would be this one:

Of old the Hospadars would not repair them, lest the Turk should think that they were preparing to bring in foreign troops, and so hasten the war which was always really at loading point (Stoker, 2007, p. 36).

This quote supports the Count’s animosity towards the Turks and the definition of his nation’s actions of defense against them. Though they were always prepared by their account, they showed no intention to showcase that as there was a threat of imminent attack that they may not be able to fend off and fall because of it. Hence, they created the illusion of them being in a weak stance so that they could be seemingly safe while

recuperating from the previous attacks. They would seem like they were in ruins but still have fights in them, but also dragging the possibility of an imminent war gives them more chance to come back, not only stronger to fend them off but also to preserve their own blood. They are basically protecting their own national identity by keeping their enemy at bay and preventing their own identity from being blended with theirs.

I have mentioned that there were two works that fit the gothic horror genre more than horror; one was *Drakula İstanbul'da*, and the other was the one that I have not mentioned fully yet, *Ölmez Adamların Evi*. The latter, as mentioned before, was a translation of *La Maison Des Hommes Vivants* and published 33 years later than the original work's first translation, which is also the focal point of this thesis, *Canvermezler Tekkesi*. The comparison of this translation and the other translation will be included in the second part of this thesis; therefore, the mention of this translation will be brief in this chapter to acknowledge its existence and will be examined further in Chapter Two. It was yet another literary work that was buried in the pages of Turkish literary history. Unlike *Canvermezler Tekkesi*, it was not resurfaced after its first publication. Therefore, finding any trace of the said book is not easy compared to the 1921 translation and some other books published in the same timeframe as it is. It was an unknown work that did not make its way to the modern Turkish literature, and because of this reason, associating this translation with the 1921 translation and tracing the original work was not simple. While mentioning the concepts of translation, adaptation, re-writing and original these subjects will be examined deeper.

Following the works that were published between 1915 and 1958, it was seen that horror genre in Türkiye gained its momentum after the 2000s. This was shown with the publication dates of the works below:

Erhan Bener, *Ara Kapı* (1962); Elif Karakaş, *Lanetli Genler* (1995); Farah Yurdözü, *Madrid'te Metafizik Bir Aşk* (1995); Sadık Yemni, *Muska* (1996), *Öte Yer* (1997); Farah Yurdözü, *Yaşam Bir Korku Filmidir* (1999); Erdem Katırcıoğlu, *Bir Satanistin Anıları* (2000); Sinan Tamer, *Karanlık Masumiyet* (2000); Elif Karakaş, *Ve Sonra Bir Gün* (2000); Mustafa Altunbay, *Gabel* (2001); Doğu Yücel, *Hayalet Kitap* (2002); Levent Aslan, *Kasabanın Altı Günü* (2002); Sadık Yemni, *Metros* (2002); Hakan Bıçakçı, *Romantik Korku* (2002); Sadık Yemni, *Çözücü* (2003); Hakan Bıçakçı, *Rüya Günlüğü* (2003); Erdem Katırcıoğlu, *Yılanın Ağzındaki Ot*, (2003); Cahide Birgül, *Ah Tutku Beni Öldürür Müsün?* (2004); Hakan

Bıçakçı, *Boş Zaman* (2004); Aygen Sezar, *Dıştakiler* (2004); Osman Aysu, *Doğum Günü 15 Aralık* (2004); Erkut Deral, *Kötü Ölü* (2004); Osman Aysu, *Saklı Gerçek* (2004); Orhan Yıldırım, *Çoruh Seni Lanetliyor* (2004), *Beyaz İntikam* (2005); Hikmet Hükümenoğlu, *Kar Kuyusu* (2005); Çağan Dikenelli, *Taşıyıcı* (2005); Sadık Yemni, *Yatır* (2005); Seran Demiral, *Yaşayan Ölü Avcısı: Münzevi* (2005); Aykut Deral, *Gece Gelini* (2006); Orhan Yıldırım, *Meryem'in Sırrı* (2011), *Ters Ayaklı* (2012), *İki Canın İhaneti* (2013); Sadık Yemni, *İfrit 18.19* (2013); Hakan Bıçakçı, *Karanlık Oda* (2014); Osman Aysu, *Ölüm Meleği* (2017) (Türkmenoğlu 2018, 182).

It was exhibited that specifically between 2000 and 2005, the Turkish horror genre produced most of its works. Like acts of heroics were in the spotlight during the Republic Period literature, works of horror were published more during modern Turkish literature. It could be said that it is possible that this momentum occurred due to the release of political strongholds. Necla Dağ explains it as follows:

The change in social and political conditions after 1980 opened the door to innovations in the understanding of the novel. From the nineties onwards, horror novels took their place among the most read genres, based on a solid plot along with modern novel techniques (Dağ 2022, 46-47).

For this reason, seeking approval from the current governing body was not exactly a necessity or a distancing factor for non-supporters of the ruling political view. It blossomed in a timeframe where it could have more creative freedom. It could derive from humans' deepest, darkest fears and be intertwined with traditional elements. In an interview quote that was used above, it was hinted that Türkiye was rich with elements of horror, though it did not have the right ground to evolve. Considering this short timeframe, it could be said that the horror genre found its ground to evolve, though it only lasted for five years. For these five years, horror genre was attempting to take place in the center of Turkish literature. It shows that this was merely an attempt, as it was not a success like the crime genre. Introducing elements of horror to a country living by believing in superstition was not achievable, like introducing elements of the crime genre where a physical equivalent exists. Supernatural, on the other hand, one of the steering factors of horror and gothic horror, requires believing in entities that are only traveled with oral tradition rather than supported with physical evidence.

Turkish society's regard plays a great part because perception is one of the driving factors that solidifies a genre's place and creates an environment to develop newer works in the same genre. While believing in some form of supernatural, the Western origin supernatural's were not a part of that. To create a work of horror genre in Türkiye, it would either center around a superstition that is widely believed in, especially Anatolian regions, or it must entangle factors that could drive the reader into reading it, such as national factors in *Dracula Istanbul'da* or introducing a metaphysical event like *Canvermezler Tekkesi* or *Ölmez Adamların Evi*. One more angle was used to gain the interests of Turkish readers, which made this work known as an example for the horror and gothic horror genres as it was intertwined in some perspective: rationalizing the outcome. That was also the case with Gulyabani, which became a kind of pioneer as it was written in a manner that encompassed elements of horror alongside gothic elements and gained acceptance from Turkish readers.

As mentioned above, the horror genre was prominent in the West, as they managed to create a genre with less viable elements than the East. However, the genre found a breeding ground there to develop and evolve farther than East. This means that there were plenty of works that could be regarded as important or even farther: a classic. While researching, there were works that were classified as horror, though, as stated earlier in this chapter, as the origins are mainly unknown as it initially surfaced as a genre with deep roots in oral narratives. Kristin Masters argues that: "Even the earliest recorded tales have elements of horror, fear, and despair, and the archetypes of horror have likely lasted much longer (Masters 2013)." This proves that tracing the origins of the genre would be a much harder task than expected. Because even one of the literary works were regarded as the very first one, it is possible that there could already be existing but not recorded tales of horror. Leading this way, Masters adds that "[...] the roots of today's horror literature can be found first in the Inquisition" (Masters 2013). Though this viewpoint omitted Euripides's *Hippolytos*, *Kalyptomenos* and *Hippolytus*¹⁰, as they were plays that were inspired by a tale of horror. Then it was followed by Dante's *Inferno* (1307), *Malleus Maleficarium* (*The Hammer of Witches*) (1486) by Henry Kramer and

¹⁰ For further information see: Wikipedia, s.v. "Horror fiction". Last modified 11 October 2024, at 08:53. https://en.wikipedia.org/wiki/Horror_fiction (accessed November 16, 2023).

Jakob Sprenger, Thomas Peckett Prest and James Malcolm Rymer's, *Varney the Vampire* (1845) and *The String of Pearls* (1847), and George Reynold's *Wagner The Vampire* (1846) which were counted as important works in the genre.¹¹ There were also the ones that belonged to the gothic genre rather than horror, yet they were regarded as a part of the horror genre. They were *Bram Stoker's Dracula*, Mary Wollstonecraft Shelley's *Frankenstein*, John Polidori's *The Vampyre*, Ann Radcliffe's *Mysteries of Udolpho*, and Horace Walpole's *The Castle of Otranto*. These share a common point due to the crossings of the genre, therefore regarded as such, and the genre identification shows these crossings and is considered in both. They were intertwined with each other due to overlapping themes; one is regarded as a newer approach to the other genre, and lastly, their identification without regard to the significant differences makes it harder to distinguish one from the other.

There were many more novels that could be classified as horror yet also be part of the gothic; however, a historically rich genre like horror, has significantly more examples than gothic, whether they are historical or contemporary. That could be the case for Turkish horror as well if it could find a solid ground to evolve tremendously because it is believed that there is a viable source for it to flourish. This could also possibly exhibit the way it develops while accompanying the Turkish beliefs and superstitions in their works, which in turn could allow them to gain more readers and to create more works that would become famous, even classic.

After focusing on these two halves of the name of the genre, it would only be complete if I finally ventured on one of the causes that created this thesis: the Gothic horror genre. In the next section, an examination of what makes gothic horror and what are the core differences that lie beneath it from the other genres is in order. The next section is also a connecting point for the main part of this thesis, as it will be a case study.

¹¹ For further information see: Masters, Kristin. "A Brief History of Horror Literature." *Books Tell You Why* (blog) October 24, 2013. <https://blog.bookstellyouwhy.com/-a-brief-history-of-horror-literature> (accessed November 20, 2023).

3.1 Combination of Both Halves: gothic horror genre

Throughout both sections, I have focused on the main aspects of two genres that this genre not only shares its name but also shares themes and concepts. And in that sense, they were indistinguishable from one another. However, there is a crucial difference between one another. This difference and this genre's own definition will be examined further in this sector.

Starting with the definition of the genre, it is important to point out that, whilst similar, it was defined differently than both genres:

Gothic horror can be considered a subgenre of horror, but not all horror is gothic. Gothic horror can be primarily distinguished by its connection to the Romantic literary movement, and it also relies more on atmosphere to create its eerie, spooky effect, whereas regular horror might be more plot-driven (Barron n.d.).

Combining gothic's scary, eerie, dark atmospheres with horror's natural fear-driven structures and adding an element of the supernatural creates this genre. It is not solely dark or solely scary enough to derive from humans' worst nightmares; it is a combination of both. It creates an environment that makes the reader feel uneasy, then establishes a seemingly regular encounter with the protagonist and the antagonist with a developing cordial relationship. Protagonist notices patterns of irregular occurrences, which then results in confirmation of the readers' unease: the antagonist, who is usually a supernatural entity with devious intentions, reveals its true self and captures the protagonist because he/she became aware of its secret. The protagonist finds a way to escape and regroups with other characters to end the antagonist or they strike a deal with the antagonist, for their release and find another way to end the antagonist's torturous reign.

As stated above, gothic horror's antagonists are either supernatural entities with human appearances or humans who are truly evil. Tyrants like Manfred from *Castle of Otranto*, villains like Renfield, who inadvertently aided the Count in *Dracula*, Hasan Baki Efendi from *Canvermezler Tekkesi*, maniacs like Mr. Hyde from *Strange Case of Dr. Jekyll and Mr. Hyde*, vampires like Carmilla (Countess Mircalla) from *Carmilla*, and of course Count Dracula from *Dracula*, Lord Ruthven from *The Vampyre*, monsters like

Frankenstein from *Frankenstein*, ghosts, werewolves, and the Devil would count for the characters that are part of the gothic horror genre. There would be many more examples to count as the subject of supernatural entities is evolving to this day.

There were of course protagonists, which suits the descriptors of the genre; the leads who attempted to save their loved ones from danger by sacrificing themselves, such as Ali Nail Bey from *Canvermezler Tekkesi*, Aubrey from *The Vampyre*, Captain Charles Andre Narcy from *La Maison Des Hommes Vivants*, Johnathan Harker and Mina Murray (they both tried to save each other) from *Dracula*, and Theodore from *The Castle of Otranto*, could be given as examples for this genre's descriptions of protagonists. The fact that the supernatural with a deep element of fear is gaining popularity on the big screen also reflects on the literary world, as there are examples from what could be described as modern gothic.

As the themes suggest, there are themes that make the genre what it is. Psychological and physical terror would be one of the main factors. For instance, Johnathan Harker was terrified of the Count on various occasions: when first seeing the Count's red eyes after Harker cut himself while shaving:

This was startling, and, coming on the top of so many strange things, was beginning to increase that vague feeling of uneasiness which I always have when the Count is near; but at the instant I saw that the cut had bled a little, and the blood was trickling over my chin. [...] When the Count saw my face, his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat (Stoker 2007, 32).

It was evident that Johnathan did not know he got himself into trouble, as he explained in the further chapters when he witnessed Count's transformation into a vampire, climbing the walls like a reptile, the ever-growing presence of the wolves, and finding the coffins that were meant to be for the Count and his brides. In each of these events, his unease was palpable, and his encounter with the Count's brides was one of the crucial parts of the novel; that feeling was prominent. In each event Harker, physically recoiled and was terrified, further led to a nervous breakdown that basically ended his stay with the Count, or captivity in his words.

A similar effect was on the *Castle of Otranto* as well, with everyone fearing the giant armor, the bleeding walls, the murdered prince, and so on. There were exhibitions

of fear across the novel and not just from the side of the protagonists. The servants, who were written into the novel as an accelerant for the element of fear, proved to be very effective factors for both the protagonists and the reader. Their fear surpassed the novel's borders and painted every disturbing scene; every feeling of uneasiness and fear was very real into the reader's imagination as if they were the main characters.

Tracing what originates from this fear would be the mystery, which is part of every initial interaction of protagonists and antagonists. When they first met, Ali Nail Bey did not know the 'Secret' that kept Hasan Baki Efendi 'undead' for years, and when he did, it became his own demise as a condition to keep the 'Secret' hidden. A similar situation happened when Johnathan Harker found out about the Count being a vampire, though he survived his captivity due to the nervous breakdown I have mentioned above. Finding out about Lord Ruthven being a vampire brought Aubrey and his sister's demise in a similar manner.

I have mentioned in the gothic sector of this thesis that a dark and eerie aura was the cornerstone of the genre. This applies to gothic horror as well, and since they were regarded as the same genre by some definition, the works in one category were also in the other category as well. This darkness in every novel signifies that there is something troubling ahead. Something that could cause greater harm than good. Something that the protagonists notice, fear, and disregard until it's too late.

These darknesses could also be the signifiers of a hereditary curse, which were seen in different definitions. It was the Castle's history in *The Castle of Otranto*, the very existence of the Count in *Dracula*, the 'Secret' of life in the *Canvermezler Tekkesi*, *Ölmez Adamların Evi*, *La Maison Des Hommes Vivants*, and so on and so forth. These curses are what gives power to antagonists and the reason why the protagonists or the people surrounding them are becoming weaker.

As described, gothic horror does not only derive from the worst nightmares and fears of humans; it also consists of a surrounding darkness that puts readers unease. Not every gothic is horror, and not every horror is gothic; therefore, identifying gothic horror as a genre or a sub-genre would only be applicable to describe literary works that are created as such.

To examine this subject further, focusing on a literary work that is forgotten is in order: Selim Nüzhet Gerçek's translation of Claude Farrère's *La Maison Des Hommes*

Vivants, Canvermezler Tekkesi. As the genre placement of this work is established in this chapter, bringing attention to its contents would be the next step. This literary work will be examined closely along with Hamdi Varoğlu's *Ölmez Adamların Evi* and Claude Farrère's *La Maison Des Hommes Vivants*. Chapter Two is the part of this thesis where these works will be studied closely.



CHAPTER TWO

In this chapter, I will focus on *La Maison Des Hommes Vivants* (1911), *Canvermezler Tekkesi* (1921), and *Ölmez Adamların Evi* (1955). I have answered the genre question surrounding them in the previous chapter; this chapter's main point would be a detailed comparison in a descriptive manner. The starting point would be to build the chronological order of publications of *La Maison des Hommes Vivants* in Türkiye, which will be mentioned in parts 2.1. and 2.2, which solves one of the crucial problems of the thesis: how to identify the 1921 and 1955 publications in Turkish literature. Are they an 'adaptation' or a 'translation' or 'te'lif' or an 're-writing'? Afterwards, defining Lawrence Venuti's 'domestication' and 'foreignization' concepts is necessary to establish where both publications could be placed. Following this identification, in 2.3, there is a comparison between *Canvermezler Tekkesi* (1921) and *Ölmez Adamların Evi* (1955) regarding their contents, chapter counts, the timeframes they are published in, and other differences that would slowly steer the thesis into 2.4. 2.4 is where the crucial part comes in: marking differences line by line and placing them into different categories in accordance with the Gideon Toury's translational norms, mainly within the framework of the operational norms. The categories are split into four: characters, location, translation of plot, and additions & omissions. There is also another category that separates *Canvermezler Tekkesi* (1921) from the source text *La Maison Des Hommes Vivants*, and the 1955 publication: illustrations. In this chapter, not only are the questions above answered but also an examination of differences within the 1921 translation, the original, and the 1955 translation would be made with the quotes from the books in different categories.

2.1 The Publications of *La Maison des Hommes Vivants* in Türkiye Between 1921-2020

In 1911, the original work of French author Claude Farrère was *La Maison Des Hommes Vivants*. 10 years later, or to be precise between September 15 and October 30, 1921, *La Maison Des Hommes Vivants* was adapted as *Canvermezler Tekkesi* by Selim Nüzhet

Gerçek and published in the *Ileri* newspaper. Using the pseudonym Ahmet Kamil, Gerçek published this work as a book in 1922. There was also a case where, in 1923, *La Maison Des Hommes Vivants* was translated in the *Yeni Gün* newspaper by Mütercim Zeki Hakkı as *Ölmezlerin Evi*. Like *Canvermezler Tekkesi*, this publication is also forgotten, and there is no evidence of it ever being resurfaced. When the calendars marked the year 1955, 24 years later than the publication of the initial translation and 22 years later than the second but not recognized translation, Hamdi Varoğlu translated the original book *La Maison Des Hommes Vivants* as *Ölmez Adamların Evi* and published.

Is the 1921 publication an ‘adaptation’ or is it an ‘original’ or a ‘translation’ like the 1923 and 1955 publications, where the loyalty to the original book is more prominent? To elaborate on this matter, it is necessary to establish what counts as the ‘translation’ or as an ‘adaptation’ or what could be classified as an original. An initial examination of these terms and how they were reflected in Translation Studies and how they are applied in this condition is necessary. What is also necessary regarding the 1921 and 1955 publication and where they are standing on the Lawrence Venuti’s ‘foreignization and ‘domestication’ strategies.

2.2 Is it ‘Translation’ or ‘Adaptation’ or ‘Te’lif’ or ‘Re-Writing’?

Considering where the 1921 publication is placed regarding Translation Studies, is ‘adaptation’ an applicable answer as this literary work is defined as such?

Georges L. Bastin defines adaptation as follows:

Adaptation may be understood as a set of translative operations which result in a text that is not accepted as a translation but is nevertheless recognized as representing a source text about same length. As such the term may embrace vague notions such as imitation, rewriting and so on (Bastin 2005, 5).

Considering this definition, one could consider the 1921 publication as an adaptation that was created by rewriting and altering the text to conform to Turkish culture. However, when it was initially published, it was regarded as an original therefore conflicting with the resolution I have just reached. To complicate the matter the ‘translator’ of the 2020 publication states that: “In 1921, even though no novels with this

clear horror images were written, though he wrote an inspired novel I applaud Selim Nüzhet Gerçek for adapting it to us (Gerçek 2020, 13).” On the other hand, there is another factor that could be pointed out: ‘Translation’ as the said novel is based on another novel.

To elaborate on the matter of adaptation being regarded as a translation technique, it is stated that:

As a translation technique, adaptation can be defined in a technical and objective way. The best way of definition is that of Vinay and Darbelnet (1958), who list adaptation as their seventh translation procedure: adaptation is a procedure which can be used whenever the context referred to in the original text does not exist in the culture of the target text thereby necessitating some form of re-creation (Bastin 2005, 6).

This steers the *Canvermezler Tekkesi* into the ‘Translation’ territory; however, if I regard the 1921 publication as Translation, what could be the 1955 publication of *Ölmez Adamların Evi*, which was a direct translation from *La Maison Des Hommes Vivants* regarded as? A loyal translation that could be classified as a ‘re-publication or something else? Though not identified as such in the cover of the 1955 publication as the translator was written as the ‘reciter’, closeness to the original text brought 1955 publication into the translation territory. However, if I consider ‘adaptation’ as a translation strategy, then the 1921 publication could also be considered a ‘translation’.

For the 1921 publication however, it is more complicated than saying, ‘This novel is definitely considered a translation or an adaptation’. If I consider the subject of ‘re-writing’, I could reach a place that is in between the original and the translation. According to André Lefevre (1992):

Translation is of course, rewriting an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate the literature to function in a given society in a given way (Lefevre 1992, vii).

This statement veered the 1921 publication to the ‘translation’ category, although in the previous paragraph I stated that the 1955 publication is regarded as ‘translation’. Yet there is another layer to be considered when classifying the 1921 publication as ‘re-

writing' according to Merve Sevtap Süren and Arsun Uras Yılmaz: “ *Re-writing* is also defined as the author rewriting their own text, that is, creating a new version of a written text (Süren and Yılmaz 2020, 34).” However, in the 1921 publication’s case, it is ‘re-written’ by another author, Selim Nüzhet Gerçek. As the core plot and the count of characters remained the same, they were altered in accordance with Turkish culture and language.

However, there is one more term that I have not added to the equation: ‘original’. Though this term was strictly adhered to the *La Maison Des Hommes Vivants* as it was the source text for both publications, with the alterations, the 1921 publication is regarded as an original, though known as an adaptation. There is a Turkish word coined as *te’lif*:” [A literary work that] the author himself/herself wrote (Telif n.d.).”

By being named as the author, this was achieved in the 1921 publication. If I delve back to the Translation Studies, I could see that the term is applicable for its classification. Saliha Paker expands on this classification as follows:

Both of them are fit into the category of creating Turkish works, however, according to tradition, while *te’lif* are the works that are either mostly based on foreign or works that could be considered as foreign or partially translated and partially created by the author, today they are the works that are original, entirely produced by the author (Paker 2014, 38).

Based on the final definition, I could classify the 1921 publication *Canvermezler Tekkesi* as an ‘adaptation’ which is a part of ‘translation’, acceptable into the ‘*te’lif*’ category as the plot is from another novel but it was made ‘Turkish’ with fundamental changes, while the 1955 publication of *Ölmez Adamların Evi* is a translation steered strongly into the ‘re-writing’ category as it was ‘recited’ rather than ‘translated by’ someone.

2.2.1 Concepts of ‘Foreignization’ and ‘Domestication’

Whilst translating a work from a source language to a target language there are factors at play such as societal or culture, politics, economy, etc. These determine how the translation strategies are shaped. It could preserve the values that the target culture prefers to preserve, or it could stay loyal to the source text and inadvertently source

culture. These are broken down into two core strategies: ‘domestication’ and ‘foreignization’. Lawrence Venuti defines ‘foreignization’ and ‘domestication’ strategies as:

A translation project may conform to values currently dominating the target-language culture, taking a conservative and openly assimilationist approach to the foreign text, appropriating it to support domestic canons, publishing trends, political alignments. Alternatively, a translation project may resist and aim to revise the dominant by drawing on the marginal, restoring the foreign text excluded by domestic canons, restoring residual values such as archaic texts and translation methods, and cultivating emergent ones (for example, new cultural forms) (Venuti 2005, 240).

At the core, these strategies reflect the cultural situation that the target language is in. Influenced by the foreign cultures, works and values these works could remain the same and preferred over the target language and culture therefore the ‘foreignization’ strategy is applied. On the contrary if target language’s culture and values overpower the influences of the foreign cultures, values and works, then the ‘domestication’ strategy is implemented. The translators’ choice of strategy could be explained with the impact of their surroundings according to Sevcan Seçkin:

In short, as a social being the translator is impacted by the environment they are living in, the human relationships they have formed, the society they are in, the lifestyle of the said society and beliefs and reflects these in their choices during the translation process (Seçkin 2023, 1053).

When the quote above is implemented in the cases of 1921 translation and 1955 translation it could be said that the 1921 translation’s author/translator Selim Nüzhet Gerçek’s return to Türkiye, impacted his choice of book and translation strategies. He altered certain things that are part of the original text or completely omitted them in the 1921 translation. For the 1955 translation however, this was not the case for the reciter/translator Hamdi Varlıoğlu. He included the things that were omitted from the 1921 translation and his decisions during the translation process mostly reflected on the excerpts regarding the locations. This will be visible in the following sectors.

2.3 Comparing *Canvermezler Tekkesi* and *Ölmez Adamların Evi*

These two books were published during two different timeframes of Turkish literature. One of them was published when the Republican Literature Movement was newly formed, and the other was published when Turkish literature was more modernized and approaching to a significant change due to the surrounding factors. This was one of the factors that allowed the 1921 translation to resurface in the Modern Turkish Literature. The 1955 translation, however, became a rarity that could be found in antique bookshops.

One of the differences that lie within is that the 1921 translation is that it is known as a graphic novel with fourteen different illustrations that supports the narrative. Both the 1955 translation and the original are not known to have illustrations. Regarding the 1921 translation, it was a surprise for the translator Merve Köken who simplified the language to be read and understood better in the 2020 publication that this was not an ordinary novel:

Ben eseri “musavver” yani resimli bir roman çevireceğimi düşünerek elime aldım. Çünkü eserin tanıtımında resimli roman ibaresi geçiyordu. Gerçekten de bölümlerin yanlarına ilâştirilmiş çizimler, oldukça ilgi çekici özellikte olan bu romanı daha da anlamlı kılan unsurlardı (Gerçek, *Canvermezler Tekkesi* 2020, 13).

[I have this literary work in hand thinking I would be translating a “graphic” [novel] which means book with illustrations. Because the introduction of the novel indicates that it was graphic novel. In reality, the illustrations placed next to the chapters were the elements that made the novel that is pretty interesting, more meaningful.]

This supports the fact that the life of this translation became longer because of its interesting nature, marking it unique. This could also be said for the 1955 translation however, it did not get the support it needed because the interesting plot was not enough to resurface it. This will be examined further in the following sector where the major differences will be in the spotlight.

There is one last difference to note that both the original and the 1955 translation have 38 chapters. The 1921 translation, though, has 38 chapters like the former two, the orientation of the chapters is different because the chapters were split in different points therefore it created different beginnings for various chapters. The end of the chapter 9 in

the French original and 1955 translation were the beginning of the chapter 10 of the 1921 adaptation. This splitting was followed in other chapters until chapter 33, in all three renditions. From there, I do not observe a noticeable split in the remaining chapters.

Examining a translation that is deemed as a ‘rare’ book, and a translation that got a second chance with a modern publication, marking differences were not easy. However, finding the source text to identify the said differences alleviated this problem. On the other hand, the main case lies in the lines between the French original, Turkish translations (1921) and (1955). Respective works that are examined for this thesis are the 2020 ‘translation’ of the 1921 translation that was ‘translated’ and ‘simplified’ by Merve Köken. The said 2020 ‘translation’ does not have noticeable differences between 1921 translation’s different forms other than the simplification of the language, the newspaper publication¹² and the version that was transferred into Latin letters as a part of a Master’s thesis¹³ was also at hand to compare such differences; two versions of the other Turkish Translation (1955) was also at hand to compare with 1921 translation and finally the 1911 publication of the original novel which was found online from two different sources¹⁴¹⁵ but they are from the same publication. The English translations that will be found in the next sector belong to me, and when other translation of the said works is used, will be mentioned. In the next sector, it will be explained in detail.

Whilst mentioning the differences it would be remiss, if I do not mention the parallel that could connect the 1921 translation and the 1955 translation to the original. The Protagonists for both books are military members in the original and the 1955 translation. However, the 1921 translation had altered him as a merchant, and it remains as a mystery whether it is an anticipated change. This also coincides with the fact that during the time the 1921 translation was written, the author of the adaptation, had recently returned to the country and was currently serving in the military. Timing also suggests that there is a possible avoidance of writing an ‘original’ adapted novel with a protagonist as a military member. In the 1921 translation the protagonist handed his Military ID over

¹² This version could be reached from: <https://eresearch.ozyegin.edu.tr/xmlui/handle/10679/5161>

¹³ This version takes part in: Çivici, Sümeyye Tural. "Ahmed Kâmil'in (Selim Nüzhet Gerçek) Canvermezler Tekkesi İsimli Romanı (İnceleme-Metin)." İstanbul, . (Master’s Thesis, Yıldız Technical University Institute of Social Sciences) November 2017

¹⁴ First Source: <https://gutenberg.org/cache/epub/49293/pg49293-images.html>

¹⁵ Second Source: <https://archive.org/details/lamaisondeshomme00farr/mode/2up>

along with the documents identifying him to the Canvermezler before the ‘Operation’. As stated in the novel:

Asker vesikasını ve birkaç kartviziti, üç dört zarfı ve balıkçılardan aldığım son mektubu içeren kağıt cüzdanımı çıkartarak ona uzattım. (Gerçek 2020, 161).

[I took out my paper wallet, which contained my military ID, a few business cards, three or four envelopes, and the last letter I received from the fishermen, and handed it to him.]

As stated above, the military influence is present in 1921 translation. However, instead of identifying the character as such, only his ID indicates that he either served in the military or a part of it. It is not stated that he is actively part of the military, which leaves the previous suggestion, at some point Ali Nail Bey served in the military. This difference is prominent because it alters the narrative of the 1921 translation. This will be examined along with the 1955 translation and 1911 source text in the next sector.

2.4 Focusing on the Differences in The Quotes

In this sector I will be focusing on the differences in the quotes between the original French novel in 1911 (ST), the 1921 translation (TT1), and the 1955 translation (TT2), and the English translations of the quotes. The examinations of the differences will be done in comparative manner between the texts mainly from the ST to TT1 and TT2, though vice-versa is also applicable. These differences will be split into the following categories: differences regarding characters, differences regarding the places where the events took place, differences regarding the translation of the plot, omissions from the original and the translations, additions from the translations and the original and illustrations. These categories were created bearing the Gideon Toury’s translational norms (Toury 1995) in mind and the reasoning will be explained before delving into the categories to examine closely.

When I am placing the translational norms as the reason this distinction is made, they also build the theoretical foundation of the categories. The preliminary norms which include translation policy and directness of translation. The translation policy influences

why this book was translated in a specific timeframe and more importantly why it was chosen was also examined in the ‘foreignization’ or ‘domestication’ strategies part of the chapter as their reasonings align. They are explained at length in the discussion section of this thesis. These concepts intertwine as the translation policy brings the question of the factors at play regarding the selection of the text and the other factors surrounding the justification of the said choice. As it one point it focuses on: “[...] or even of individual texts, to be imported through translation into a particular language /culture at a particular point in time” (Toury 1995, 58). When applied into 1921 and 1955 translations, it is exhibited that they were imported from French language along with the French culture in two different timeframes for both Turkish literature and Turkish history.

Directness of translation inquiries about the levels of tolerance regarding translation questioning the fact that it is acceptable or frowned upon to a level that it is not permitted or forbidden. And the whole concept of differences focuses on the directness of translation as it highlights which parts were accurately translated, which parts were altered greatly, and more importantly which parts were completely omitted and/or added and the reason why these changes were made also with the fact that how much alteration was made between the translations whilst staying true to the roots of the original novel.

The ones that focus more on the decisions made during the processes of translations created the categories that were the focal points of this thesis. Operational norms are at play regarding the categories were prominently displayed in the categories 2.4.1 differences regarding the characters and 2.4.3 differences regarding the translation of the plot. As Toury states, they: “[...] may be conceived as directing the decisions made in the act of translation itself (Toury 1995, 58).” It is possible to state that the connection between the source and target texts is evident, while also recognizing where crucial changes were made and where the novel remained the same in terms of plot. Following this pattern when I reached the matricial norms, it is exhibited that they are prominent in the categories 2.4.2 differences regarding the places that the events took place, 2.4.4 omissions from the translations/original, 2.4.5 additions from the translations /original and an entirely new addition 2.4.6 illustrations. I could corroborate this point of view with this statement from Gideon Toury:

The extent which omissions, additions, changes of location and manipulations of segmentation are referred to in the translated text (or around them) may also be determined by norms [...] (Toury 1995, 59).

As matricial norms focuses on the substitutions made in the text mainly and the textual segmentation which is the standing point for the categories 2.4.2 and 2.4.3, and part of the matricial norms, connecting the categories with the norms built up the theoretical framework which will be exhibited with the examples below (Toury 1995, 58-59).

2.4.1 Differences regarding the characters

One of the main differences lies within the characters. This one was crucial because the 1955 translation was loyal to the characters that the original had, and the 1921 translation changed them to conform Turkish readers' expectations. In her master's thesis Sümeyye Tural Çivici states that:

When the translation of this book and the novel *Canvermezler Tekkesi* are compared, the subject of these works are exactly the same, and that in *Canvermezler Tekkesi*, different from the original work that the characters and places in the novel were changed (Çivici 2017, 8).

Its examination is necessary as it would also show why the differences in the lines exist. The first name to be examined is that of the main narrator: Ali Nail Bey/ Captain Charles Andre Narcy.

1. Ali Nail Bey/Captain Charles Andre Narcy

Example 1

ST (1911) : Que je sois réellement l'homme que je prétends être:—André Narcy, capitaine de cavalerie, breveté, hors cadre, né à Lyon, le 27 avril 1876, mort à Toulon le 21 décembre 1908 ... ou le 22 janvier 1909...—que je sois cet homme, je n'en puis fournir aucune preuve. (Farrère, *La Maison Des Hommes Vivants* 1911, 33)

[That I really am the man I say I am: Andre Narcy, captain of the cavalry, qualified officer, born in Lyon on 27 April 1876, died in Toulon on 21

December 1908 ... or on 22 January 1909, I can provide no proof that I am this man.]

TT1 (1921): Ben Ali Nail. 1880 senesinde İstanbul'da Şehzadebaşı'nda doğmuş ve tüccar eşrafından Hasip Efendi'nin oğlu Ali Nail Bey'im. Ve bu adam olduğuma dair bir kanıt sunamam. (Gerçek, Canvermezler Tekkesi 2020, 40-41)

[I am Ali Nail. I am Ali Nail Bey, born in İstanbul, Şehzadebaşı in the year 1880 and the son of merchant gentry Hasip Efendi. And I can provide no proof that I am this man.]

TT2 (1955): O olduğumu iddia ettiğim adamın, hakikatten ben olduğumu ispat etmeliyim: 27 nisan 1876 da Lyon'da doğan ve 21 aralık 1908 de yahut 22 ocak 1909 da Toulon'da vefat eden süvari yüzbaşısı Andre Narcy'nin, ben olduğumu ispat edecek hiç bir delile malik değilim. (trans. Varoğlu 1955,17)

[I must prove that the man I claim to be him is really me: Cavalry Captain Andre Narcy, who was born in Lyon on April 27, 1876, and died in Toulon on December 21, 1908 or January 22, 1909, I have no evidence to prove that I am me.]

Looking at the main protagonist's name, the first difference that is visible is that in the ST he was described as a member of the military. He describes himself as a captain of cavalry, who has Distinguished Service Cross and stationed in Lyon. He was a brave man, who does not hesitate to act on dangerous situations. When his horse broke his foot, he shot the horse in order to stop him from suffering and preventing further injury to itself. He did not hesitate to attempt to shoot Marquis Gaspard to save Madeleine de X, and himself. He sacrificed himself to save Madame Madeline.

In TT1, his Turkish counterpart, Ali Nail Bey, displays similar bravery when he also attempts to shoot Hasan Baki Efendi to save Meliha. Just like Narcy, he sacrificed himself to save her. And he too shot his horse after his horse also broke his foot after the fall for the same reasons. The main difference is the introduction of him in TT1: He is portrayed as a tradesman, unlike in the source text where he is depicted as a soldier. He inherited his father's fishing business which he thinks he does not earn enough profit from.

The difference in his introduction is reflected in how his story developed. While a letter highlighting the consequences of the storm in the Black Sea was sent to Ali Nail Bey, a telegraph informing him that the communication between Toulon and Grand Cap was severed is sent to Captain Narcy. Following the letter both characters received a

phone call. Both calls resulted in the cancellation of original plans. However, the call that Captain Narcy had received made new plans from him, retrieving his horse, riding the said horse to the battery guard in Grand Cap and staying there for the night. For Ali Nail Bey the call caused him to make a last moment decision to go to Kilyos where his fishermen were. Their own determination to see through the travel that is necessary for their professions was their deadly fault. There is a pattern here though, they are arriving in an area where they think they are familiar with as they have been there once. But at the same time his thoughts are split with the ghost of his paramour, which was the main reason his judgement was clouded. He was walking towards the danger, and he is aware of it though he does not retreat or listen to his own judgement. He was metaphorically going to the area without sight or a logical insight. He was blinded by the weather and his lack of knowledge. Their maps and memory fail them as they made a wrong turn that seemed to be the right one.

Separation of the road gives him a choice: one is road to survival and the other is the road to death. He was veering into an unfamiliar territory, surrounded with fogs and smells like cold soil and rotting leaves which added the eerie effect that gothic novels are famous for. He believed that both roads would lead him to his intended destination, ensuring his survival. However, it turned out to be the opposite, a realization he comes to regretfully, but only when it's too late. He doubted his own decision to turn left rather than right, which was the correct road, and he regretted everything that happened to him afterwards. He chose risk over safety and paid with a sacrifice he had to make because of it.

What is inferred about our main protagonist from the different versions of the book, he created ideal situations for himself and her paramour to meet as frequently as possible. To preserve the identity of the said paramour, he did not elaborate on his dates, we only knew these horseback rides, the ball and the discussion among themselves whilst being on one of their dates. There was no reason to fear anything. They were not in any kind of danger, but further in the book, we saw that they were in grave danger together that required him to sacrifice himself. However, ultimately that sacrifice had drastic results for him:

Doğrusunu söyleyeyim. Gerek kendi hipnoz gücüm gerek sizin hayat direncinizden daha iyi bir sonuç beklemiştim. Yapmış olduğuma pişman olduğumu söyleyemem. Çünkü vazifemi yaptığımı biliyorum. İstirahatımız, huzurumuz, hayatımızın devamı bu sayede gerçekleşecek. İşte bunlar beni yormuş olan bir zahmetin neticesinde şimdilik kazanılmıştır. Fakat isterim ki bu zahmet beni yorduğu gibi size de yormuş olsun fakat ihtiyarlatmasın (Gerçek, Canvermezler Tekkesi 2020, 182).

[Let me tell you the truth. I expected a better result from both my own hypnosis power and your life resilience. I can't say I regret what I did. Because I know I did my duty. Our rest, our peace, and the continuation of our lives will be achieved in this way. These have been achieved for now, as a result of an effort that has exhausted me. But I wanted this trouble to tire you as it does to me, but not to make you grow old.]

What they also say is that what he corroborates in the very first chapter, even the very first sentences of the book: he suddenly became an elder. An elder that is older than any other elder men. But different than them as his mental and physical faculties are intact. It could be said that he was a young man in an elder man's body, though it was his own body.

He was expected to feel lighter, and although the 'Operation' took a few years off his life, he was expected to remain younger. The “being lighter” part was inferred from a past memory of his where he attempted to lift his lover in his arms and noted the change in her weight. He also witnessed that when his ghost was found dead and the people rescuing him were expecting him to be heavier.

His years being shaved off were mentioned by Hasan Baki Efendi. While he specifically says that he and his son and grandson never killed anybody, though they had victims/'volunteers', their 'life laborers'. They sacrifice themselves, for the sake of letting these three old men to live longer. In his case Captain Narcy/Ali Nail Bey became a life laborer so that it would not be necessary for his lover to become one, inadvertently saving her life whilst signing up for a death sentence for his future. His actions turned him into a fading memory in the eyes of his lover Madame Meliha/ Madeline de X as she did not recognize his suddenly older self.

2. Meliha Hanım/Madeleine de X

Madame Meliha or Madeleine de X is the main protagonists' love interest. She is the reason why the protagonists sacrificed their lives and became a 'life laborer'. A beautiful woman with green eyes and blonde hair, she captured the attention of the Captain Narcy's/ Ali Nail Bey's attention immediately. According to our protagonist's accounts, she was perfect. It's also known how much weight she carried before the 'operation,' which suggests that she encountered the book's antagonists after meeting her lover. In between their meetings she became a life laborer. She was not aware of that fact and Hasan Baki Efendi/ Marquis Gaspard made sure it stayed that way.

Sole daughter of divorced parents, she was married to another man who spent most of his time apart from his wife, which created the environment for her to have a relationship with the Captain Narcy/ Ali Nail Bey. In the eyes of both men, she was the mistress, though in Ali Nail Bey's case he did not identify her as such. For Captain Narcy's viewpoint, his narrative described as the "married woman he is in love with". Though she was described as a smart woman, she was impressionable. She was the subject of the experiment conducted by three men, who stole her youth to live longer. She was oblivious about the fact that her life was in danger, it did not occur to her that missing parts of her memory were not because she could not remember, it was because she was forced to forget. She is a free-spirited woman, who lives in different residences depending on the season, could attend balls alone, travel alone and meet with her love interest, the main protagonist in a scheduled time. She had an enchanting beauty, along with an intoxicating scent that she could be easily identified with.

Keeping her identity secret was the main priority of the protagonist, even writing her name was a grave error according to him. She is known among the people, therefore writing her first name and giving the other relevant facts such as her being married, has green eyes and blonde hair, and most importantly she was having an affair with another man, which was portrayed as a love story, could cause people who knew her recognize her. However, by leaving her last name out of his story and hoping that her first name is common enough to not to be recognized was the protagonist's wish. It can be said that anyone who knew him could easily identify who she was; also, the scandal regarding her parents would be key to solve who she is, as the tale of the scandal was a great material

for gossip. Even though not writing her last name gives her a bit of privacy and preserves her honor if she was not recognized, there are far too many clues to figure out who she is. If by any chance she is not recognized, the author and the protagonist succeeded with their mission of discretion. But it did not prevent him to write her as his lover or mistress:

Example 2

ST (1911) : Et un cri effaré m'échappa:

—Madeleine!...

C'était elle: Madeleine, ma maîtresse. (Farrère 1911, 40)

[And a startled cry escaped me:

—Madeleine!... It was her: Madeleine, my mistress]

TT1 (1921):Gördüm ve tanıdım, ağzımdan şaşırılmış ve korkak bir feryat çıktı:

-Meliha!.

Çünkü bu oydu. Meliha, sevgilim Meliha'ydı! (Gerçek, Canvermezler Tekkesi 2020, 36)

[I saw and recognized her, a surprized and frightened cry escaped from my mouth:

-Meliha!

Because it's her. Meliha, my lover Meliha!]

TT2 (1955):Ağzımdan korku ile karışık bir feryat çıktı :

-Madeline !

Evet oydu, Madeline, metresim... (trans. Varoğlu 1955,15)

[A startled cry mixed with fear escaped from my mouth:

—Madeleine!... Yes, it was her, Madeleine, my mistress...]

The subject that keeps surfacing back throughout the novel: lover or mistress? In ST and TT2, it is the mistress, as the story indicates, Madame Madeline has a husband; and Captain Narcy is regarded as a lover rather than a soulmate for her. There is not a doubt that Narcy loved her fiercely and she was enamored by him per his narrative suggests, however, apart from mourning his loss, we as readers do not exactly read any kind of indicator that she keeps him in a high regard.

In TT1, Meliha was Ali Nail's lover. The fact that she is married is completely disregarded. She is the love of his life, and his reactions and sacrifice show us that he regards her as his wife or a soulmate and not as what their relationship truly is: an extramarital affair. ST and TT2 point this part exactly, but it is hidden in TT1. It could infer that this change happened due to societal reasons rather than creative. A translation could justify this subject's inclusion by referencing the original narrative, as seen in the

comparison between the ST and TT2. However, since TT1 is also regarded as an original, it cannot rely on the same justification, and therefore an alteration is necessary. This is exhibited on TT1.

3. Hasan Baki Efendi/ Marquis Gaspard

The true antagonist of the novels. He forces the people he captures, or life laborers according to him, to have an 'Operation' performed by him and his son and grandson. He learned the 'Secret' that created the necessity for the 'Operation' from the Count de Saint Germain. The Count was the founder and the holder of the 'Secret'. He used it for decades and therefore he has many other names than Count de Saint Germain. Our antagonists state that he is a noble person who has a great amount of knowledge in various sciences. Therefore, he lived long enough to have these many identities throughout time. And this is proven by his own statement that he intended to prolong his youth not his time as an elder. He realized that living long as a young man was worse than having wrinkles and white hair. He stated that as his reason of death, turning his own life into a cautionary tale so that they will not make the same mistakes he did while letting somebody else into the 'Secret' that cost his own life. He regretted the fact that he discovered the 'Secret' for the sake of love and relationships. Because of this reason, the antagonists do not deem any women worthy of disclosing the 'Secret', as they stated the 'Secret' would not be kept hidden.

He fears that the 'Secret' would be disclosed by other people, he only shares it with his son and grandson who became his assistants in the meantime. They take care of the 'life laborers', find them, help them, and make sure 'Operation' could be performed smoothly. The father/grandfather to them both he could control the limbs of the person 'volunteering' and avoid having them act in a way that could harm him. He has an eerie ability to hypnotize, control and manipulate his life laborers with powerful glances for a short period of time. He was determined to captivate the main protagonist because he became aware of the 'Secret'. He is selfish, he slowly kills people to have a longer life even though he lived more than a century, and claims that he, his son, and his grandson never killed anybody. Because of draining life from his 'life laborers' they are associated with vampires although they vehemently deny the fact of ever shedding a drop of blood.

Though not directly, as it was a result of their ‘Operation’, but they were the cause of the main protagonist’s death and almost killing Madame Madeline/ Meliha. By this definition the ‘Secret’ brought the actual evil out of the person knowing and executing it. The ‘Secret’ was the supernatural force that powered the antagonists of the novel, mainly Marquis Gaspard/Hasan Baki Efendi.

4. Comte François/Ali Vasfi Efendi – Vicomte Antoine/Mehmet Şerif Efendi

These characters were the son and grandson of the main antagonists Marquis Gaspard/ Hasan Baki Efendi. These characters were briefly mentioned. They were assistants for the ‘Operation’, a voice of opinion for the father/grandfather, faux hero for the main protagonist. Their main duty is to care for father/grandfather, care for the ‘life laborers’ and make sure they are alive. They were also responsible for finding ‘life laborers. In TT1, they were quite religious especially Mehmet Şerif Efendi, hence the reason why they never killed anybody and would not advocate it. They are loyal to the grandfather/father, and would obey whatever he decides to do.

These were the differences and similarities between the characters. In TT1, it was aimed to follow the similar or same attributes. Their encounters were attempted to be kept in the same nature following the creative boundaries the 1921 translation presented. The outcome is the same, the approach was similar, however the delivery is different.

2.4.2 Differences regarding the places where the events took place

Because the novels are set in Istanbul and Toulon, the differences between the places are recognizable. There are examples where the narrative remains the same, but the places are altered accordingly. Also, there are examples completely deviate from one another with nothing to compare to. Whilst this opens the door for category 2.4.3 as well, this category’s differences are strictly recognized based on location.

Example 1

ST (1911) : Je me souviens qu'à l'angle de la rue Revel et de la place de la Liberté, nous faillîmes écraser un enfant qui jouait, assis sur le bord du trottoir... (Farrère 1911, 17)

[I remember that at the corner of Revel Street and Liberté square, we almost ran over a child who was playing, sitting on the edge of the sidewalk.]

TT1 (1921): Hatırlıyorum, Sultan Mahmud Türbesi önünde aşağı saptığımız esnada arabanın biri az kalsın küçük bir çocuğu ezecekti. Zavallının annesi dilenci kadın, duvar kenarında uyuklarken kendisi oynaya oynaya yolun ortasına gelmiş... Önümüzden acele acele bir kenara kaçabildi. (Gerçek, Canvermezler Tekkesi 2020, 22)

[I remember, while we were turn down from in front of the Sultan Mahmud Turbeh, a car almost ran over a little child. As he kept playing, he came to the middle of the road while the beggar woman, who was the mother of the poor child, was asleep at the edge of the wall.]

TT2 (1955):Revel sokağı ile Liberte meydanının köşesini dönerken, az kalsın kaldırımın üzerinde oynıyan bir çocuğu çiğniyorduk.. (trans. Varoğlu 1955,8)

[While we were turning the corner of Revel Street and Liberté square, we almost ran over a child who was playing on the sidewalk.]

In this case the differences are the places and the amount of detail given. Translator of TT1, did not adhere to the original fully and made changes to bring it closer to Turkish readers than any other translated novel. It shows that, this case of translation had an ‘originality’ in its own sense. The difference in the locations also affects the number of details given. In this case, it is visible that, the opposite is exhibited as ST and TT2 offer more details usually, and the number of details was more in TT1 this time. In the ST and TT2 it could be inferred that; Captain Narcy and his driver almost ran over a child playing on the curb whilst travelling to the stable to get his horse. In TT1, the event does not change, however, it was not their car, and the readers find out how the child ended up in front of them. Another thing that could be seen there is that they almost ran him over as well. His statement” He hurriedly moved away in front of us.” shows that they were not only witnesses they were also a part of the possible collision that they avoided.

Example 2

ST (1911) : Après ce fut le faubourg de Saint Jean du Var, interminable entre ses deux rangées de maisons étroites serrées les unes contre les autres. De kilomètre en kilomètre, un tramway nous croisait. Sous le pont du chemin de fer, des ouvriers pris à l'improviste injurièrent le chauffeur. Un train passait, dont le sifflet couvrit leurs voix... (Farrère 1911, 17-18)

[Afterwards it was the suburb of Saint Jean du Var, endless between its two rows of narrow houses pressed against each other. From kilometer to

kilometer, a tram passed us. Under the railway bridge, we caught workers unexpectedly insulting the driver. A train passed, whose whistle drowned out their voices.]

TT1 (1921): Bâbiâlî Caddesi'nde her nedense birikmiş arabaların izdihamından biraz durmak gerekiyordu. Vapuru kaçırma korkusu ile bir iki defa saate baktım. Önümdeki beni geciktiren kalabalığın ne olduğunu anlayamadan Eminönü'ne gelmiştim. (Gerçek 2020, 22)

[For whatever reason, we had to stop at Babiali Street for a while because of the rush of the piled cars. I checked the clock for the fear of missing the ferry. I arrived at Eminönü before I realized what the crowd in front of me, that had delayed me, was for.]

TT2 (1955): Bundan sonra birbirine yaslanmış evleriyle bitip tükenmek bilmiyen Saint Jean mahallesini geçtik. Her kilometre başında karşımıza bir tramvay çıkıyordu Şimendifer köprüsünün altından geçerken birdenbire karşılaştığımız ameleler, şoföre küfrettiler. O aralık geçen bir trenin düdüğü amelelerin sesini bastırdı. (trans. Varoğlu 1955,8)

[After that, we passed the endless Saint Jean neighborhood with its houses leaning on each other. At the beginning of every kilometre, we came across a tram. While passing under the railway bridge, the workers we suddenly encountered cursed the driver. At the time, the whistle of a passing train drowned out the voices of the workers.]

The commute is the same, but the difference was what happened during the ride this time. In ST and TT2 it is narrated that they passed through the suburb of Saint Jean du Var, where there are two rows of homes that have pressed each other. Afterwards the readers learn that a tram went by them as they were also moving. Following this, they saw the tram passing, they encountered workers on the railway bridge who insulted the driver though their voices drowned out by the whistle of another tram. In TT1, however, what we are told as readers, is that there is traffic due to other cars which necessitated to stop. Fear of missing his secondary transport it could be seen that the protagonist checked his watch a couple of times. Afterwards, we are told that he reached his destination before he could realize what the crowd that stalled him gathered for. In the original and TT2 it could not be inferred that he is late for his appointment. Also, there was no indicator of traffic blocking their path. Another thing we do not see is that there is no mention of a ferry. The car was the sole transport between Narcy and the stable where his horse is placed. The rows of homes are not mentioned in TT1. But the main event that the readers also do not see is the tram's passing and the interaction between the workers and the driver. Considering both books it could be inferred that they created a narrative based on their surroundings though key events remained the same between them.

Example 3

ST (1911): Je me rendis compte alors que j'étais hors de la bonne route. Car, à n'en pas douter, je franchissais un col,—un col à trois seuils successifs;—et nul col d'aucune espèce ne me séparait du Grand Cap. De cela, j'étais sûr. (Farrère 1911, 33)

[I then realized that I was off track. Because, without a doubt, I was crossing a pass—a pass with three successive thresholds;—and no pass of any kind separated me from the Grand Cap. Of this I was sure.]

TT1 (1921): O zaman ben de artık yolumu şaşırmış olduğumdan kesin olarak emindim. Çünkü artık şüphem kalmamıştı ki bir ormanın kenarını takip ediyordum. Halbuki gideceğim yolda böyle bir ormana rastlanmıyordu. Bu orman olsa olsa Belgrat Ormanı olabilirdi. (Gerçek 2020, 30-31)

[Then I was absolutely sure that I had lost my way. Because there was no longer any doubt that I was following the edge of a forest. However, there was no such forest on the road I was going to follow. This forest could have been the Belgrad Forest at best.]

TT2 (1955): Yanlış yola sapmış olduğumu işte o zaman anladım. Hiç şüphe yok, bir boğazdan geçiyorduk. Halbuki Grand Cap'a giden yolda, boğaz namına hiç bir şey olmadığını biliyordum. Buna emindim.(trans. Varoğlu 1955,13)

[That's when I realized I had gone down the wrong path. No doubt, we were passing through a strait. However, I knew that there was nothing like the strait on the way to Grand Cap. I was sure of it.]

In this quote the difference was seen clearly in these sentences. It was Grand Cap for the ST and TT2 and the Belgrad Forest in TT1. Passes and thresholds also were the ones that were not mentioned in TT1. And ST and TT2 does not give us an indication that they are located near a forest as well. Therefore, the change is evident in both the ST and TT1 and TT2. But in TT1, it is exhibited as a deviation from the ST.

Example 4

ST (1911) : D'un coup d'œil je vérifiai qu'alentour la lande ne s'était pas métamorphosée en jardin d'hiver ou en terrasse; qu'elle était toujours le même désert sinistre, et que la même pluie perçante tombait.... (Farrère 1911, 39)

[At a glance I verified that the surrounding moor had not been transformed into a winter garden or a terrace; that it was still the same sinister desert, and that the same piercing rain fell.]

TT1 (1921): Aniden dönüp etrafıma bakarak hiçbir yerin değişmediğini ne Şişli'de ne de Beyoğlu'nda bulunduğumuzu bir daha hayretle gözlemledim. (Gerçek, Canvermezler Tekkesi 2020, 35)

[I suddenly turned around and looked around and observed with astonishment that nothing had changed and that we were neither in Şişli nor in Beyoğlu.]

TT2 (1955): Etrafımız bu kıyafeti mazur gösterecek bir manzara arz etmekten çok uzaktı. Aynı kasvetli çöl içinde, aynı sinsi yağmurun altındaydık. (trans. Varoğlu 1955,14-15)

[Our surroundings were far from presenting a sight that would excuse this outfit. We were in the same gloomy desert, under the same insidious rain.]

The terrace and winter garden of ST transferred into Beyoğlu and Şişli in TT1. And in TT2, it was omitted. Whilst it was not constant, these omissions occurred occasionally in TT2. The plot remains the same as for the many other examples in this category whilst the changes occur in the locations.

Example 5

ST (1911) : —Oh! pardon!... je n'y étais plus... Jeudi? oui, je suis retournée en ville... J'ai pris le train ... pour Beaulieu...

—Vous alliez voir votre mère? Elle est là-bas, maintenant?...

—Ma mère? mais non!... Ma mère est à Aix!... en septembre, voyons!...

—Pourquoi aller à Beaulieu, alors?

—Pourquoi?... (Farrère 1911, 59)

[-Oh! sorry!... I wasn't there anymore... Thursday? yes, I went back to town... I took the train... to Beaulieu... —Were you going to see your mother? Is she there now?... -My mother? but no!... My mother is in Aix!... in September, let's see!... —Why go to Beaulieu, then? -For what?...]

TT1 (1921): -Affedin azizim gerçekten biraz dalmışım.

-Perşembe günü mü? Evet, perşembe günü Rumeli Kavağı'na gittim vapurla.

-Rumeli Kavağı'na ne diye gittiniz ? Orada ne işiniz vardı sanki ? (Gerçek, Canvermezler Tekkesi 2020, 48)

[-Forgive me, my dear, I was really a little distracted. -On Thursday? Yes, I went to Rumeli Kavağı by ferry on thursday. -Why did you go to Rumeli Kavağı? What were you doing there?]

TT2 (1955):-Ah pardon, dedi, dalmışım. Perşembe günü mü? Evet şehre gitmiştim. Trenle Boliö'ye gittim.

-Anneni mi görmeğe gittin? Annen şimdi orada mı?

-Annem mi? Yok canım! Annem şimdi Eks'de... Eylülde orada ne işi var?

-O halde Boliö'de işin neydi ?

-İşim ne miydi? (trans. Varoğlu 1955,20)

["Oh sorry," he said, "I got distracted." On Thursday? Yes, I went to the city. I went to Beaulieu by train. -Did you go to see your mother? Is your mother there now? -My mother? No dear! My mother is now in Aix ... What is she doing there in September? -Then what were you doing in Beaulieu? -What was I doing?]

A train ride to Beaulieu in ST and TT2. It was a ferry ride to Rumeli Kavağı in TT1. The locations created the difference for the method of transportation as well. In addition, from ST and TT2 it came to light that Madame Madeline's mother was in Aix rather than Beaulieu. This addition placed one other location that TT1 does not add in its narrative.

Example 6

ST (1911) : Or, c'était le crépuscule—le crépuscule de ce 21 décembre 1908, mon dernier jour.—Et, autour de moi, c'était ce col au nom bizarre, la Mort de Gauthier. (Farrère 1911, 66)

[Now, it was twilight—the twilight of December 21, 1908, my last day.—And around me was this pass with the strange name, the Death of Gauthier.]

TT1 (1921): Benim sonuncu günüm olan 21 Kasım 1913 tarihli günden sonra gelen 22 Kasım'ın gecesi Belgrad Ormanları kenarında Ayazma Tepeleri önünde bir mezarlık ve bir ayazma civarında ince, tayin edemediğim bir noktada bulunuyordum. (Gerçek, Canvermezler Tekkesi 2020, 53)

[On the night of November 22, which came after my last day, November 21, 1913, I was at a thin, undetermined spot near a cemetery and a spring in front of Ayazma Hills, on the edge of the Belgrad Forests.]

TT2 (1955): Ve işte o gün, benim son günüm olan 21 Aralık 1908 akşamının alacakaranlığında, o garip isimli <<Gothiye'nin Ölümü>>boğazındayım. (trans. Varoğlu 1955,22)

[And that day, in the twilight of the evening of December 21, 1908, my last day, I am at the pass of that strangely named <<Gauthier's Death>>]

The focus here is on the Pass of Gauthier's Death and the cemetery and a spring near Ayazma Hills which was located on the edge of the Belgrad Forests. Although it is worth pointing out that the date itself has also changed. It was December 21, 1908 in both ST and TT2; it was November 21, 1913. Five years and a month to be precise... But this category's focus is on the location rather than the date which is the focus of the following category as it is a difference between the ST and TT1 and TT2. This time there is a more elaborate description of location in TT1 as ST and TT2 detailed their location at the earlier chapters.

2.4.3 Differences regarding the translation of the plot

As stated in the title of the category, the focus is on the translational differences of the ST, TT1 and TT2. This part encompasses the plot differences, exaggerations, differences in the narratives. What differentiates them from the category 2.4.4 is that these lines are placed in the same chapters of the novels, they are just offering a different perspective.

Example 1

ST (1911) : Aujourd'hui, 20 janvier 1909, je me résous, non sans trouble et non sans terreur, à écrire le récit exact de l'Aventure. (Farrère 1911, 1)

[Today, January 20, 1909, I resolve, not without trouble and not without terror, to write the exact account of the Adventure.]

TT1 (1921): Bugün korkular, dertler içinde “vaka”nın tam hikayesini yazmaya karar verdim. (Gerçek 2020, 15)

[Today, amid fears and troubles, I decided to write the full story of the "case".]

TT2 (1955): 1909 yılı ocak ayının yirminci günü olan bugün, korku ve hayret içinde macerayı baştan aşağı yazmağa karar verdim. (trans. Varoğlu 1955,3)

[Today, the twentieth day of January 1909, in fear and astonishment, I decided to write down the adventure from beginning to end.]

In the ST and TT2, the main protagonist begins with the date that he starts writing. He states today's date, which is January 20, 1909, two days before he deems himself 'dead'. He foresees his death as he was old by his account. Facing this newfound oldness that he explains in the further chapters in the book, he was relieved. Not because of dying of old age, he was relieved because he could be able to write about the 'Adventure' or 'The Case' adhering to the narrative of TT1, that could save lives except his. The importance of this statement will be shown in the other quotes exhibited.

Example 2

ST(1911): Je lègue à tous les hommes et à toutes les femmes, qui furent mes frères et mes sœurs, la divulgation du Secret. Que ma vieillesse et que ma mort servent d'avertissement. Telle est ma dernière volonté (Farrère 1911, 1).

[To all men and women who are my brothers and sisters, I leave you the disclosure, the reveal of the 'Secret'. May my death serve as a warning for you. This is my final wish.]

TT1(1921): Ben kardeşlerim olan bütün insanlara miras olarak bu sırrın ifşasını bırakıyorum. İhtiyarlığım ve ölümüm onları uyarsın. Ve onlara yardım etsin! (Gerçek, Canvermezler Tekkesi 2020, 15)

[I leave the disclosure of this secret as a legacy to all my brothers and sisters. Let my old age and death warn them. And help them!]

TT2(1955): Binaenaleyh edeceğim sırrın ifşasını biraderlerim ve hemşirelerim mesabesinde olan bütün erkeklere ve kadınlara vasiyet ediyorum. (trans. Varoğlu 1955,3)

[Therefore, I bequeath to all men and women who are my brothers and sisters, the disclosure of the secret.]

This was the case where the protagonist serves a warning to all humankind basically to not to make the mistake of learning a ‘Secret’ that could be fatal to you. In the previous quote, he knew the exact date of his death which he could not stop. What surprises the readers that though he knew and established that he was dying of old age and not because of bad health, though he did not know his own age. Because of this he leaves an inheritance: Story of his life. He leaves it for people to take lessons and not make the same mistake as he did. As inferred from the original text he states: To all men and women who are my brothers and sisters, I leave you the disclosure, the reveal of the ‘Secret’. May my death serve as a warning for you. This is my final wish.

What separates TT1’s line from ST and TT2 were three things. One, he regarded everybody as his brother and sister, he did not make this kind of separation. Two, though he left it as a will, the original only states: I leave you the reveal of the ‘Secret’. Does not mention any kind of will without a subtle inference. However, the 1921 translation (TT1) left it as a will for sure. I exposed this ‘Secret’ for you as my legacy, you should comply if you want to survive. He writes his own account of events down to ‘warn’ people and made it known that it is a warning. He does not request to be saved; he requests them to save themselves. On a subtle note, it could be inferred that he sees himself as a martyr who is trying to save everyone by sacrificing himself. And there would be the line that does not exist which is a statement of Ali Nail Bey hoping that this inheritance will help the readers. For him the warning was not enough, he wished that this note also served as an aid in their own lives. An aid that could save their lives by not letting them encounter nor volunteer for the three men that claimed his life.

Example 3

ST (1911) : Mais ce n'est plus que pour deux jours, deux jours à peine! quarante-huit heures,—deux mille huit cent quatre-vingts minutes,—rien (Farrère 1911, 4)

[But it's only for two days, barely two days! Forty-eight hours, --two thousand eight hundred and eighty minutes, --nothing!]

TT1(1921): Ama şükürler olsun ki ancak iki gün kaldı. Kırk sekiz saat... İki bin sekiz yüz seksen dakika. Artık hiçbir şey kalmadı. (Gerçek, Canvermezler Tekkesi 2020, 16)

[But thankfully, just two days left. Forty-eight hours... Two thousand eight hundred and eighty minutes. There is nothing left anymore.]

TT2(1955): Fakat bütün bu azablar nihayet iki gün daha devam edecek! Topu topu kırk sekiz saat. İki bin sekiz yüz seksen dakika; bir şey değil! (trans. Varoğlu 1955,4)

[But all these torments will finally continue for two more days! Just forty-eight hours. Two thousand eight hundred and eighty minutes; It is nothing!]

In the ST and TT2 he was not thankful to be dead in two days. But in TT1, he was thankful that his life was coming to an end. The entirety of the novels was written to capture his final days that he counted till the last minute. His pencil is coming to an end, his paper is coming to an end but most importantly his life was coming to an end. The inevitable end that he did not anticipate but happened because of his actions. A premature end that was triggered like a snowball of events that turned into an avalanche for him. The fallout is about to consume him but for him warning the readers of his about this danger that is about to end his life was far more important. His day of death was determined by someone else. Whilst reading this quote, both in original and the translations, thinking of this character's concept of pre-determined day of death the thing that needed to be mentioned rose to the surface.

The concept of one person deeming it's victim/volunteer's day-of-death for their own benefit was evident all throughout the novels. It is to keep on hiding the existence of the 'Secret' and keep on living because of the 'Secret'. The novel's antagonists share a mutual thought: they all want to remain hidden as long as possible. But the main common link for them is their own ability to deem the day of their death of the other person as they were the judge of the fates of their victims/volunteers. They counted on the fact that by the day of their victims' death, any account of their executioner's existence would be erased as well.

Example 4

ST (1911): Oh! pour l'amour de votre Dieu, si vous en avez un, ne doutez pas de ma véracité, vous qui trouverez ce cahier où j'écris, vous qui lirez le récit de l'Aventure! Il ne s'agit pas de contes bleus ni de fariboles. (Farrère 1911, 4)

[Oh! For the love of your God if you have one, do not doubt my truthfulness, you who found this notebook where I write, you who will read the story of the 'Adventure'! It's neither a tale of seas nor nonsense]

TT1(1921): Aman Allah aşkına sakın sözümün doğruluğundan şüpheye düşmeyiniz. Ey yazdığım bu defteri okuyacak ve “vaka”nın hikayesini duyacak olanlar! Sakın ciddiyetimden şüpheye düşmeyiniz! (Gerçek 2020, 17)

[For God's sake, do not doubt the truth of my words. Hey to, those who will read this notebook I wrote and hear the story of the "case"! Don't doubt my seriousness!]

TT2(1955): Siz ki bu yazdığım defteri bulacak ve maceramı okuyup öğreneceksiniz, eğer Allahın varlığına inanıyorsanız, o inandığınız Allah aşkına sözlerimin doğruluğundan şüphe etmeyiniz. Anlattıklarım masal yahut hezeyan değildir (trans. Varoğlu 1955,4)

[You, who will find this notebook I wrote and read and learn about my adventure, if you believe in the existence of God, for the sake of God you believe in, do not doubt the truth of my words. What I tell you is not a fairy tale or a delusion.]

Roughly translating the ST, there are couple of visible differences in the TT2. For starters in ST and TT2 it is stated that readers should believe what Captain Narcy was saying for the sake of God they believe in if they believe in one. In TT1 it is changed as for God's sake believe my words. There is no indicator of Ali Nail Bey questioning his readers' beliefs. This indicates that there is a range between certainty of a belief and questioning whether that said belief exists for the reader as it hints that the protagonist is portrayed as a non-believer. Considering the timeline for the 1921 translation, while different beliefs would be acceptable, however non-believing would possibly not receive the same kind of acceptance, therefore it was translated in a manner that it is both acceptable and could steer away from the ST and making it more of a Turkish original. The main part remains integral: there is a notebook where he wrote the series of events that caused his rapid aging and therefore death. The part where it is different is how the people found out/learned this story. In the ST and TT2 it is only mentioned the one who found the notebook and/or the one who reads the story of the 'Adventure'. In the 1921 translation on the other hand, the person who reads the notebook and the person who

hears the story of the 'Case'. In TT1, this story was treated more as an urban myth to warn others to steer clear from travelling alone in the forest and in the case of an imminent danger, do not trust what you see. One shows that whoever found the notebook reads it and deemed it worthy of sharing so that anyone else could read and be wary of the danger as well. On the other hand, in TT1, the people who heard the story of the 'Case' show that it does not have any more merit than gossip among people. Or as stated above, it is treated like an urban myth or a horror story which is aimed at scaring people rather than warning about a danger lurking in a house that is hidden by the forest. Now, the verbal account of the story might have merit considering this quote from an interview:

We are facing a society that surrounds its daily life with countless superstitions and live their lives in line with these beliefs (Öktem 2011).

This might be regarded as a tale of superstition because the main character disregarded every negative event that happened before and while he was travelling and attempted to convince himself out of the fear he was feeling. And as a conclusion of his own disregard, he went off to chase a ghost of his lover, and this triggered the events that led to the death of his ghost therefore the death of his own identity, which cements the fact that it is more of a myth than a legitimate story. Therefore, stating that readers should not doubt the truthful words of Captain Narcy or Ali Nail Bey which is to establish that the story they are reading is true rather than fiction. Additionally, in TT1 Ali Nail Bey states that readers should take his words seriously. It is exhibited that there is a change of demeanor. This excerpt confirms what has been previously said: since it is a verbal account of version of events it resembles gossip or an urban myth. And since there is no basis whether this verbal account is true or not his statement of not doubting his seriousness is confirmation that this event occurred and as a result it is true and not a fictitious tale.

Example 5

ST (1911): l s'agit du plus terrible danger qui jamais ait été suspendu sur vous, sur votre fils ou sur votre fille, sur votre femme ou sur votre maîtresse! (Farrère 1911, 4-5)

[This is the most terrible danger that has ever hung over you, your son or daughter and your wife or your mistress!]

TT1(1921): Bu tehlike oğlunuzun, kızınızın, eşinizin ve dostlarınızın huzurunu ve hayatını tehdit ediyor. (Gerçek 2020, 17)

[This danger threatens the peace and lives of your son, your daughter, your spouse, and your friends.]

TT2(1955): Bizzat sizin başınıza, oğlunuzun kızınızın başına, karınızın veya metresinizin başına gelmesi ihtimali olan felaketlerin en müthişinden bahsedeceğim. (trans. Varoğlu 1955,4)

[I will talk about the most terrible disaster that can happen to you personally, your son, your daughter, your wife or your mistress.]

Stating the severity of the danger by saying that this is the most grave danger that presents a threat to their lives, the protagonist urges the readers of his journal that is found to be taken seriously. It also serves as an adjustment of expectations for the readers of the novel. However, in TT1, just the existence of the danger is mentioned. There is no statement of severity. It also proves that in this version the tale of the ‘Case’, is narrated rather than read. Therefore, it is treated like gossip of the town, an urban myth or a horror tale that has been told to people and spread over time.

However, the root of the matter comes from the people the protagonist is trying to warn. In ST and TT2 he warns: the reader, the reader’s son or daughter and the reader’s wife or mistress. This warning highlights the relationship between the protagonist and the love of his life by his own accord as her affair partner, hence the mistress part. In TT1 though, he warns the reader’s son, daughter, spouse, and friends. It sounds more like he is warning a certain person rather than the readers or in this case the listeners. A person who has a son, a daughter, a wife, and friends. It could be understood as, he is warning Meliha’s husband than the person who discovers his journal. The omission of the ‘mistress’ is there to not only cement this fact but also because of the non-acceptance of the concept of ‘mistress’ of the Turkish readers. This serves as a point that 1921 translation is translated using domestication strategies rather than foreignization and therefore went through omissions and changes that fit the profile of the reader.

Whilst talking about changes, the final point to highlight the differences in this line would be the final part of the TT1’s line. The ST states that the ‘Secret’ is the most severe threat that you will ever face. There is no indicator of the peace of their lives. Just over their lives. In the TT1 however the ‘Secret’ threatens the peace and lives of the people. If their lives were already in danger, their peace is already disturbed. Which brings the point back to the narration and reading difference. It fits more to a version of events

that could be a subject of conversation between people. It is treated like a tale of horror rather than a real event.

Example 6

ST (1911): Ce registre non plus n'est pas très commode. Les pages en sont encadrées d'une large bordure noire qui m'oblige à serrer mes lignes. (Farrère 1911, 5)

[This record book is not very convenient either. The pages are framed by a large black border which forces me to tighten my lines]

TT1(1921): Bu defterin sayfaları da bana az geliyor. Onları çabuk doldurmaktan korkarak yazımı mümkün merteye sıkılaştırıyorum. (Gerçek 2020, 17)

[The pages of this notebook are too few to me. I'm making my writing as tight as possible, afraid of filling them too quickly.]

TT2(1955): Bu defter de pek iyi bir şey değil. Sahifelerin kenarlarında enli siyah bir çizgi var. Bu yüzden satırları sıkılaştırmaya mecbur oluyorum. (trans. Varoğlu 1955,4)

[This notebook is not a good thing. There is a wide black line at the edges of the pages. Therefore, I'm forced to tighten the lines.]

The inconvenience of the notebook in ST and TT2 was altered into possible insufficiency of the pages of the notebook in TT1. Both accounts complain about one thing: the piece of paper where they write. In the TT1 the protagonist complains about the lack of space remaining; in the ST and TT2 he complains about his record book being not convenient. Both main protagonists were desperate to write down their version of events, on whatever they could find in the shortest time possible as they were bound to die. They were worried about the legibility of their writing therefore they focused on the problems arising with the notebooks.

The next excerpt focuses on the description of the inconvenience for the ST and TT2 and his style of writing in the TT1. It is inconvenient in ST and TT2 because the pages are enclosed by a thick black margin, compelling him to condense his writing. It is known that in the TT1 he must tighten the lines as well because pages of his notebook are insufficient. It could be inferred that his pages are ending, rather than the fact that the black border framing the page as mentioned in the original version of events. They agreed on one thing: both protagonists had to tighten their lines.

Example 7

ST (1911): L'origine, ce fut une lettre du colonel Terrisse, directeur de l'artillerie de terre, au vice-amiral de Fierce, commandant en chef, préfet maritime, commandant d'armes et gouverneur de Toulon. Cette lettre arriva dans les bureaux de l'état-major avec le courrier du soir. C'était le lundi 21 décembre 1908... Oui, le 21 décembre dernier. Il n'y a pas encore un mois de cela ... il y aura un mois demain, un mois jour pour jour... Un mois, rien qu'un mois! Ah! dieux du Ciel et de l'Enfer!... (Farrère 1911, 6)

[The origin was a letter from Colonel Terrisse, director of land artillery, to Vice-Admiral de Fierce, commander-in-chief, maritime prefect, weapons commander and governor of Toulon. This letter arrived in the headquarters offices with the evening mail. It was Monday December 21, 1908... Yes, last December 21. It hasn't been a month yet... it will be a month tomorrow, a month to the day... A month, just a month! Ah! Gods of Heaven and Hell!...]

TT1(1921): Vakanın başlangıcına balıkçıların reisi Halil Çavuş'tan aldığım bir mektup sebep oldu. Bu mektup öğleye yakın bir saatte elime geçti. 25 Kasım 1913 tarihli perşembe günüydü. Evet geçen 25 Kasım'da; daha bundan ancak bir ay evvel. Yarın tam bir ay olacak, yalnız bir ay... (Gerçek 2020, 18)

[The beginning of the incident was caused by a letter I received from Halil Sergeant the head of the fishermen's. I received this letter around noon. It was Thursday, November 25, 1913. Yes, last November 25; Just a month ago. Tomorrow will be a full month, just a month...]

TT2(1955): Macera topçu kumandanı miralay Terriese'den Toulon valisi Vis Amiral de Fierce'den gelen bir mektupla başladı. Bu mektup erkanıharbiye dairesine akşam postasile gelmişti. 21 aralık 1908 pazartesi günü idi... Evet geçen aralığın 21 inci günü... Henüz bundan yirmi dokuz gün evvel... Yarın günü gününe bir ay olacak; bir ay... Topu topu bir ay... Aman Allahım!.. (trans. Varoğlu 1955,5)

[The adventure began with a letter from the artillery commander, Colonel Terriese, to Vis Admiral de Fierce, governor of Toulon. This letter was sent to the military office by post in the evening. It was Monday, December 21, 1908... Yes, the 21st day of last December... Just twenty-nine days ago... Tomorrow will be a month to the day; one month... Just one month... Oh my God!...]

Moving to the starter of the event which stores one of the most crucial differences of the novel. While comparing characters in section 2.1, I have mentioned that these characters have different professions. Therefore, the origins of their stories differ in accordance. Both stories begin with a letter. In ST and TT2 Narcy respect the rank of the person he is receiving the letter from, TT2 hints a possible relation to Ali Nail Bey's current work. The arrival of the letter is also different. It was evening time in ST and TT2

and early afternoon in TT1. This adjusts the timeframes for urgency of the matters and starts the timeline of events.

Here is a crucial difference: the dates of the letters. In the original novel the delivery date is Monday, December 21, 1908; and in the 1921 translation it is Thursday, November 25, 1913. There is a significant time difference between both books. It could be said that it is altered in accordance with the timeframe that is suitable for this type of novel.

There is one thing that is the same: they both received the letter one month before the entire series of events happened. They were alive and happy a month ago and then they were bound to die, unhappy, hopeful, fearful and alone. One whole month was their final time, that is normal. Before highlighting the additional line in ST and TT2 I'd like to point out that before that month he was in heaven metaphorically: his life was on track, he had a great reputation, and he fell in love with a married woman who reciprocated his feelings. Then he received the letter, began his journey, saw the ghost of the said woman, wound up being found by three elderly men who were his captors though they declared the opposite. These three men were his captors, the reason of his life coming to an end and because of the agony they caused and turning him into an elder due to a complication from the 'Operation', it could be said that he was living in his hell a month after receiving the letter. The character reacts in a dramatic or emotional way, invoking divine or supernatural forces from both "heaven and hell".

Example 8

ST (1911): J'étais dans le bureau des officiers quand arriva la lettre. C'est moi qui l'ouvris, en dépouillant le courrier... Parce qu'en ce temps-là, c'était à moi de dépouiller le courrier du gouvernement militaire: j'étais officier de cavalerie, capitaine breveté d'état-major ... et j'étais jeune: j'avais trente-trois ans, tout juste... Il n'y a pas encore un mois de cela, pas encore un mois... (Farrère 1911, 7)

[I was in the officers' room when the letter arrived. It was I who opened it, by tearing up the mail... Because at that time, it was up to me to tear up the mail of the military government: I was a cavalry officer, a certified state captain. -major ... and I was young: I was thirty-three years old, just... Not a month ago, not yet a month.]

TT1(1921): O zaman daha otuz üç yaşında idim. Evet bundan bir ay evvel otuz üç yaşındaydım. (Gerçek 2020, 18)

[Back then I was just thirty-three years old. Yes a month ago I was thirty three years old.]

TT2(1955): Mektup geldiği zaman ben zabitan odasında idim. O tarihte, askeri hükumete ait mektupları açmak vazifesi bana verilmiş olduğu için, bu mektubu da ben açtım. Ve gene o tarihte süvari erkanıharp yüzbaşısı idim, gençtim... Tam otuz üç yaşında idim... Bundan bir ay evvel, ancak bir ay evvel... (trans. Varoğlu 1955,5)

[I was in the officer's room when the letter arrived. Since I was given the task of opening letters belonging to the military government at that time, I opened this letter as well. And again, at that time, I was a cavalry captain, I was young... I was exactly thirty-three years old... A month ago, just a month ago...]

This quote from ST was described the best way possible in the English translation of the ST: *The House of Secret* which was translated by Arthur Livingston in 1923. It was translated as:

I was in the officers' room when the mail came in; and I opened the letter. Among my duties was that of reading and sorting the correspondence of the military commander. I was a captain of cavalry detailed to the General Staff. I was young—just thirty-three—thirty-three, mark you! And that was less than a calendar month ago! Four weeks and two days ago, to be exact (Farrère, *The House of The Secret* 1923, 6).

Narcy explains his own duties while giving the readers the reason why he was the recipient of the letter. He also points out his own age at the time. A month before declaring himself as an old man who could possibly be eighty, hundred or hundred and twenty years old, he was thirty-three years old. He was quite young as he states. A month cost him decades of his life according to him. In TT2 though, he does not give a clue for his position until after the letter then he offers a clearer explanation. In ST, Narcy's narrative offers more background than its TT2's version of events. In the previous quote, I have explained that this letter was the reason why he wound up with the 'Adventure' that caused his death but saved his lover because of it. With this quote we see what happened when he received the letter.

Example 9

ST (1911): L'auto prit son élan et se précipita sur la route rectiligne et plane. A main droite, le hameau de La Garde se montra, perché sur sa butte et couronné de son château-fort en ruines. (Farrère 1911, 8-9)

[The car gained momentum and rushed down the straight, level road. On the right hand, the hamlet of La Garde was visible, perched on its hillock and crowned with its ruined castle.]

TT1(1921): [...] Tam bir sene evvel bir mehtap gecesi ona bu noktada, bu harap temeller önünde sandalda rastlamıştım... Râmi Paşa'nın ailesiyle tanışıyordu. Sandallarımız yan yana gelmişti. (Gerçek 2020, 23)

[Exactly a year ago, on a moonlight night, I met her at this point, in the rowboat in front of these ruined foundations... She was acquainted with Rami Pasha's family. Our rowboats came side by side]

TT2(1955): Otomobil hızını aldı ve dümdüz yolun üzerinde bütün süratiyle koşmaya başladı. Sağımızda La Garde köyü ve köye hakim olan şato harabesi görünüyordu. (trans. Varoğlu 1955,4)

[The car picked up speed and started running at full speed on the straight road. La Garde village and the castle ruins dominating the village were visible to our right.]

The common point between all the narratives is the ruins of the castle. They met with their lovers there as TT1 points out. What is different from the ST and TT2 is that she was not an acquaintance of a distant relative, she was a stranger. Their present met with a past memory, creating a moment for them to reminisce. The readers were told that they crossed paths because their sandals were next to each other's. What could be inferred from TT1 is that the relationship was a year old. His euphoria could only last for a year from what could be gathered as his end dictated the final date of their relationship. It did not help that the last time Madame Meliha saw Ali Nail, he was an old man due to his sacrifice. Because of this the ruins of the castle establish the beginning and the end of their relationship. Like the castle, his life was in ruins.

Example 10

ST (1911): Et je ne puis écrire ici le nom d'une femme qui fut ma maîtresse, et qui n'est pas morte, et qui n'est pas vieille... (Farrère 1911, 20)

[And I cannot write here the name of a woman who was my mistress, and who is not dead, and who is not old...]

TT1(1921): Meliha! Meliha! Burada benimle ilişkisi olmuş olan bir kadının ismini yazmamalıydım. (Gerçek 2020, 23)

[Meliha ! Meliha ! I shouldn't have written here the name of a woman who had a relationship with me.]

TT2(1955): Şimdi buraya, benim metresim olan bir kadının, henüz hayatta bulunan ve benim gibi ihtiyar olmıyan bir kadının ismini yazmama imkân yok. (trans. Varoğlu 1955,9)

[Now there is no way for me to write the name of the woman who is my mistress here, a woman who is currently alive and not old like me.]

He sacrificed his life for her so that she would not get old. She was alive because of him. He made sure to point out that in the original novel. What he also made sure of is that he did not write her name initially. Which was not the case in the TT1. Though he stated that he should not write the name of the woman who had a relationship with him, he wrote her name before his statement. In this case he is hesitant to write her name because someone who reads the story could know her. But also, because their relationship is 'secret' as she is married. In ST and TT2, he states that she is his mistress, and he did not want her identity to be discovered therefore, he cannot write name of the woman who stole his heart.

Example 11

ST (1911) : Des commères, sur le pas de leurs portes, commentaient l'événement de mon arrivée et de mon départ, trop soudains à leur gré. L'une affirma, d'une voix provençale qui claironnait:

—Pas moins, le monsieur, il n'aura pas soleil pour faire le bel homme sur son cheval!... (Farrère 1911, 21-22)

[Gossips, on their doorsteps, commented on the event of my arrival and my departure, too sudden for their liking. One affirmed, in a blaring Provençal voice: —No less, the gentleman, he won't have the sun to act like a handsome man on his horse!]

TT1 (1921): Yolun kenarından geçen iki ihtiyar kadın vapurdan çıkıp ata binmemi ve hızlıca hareket etmememi aralarında önemli bir meseleymiş gibi konuşuyorlardı. Görmüş oldukları acele tavırlarından belliydi. Birisinin diğerine "Acele işe şeytan karışır." dediğini duydum. (Gerçek, Canvermezler Tekkesi 2020, 15)

[Two old women passing by the road were talking as if it was an important matter for me to get off the ferry, get on a horse, and not move quickly. What they saw was obvious from their hasty attitude. One of them said to the other, "Great haste makes great waste." as I heard.]

TT2 (1955): Kapı eşiklerinde oturan mahalle kadınları merakla beni seyrediyorlardı. İçlerinden biri köylü lisaniyle:

— Hava güneşli olsaydı zabıt efendi beygirde daha güzel görünürdü, dedi. (trans. Varoğlu 1955,9-10)

[The neighborhood women sitting on doorsteps were watching me with curiosity. One of them said in peasant language:

-If the weather was sunny that bad the officer would look better on the horse.]

The gossiping ladies exist in all three novels. Another common part is that they did notice him getting on his horse. The gossip, however, changes between ST and TT1.

In ST and TT2 the ladies state that Narcy would have looked better on his horse if the weather was nicer. But in TT1 his haste was mentioned in a negative way. One points out the rush the protagonist is in the other focused more on the stance than the haste. I have mentioned that the translations change accordingly with the cultural elements. In order to make a place in the narrative it was chosen to focus on the haste of the protagonist which could also lead to a common saying.

Example 12

ST (1911): Mon cheval s'appelait *Siegfried*.. (Farrère 1911, 23)

[My horse's name was Siegfried.]

TT1(1921): İsmi Ceylan'dı. (Gerçek 2020, 23)

[It's name was Ceylan.]

TT2(1955): Atımın ismi Siegfried idi. (trans. Varoğlu 1955,10)

[My horse's name was Siegfried.]

The name Siegfried means: victory and peace. A kind of name that a soldier like Captain Narcy would expected to use. On TT1's side a name like Siegfried or a Turkish equivalent would look out of place therefore, it is altered to Ceylan [Gazelle], an animal known for its beautiful eyes. This hints a major translational difference as both names could not be this remote to each other meaning wise.

Example 13

ST (1911): J'avais oublié que, précisément à cette pointe la plus nord de la chaîne des Mouras, la piste de Tourris se détache de la piste du Grand Gap,—s'en détache sur la gauche, vers un col assez célèbre dans les annales toulonnaises, et assez singulièrement nommé: le col de la Mort de Gauthier. (Farrère 1911, 30-31)

[I had forgotten that, precisely at this northernmost point of the Mouras chain, the Tourris track detaches itself from the Grand Gap track,—detaches itself on the left, towards a pass quite famous in the annals of Toulon. , and quite singularly named: the Pass of Gauthier's Death.]

TT1(1921): Unutmuştum ki tam bu noktada sağ tarafta kalan ve vaktiyle önünden geçmiş olduğumuz bir ayazma vardır. Ve bu ayazma benim geçmek istediğim yolun üzerinde değil, Belgrad Ormanlarının eteklerinin başladığı bir noktadadır. (Gerçek 2020, 29)

[I had forgotten that at this point, on the right, there is a holy spring that we had passed in the past. And this holy spring is not on the road I want to pass, but at a point where the foothills of the Belgrad Forests begin.]

TT2(1955): Tam silsilenin en kuzey tepesinde, yolun tekrar ikiye ayrıldığı ve bir tanesinin isminin garabeti kadar, şöhretiyle de tanınmış [olan] <<Gauthier’in Ölümü>> boğazına doğru gittiğimi unutmuştum. (trans. Varoğlu 1955,12)

[I had forgotten that I was heading towards the gorge of <<Death of Gauthier>>, right at the northernmost peak of the range, where the road splits into two again, one of which is known as much for its fame as for the strangeness of its name.]

What is striking as a difference here is that there is nothing to indicate something that is as notorious as the Pass of Gauthier’s Death. We know from TT1 is that the holy spring is at the wrong part of the road he is intending to take. His route shifted to the foothills of Belgrad Forests. In addition, we do not see the path being split again. We just knew the location of the holy spring. The Mouras chain and Tourris track are also omitted in TT2. It could be inferred that the degree of foreignness is adjusted by the translator based on its understandability.

Example 14

ST (1911): Je me souviens que je jurai, et dis:

—C'est du propre, comme Provence!... (Farrère 1911, 32)

[I remember that I swore, and said:

—What a mess, like Provence!...]

TT1(1921): Öfkelenerek kendi kendime :

”Allah Kilyos’un da balıkçıların da belasını versin!” diye söylendim . (Gerçek 2020, 30)

[Getting angry I swore to myself:” May God curse both Kilyos and the fishermen!”]

TT2(1955): Kendi kendime:

-Şimdi hapyı yuttuk!

Diye söylendiğimi hatırlıyorum (trans. Varoğlu 1955,12)

[I remember swearing to myself:

-Now we are toast!]

The creative translation choices of the translators of the TT1 and TT2 shines through in this case. The expressions change in accordance with the cultural differences. ST states:’ What a mess, like Provence!’ whilst TT1 states:’ May God curse both Kilyos and the fishermen!’ and in TT2 it is: ’Now we are toast!’. The translations change depending on the circumstances that the narratives created, and they differ from the ST

as that expression does not have an equivalent in target language that could give the same effect.

Example 15

ST (1911): Nous autres cavaliers aimons nos chevaux autant et plus que des amis ou des maîtresses. A voir mon Siegfried abattu de la sorte, je crus que j'allais larmoyer comme une fillette de douze ans. (Farrère 1911, 35)

[Us riders love our horses as much and more than friends or mistresses. Seeing my Siegfried shot down like that, I thought I was going to cry like a twelve-year-old girl.]

TT1(1921): Biz ata düşkün olan garip adamlarız. Atımızı, dostlarımız, akrabamız kadar hatta belki daha çok severiz. Zavallı Ceylan'ı böyle kalkamayacak bir halde görünce on yaşında bir çocuk gibi ağlamaya başlayacağımı zannettim. (Gerçek 2020, 32)

[We are interesting men who dotes upon horses. We love our horses as much as we love our friends and relatives and even more perhaps. After seeing poor Ceylan in a state that it could not get up, I thought I will begin to cry like a ten-year-old child.]

TT2(1955): Biz süvariler; hayvanlarımızı, dostlarımızdan, metreslerimizden bile fazla severiz. Beygirimi bu halde görünce çocuk gibi ağlamamak için kendimi zor zaptettim [...] (trans. Varoğlu 1955,13)

[Us cavaliers, we love our animals even more than we love our friends, mistresses. When I saw my horse like this, I had a hard time restraining myself from crying like a child.]

The ST's 'us warriors' was changed to 'interesting men' in TT1. The 'Mistresses' from ST and TT2 was changed to 'Relatives' in TT1 and 'twelve-year-old girl' from the ST was changed into 'ten-year-old child' in TT1 and 'like a child' in TT2. These created the major translational differences between the ST and TT1 and TT2. I have mentioned the occupational differences in ST and TT1 whilst examining the characters. This sentence points out that as a reason to have a horse and having such deep ties to it. I have also highlighted the fact that the 'mistress' was completely eliminated from the TT1's narrative as it did not have any place, instead there were creative solutions depending on the situation. I have mentioned the difference between Siegfried and Ceylan in a previous quote therefore it would only be necessary to point out that they are mentioned differently though the situation remains the same. And finally, the translational difference that lies within is crying like a child analogy. In TT2 it is only a child, in TT1 it is a ten-year old, and in ST it is a twelve-year old girl. TT1 and TT2 have never mentioned genders in the translated/ adapted texts whilst the source expresses that explicitly.

Example 16

ST (1911): C'est l'avant-dernière année que je l'avais rencontrée... Oui, l'avant-dernière ... 1907... Au mois de mai, je crois... (Farrère 1911, 41)

[It was the last year that I met her... Yes, the last... 1907... In May, I think..]

TT1(1921): Ona bundan iki sene evvel rastladım.Evet, iki sene evvel 1911'de Mayıs'ta zannediyorum.. (Gerçek 2020, 37)

[I encountered her two years ago. Yes, two years ago in May 1911, I suppose.]

TT2(1955): Onu ilk defa evvelki sene görmüştüm... Evet evvelki sene... Zannedersem 1907 mayısında... (trans. Varoğlu 1955,15)

[I saw her first time on the previous year... Yes the previous year... In may 1907 I suppose...]

The year and the number of the years differ in this case. ST and TT2 places the year in 1907 and TT1 place it 4 years later with 1911. What is also known that, in ST and TT2 Captain Narcy and Madame Madeline met a year ago whilst in TT1, Ali Nail Bey and Madame Meliha met two years ago. There is an additional year in the narrative that was not explained why.

Example 17

ST (1911): Vers le nord, c'était l'obscurité très sombre. La tache claire de la jupe disparut parmi les herbes. Je ne vis plus au-dessus de la jaquette de loutre que l'éclat blanc du collet d'hermine. (Farrère 1911, 67)

[Towards the north it was very dark. The light spot on the skirt disappeared among the grass. I no longer see above the otter jacket except the white shine of the ermine collar.]

TT1(1921): O karanlığın önünde vücuduyla siyah gölgesi etrafın daha hafif siyahlığı içinde onu iyice seçiyordum. Çarşafının etekleri çalılar arasında kayboluyordu. Şemsiyesinin sapı, eldiveninin rengi... Yoksa elinde tuttuğu bir şey mi vardı? O karanlıkta ilerlerken vücudunun siyah gölgesini, etrafın ondan hafif siyahlığı içinde iyice fark edebiliyordum. (Gerçek, Canvermezler Tekkesi 2020, 54)

[I could make her body and her black shadow clearly among the lighter darkness of the surroundings. The skirts of her jilbab disappeared between the weeds. The handle of her umbrella, color of her gloves... Or was there something she was holding in her hand? While she was moving in darkness, I could clearly notice her body's black shadow among the lighter blackness of the surroundings.]

TT2(1955): Kuzeye doğru karanlık pek fazlalaşıyordu. Açık renk bir leke gibi görünen eteği, otların arasında kayboldu. Şimdi lütr caketinin

üzerindeki ermin yakanın parlak beyazlığını görebiliyordum. (trans. Varoğlu 1955,23)

[The darkness was increasing towards the north. Her skirt, which looked like a light colored stain, disappeared between the weeds. Now I could see the bright whiteness of her ermine collar on her otter jacket.]

Her outfit created the difference in translation. We knew that she was not holding an umbrella and not wearing gloves in ST and TT2. TT1 points that one out, as an identifying factor. As readers what we also see is that he could still follow her because of her ermine collar, as the other identifiers such as the otter jacket and the light spot on her skirt became invisible. The only thing disappearing in TT1 is the skirts of her jilbab. All three versions agree on one thing: they were following her in the increasing darkness. Other than that fact everything else is translated differently.

In the previous categories I have focused on the differences between the translations and the ST. I have identified the differences between the characters, the locations and the translation of the plot. For the next category I will focus on what is added or what is omitted from ST and TT1 and TT2.

2.4.4 Additions & Omissions from Original / Translations

As suggested by the title, this category focuses on the additions and omissions from ST, TT1 and TT2. ST and TT2 had additions that are not present in TT1, while TT1 offers additional details that are not present in ST and TT2.

Example 1

ST(1911): Et peut-être d'ailleurs vaut-il mieux, malgré l'incommodité, que j'écrive sur ce registre-là, plutôt que sur tout autre... (Farrère 1911, 5)

[And perhaps it is better, despite the inconvenience, that I write on this record book, rather than on any other...]

TT2(1955): Maamafih başka bir kağıda yazmaktansa bu siyah kenarlı deftere yazmak belki daha doğru...(trans. Varoğlu 1955,4)

[However, maybe it is better to write on this notebook with black edges than writing on another paper...]

The notebook that housed the entire story is at the focus in this example. In TT1, the limited space was the only known thing. In ST and TT2 though, additionally readers

know that the notebook had black edges. And what is also known is the fact that he felt right writing in this specific notebook.

Example 2

ST(1911): Tout le monde sait qu'en temps de paix, Toulon ni le Grand Cap n'ont jamais rien à se dire l'un à l'autre, sauf les jours de branle-bas de combat... Le Grand Cap est l'une des montagnes qui environnent Toulon. C'est un sommet chauve et farouche, coiffé d'un fort moderne assez puissamment organisé. Seul un gardien de batterie réside ordinairement dans ce fort, que les troupes n'occupent qu'à la mobilisation... Alentour s'étend une lande très accidentée et à peu près déserte. [...] Et la ligne télégraphique qui dessert cette thébaïde peut vraiment être coupée durant plus de quarante-huit heures sans que la terre cesse pour cela de tourner... (Farrère 1911, 9-10)

[Everyone knows that in times of peace, Toulon nor the Grand Cap never have anything to say to each other, except on busy days of combat... The Grand Cap is the one of the mountains surrounding Toulon. It is a bald and fierce summit, topped with a powerfully organized modern fort. Only a battery guard usually resides in this fort, which the troops only occupy during mobilization... Surrounding is a very rugged and almost deserted moor. [...] And the telegraph line which serves this retreat, being without communications for more than forty-eight hours can really mean the earth ceasing to rotate for them...]

TT2(1955): Hazerde Toulon ve Grand Cap arasında, muhabere namına hiç bir şey cereyan etmez, harp zamanı bittabi müstesna... Grand Cap dağı Toulon şehrini ihata eden dağlardan biridir. Çıplak ve vahşi bir tepeden ibaret olan bu dağda oldukça asri bir istikham ve bu istihkamda bir tek nöbetçi nefer vardır. Dağın etrafı arızalı, çorak arazi ile çevrilmiştir. [...] Mevzubahs telgraf hattının, kırk sekiz saat muattal kalması ile kıyamet kopmaz.(trans. Varoğlu 1955,5)

[Nothing in the way of communication takes place between Toulon and Grand Cap, except during wartime... Grand Cap Mountain is one of the mountains surrounding the city of Toulon. This mountain, which consists of a bare and wild hill, has a very modern fortification and there is only one soldier on duty in this fortification. The mountain is surrounded by broken, barren land. [...] Doomsday will not come if the telegraph line in question remains disabled for forty-eight hours.]

The initial paragraph of the ST and TT2 shows the relationship between Toulon and Grand Cap, the importance of communication poles and finally a detailed description of both places was given. What could also be read there, what Captain Narcy is doing after receiving and reading the letter. This was followed by a phone call which he was notified about. The sender of the letter demanded him on the phone to discuss the mission

that the letter entails. What I know is that it is Monday, December 21, 1908, at 3 p.m. Therefore, the letter was written in the morning and sent to Narcy in the afternoon, or evening by his own account. What surprised him was the fact that it was the Vice-Admiral who called him personally after sending the letter. This was not placed in the narrative of TT1, though it was told in a different manner.

Example 3

TT1(1921): Onları çabuk doldurmaktan korkarak yazımı mümkün mertebe sıkılaştırıyorum. (Gerçek, Canvermezler Tekkesi 2020, 17)
[Fearing I will fill these out quickly, I am tightening my writing as much as possible.]

In TT1 it is stated that, ‘fearing that I fill these pages quickly’, there is no similar statement made in the ST and TT2. Which shows that TT1’s account of events includes what is not stated though could be inferred. He fears that he cannot tell his tale of woe entirely because he fears that he is running out of space just as he was running out of time to live. Whilst this is a shared sentiment between TT1, TT2 and ST it was not inferred from the latter two. Instead, it was said that it was better to write in that specific notebook.

Example 4

ST(1911): La lettre du colonel directeur arriva donc avec le courrier du soir dans les bureaux de l'état-major—l'état-major du gouvernement militaire, bien entendu; pas celui de la préfecture maritime. A Toulon, comme dans les quatre autres ports, le vice amiral commandant en chef est à la fois préfet maritime et gouverneur. Et il réside dans l'hôtel de la préfecture, laissant à son général adjoint l'hôtel du gouvernement. En sorte que les communications d'un état-major à l'autre se font par téléphone. Naturellement, il y a un fil spécial, à cause du secret, nécessaire parfois. (Farrère 1911, 6-7)

[The letter from the Colonel Director therefore arrived with the evening mail in the offices of the general staff—the general staff of the military government, of course; not that of the maritime prefecture. In Toulon, as in the four other ports, the vice admiral commander in chief is both maritime prefect and governor. And he resides in the prefecture hotel, leaving the government hotel to his deputy general. So that communications from one headquarters to another are made by telephone. Naturally, there is a special thread, sometimes necessary because of the secrecy]

This is a quote that is completely omitted in both TT1 and TT2. There is nothing similar of this quote. While knowing that this is because of the occupational differences of the characters, it is also because of the following phone call as well. While Ali Nail Bey was talking to another person about another errand, Captain Narcy was talking to the person who sent the letter. Narcy mentions why this mail was sent and how it was sent to him. He mentions his headquarters and explains the position of the sender and the importance of the letter is implied. He was being sent on an important mission and he shows why it is important.

Example 5

TT1(1921): Gerçekten de bir haftadır Karadeniz’de dehşetli bir fırtına olmuştu. Bütün ayrıntıları, batan kayıkların adedini de gazetelerde okudukça bizimkilerin içinde de mutlaka bir tanesinin olsun batmış olacağına düşünüyor ve adamların hayatını merak ediyordum. Birkaç yere telgraf çektim. Bir cevap alamadım ne yapmalı diye düşünürken oraya birisini göndermeye karar vermişim. Yollayacağım adam işyerimde benimle iki saat görüştüktan sonra hazırlığını yapmak için bir gün müsaade istedi. Ertesi günü gelmedi. ”Hastayım” diye haber gönderdi. Üçüncü günü ona sokakta rastladım. Ve derhal hesabını kestim. (Gerçek, Canvermezler Tekkesi 2020, 19)

[Indeed, there had been a terrible storm in the Black Sea for a week. As I read all the details and the number of boats that sank in the newspapers, I thought that one of ours must have sunk, and I wondered about the lives of the men. I had telegrams sent to a few places. I didn't get an answer, so while I was thinking about what to do, I decided to send someone there. The man I would send asked for a day off to make his preparations after meeting with me for two hours at my workplace. He didn't come the next day. He sent in a message saying, "I am sick". On the third day I met him on the street. And I immediately cut him off.]

For the case of TT1, it can be understood that he was expecting news from his fishermen, the line of business he inherited from his father. Although he detests the fact that it was not a profitable line of work but rather costly. Before the letter came, he was worried about the fact that, there may be major damages to his boats and even worse death among the crew. As he followed what had been happening there from the newspaper, he decided to send someone there after not receiving answers from the telegraph that he sent. The first person he asked initially agreed, then gave excuses which resulted in Ali Nail Bey going there personally. There were no indicators to show that Vice-Admiral asked

someone else before Narcy which created one of the major differences between them. Since the events and professions are different, the actions following the letter differ accordingly which could be traced with the phone call as well.

Example 6

TT1(1921): Pek memnundum. Ne o gün ne de cumartesi günü başka hiçbir işim yoktu. Derhal Kilyos'a gitmeye karar verdim. Büyükdere'de akrabamdan Rami Paşa'nın Köşkü'nde yedek bir hayvanım vardı. Pek sevdiğim bir at... Oraya gittikçe ona biner hatta ona binmek için oraya gitmeye fırsat arardım. (Gerçek, Canvermezler Tekkesi 2020, 20)

[I was so happy. I did not have any other jobs neither on that day or on saturday. I decided to go to Kilyos immediately. I had a spare animal at my relative Rami Pasha's Mansion at Büyükdere. The horse that I very much liked... Everytime I went there I rode it and I even seek opportunities to go there to ride it.]

Creating a new plan was an afterthought rather than an expected change. This derails the original novel's buildup to the events and creates its own path in a different twist without delving into too many specifics. What can be inferred from the call from TT1 is that his original plans to meet with Monsieur Şaptal to obtain certain documents. When his assistant called Ali Nail Bey to inform him the documents were not ready and because of this the meeting was rescheduled to Monday, which was the cause of the abrupt change. Then he made his substitute plan: schedule an appointment to get his horse from the stable, travel the distance partially with the ferry to get the horse and ride the said horse for the remainder of the journey.

Example 7

TT1(1921): Boğaz'ın, Haliç'in ve bütün bu sevgili şehrin hiçbir tarafını tek bir ışık bile yaldızlamıyordu. Vapura bindim. Bu saatte تنها olan vapurun kamarasında pencereden Boğaz'ın bildiğim manzarasına dalgın dalgın bakmaya koyulmuştum. Vapur ilerledikçe Boğaz daha dalgalı, daha haşin, daha soğuk geliyordu. O zaman Kilyos yollarının da bundan daha rüzgârlı, daha soğuk ve daha haşin olacağını düşündüm.[...]. İskelede belki tanıdık bir yüz bulurum, belki haber alırım diye bakındım. Hiç kimseyi göremedim. (Gerçek, Canvermezler Tekkesi 2020, 22)

[Not a single light gilded any side of the Bosphorus, the Golden Horn and this entire beloved city. I got on the ferry. In the cabin of the ferry, which was secluded at this hour, I stared absently at the familiar view of the Bosphorus from the window. As the ferry progressed, the Bosphorus became wavier, harsher, and colder. At that time, I thought that the roads

of Kilyos would be windier, colder and harsher than this.[...] The ferry was approaching Büyükdere Pier. I looked around the pier to see if I might find a familiar face or get some news. I couldn't see anyone.]

As seen in this excerpt the readers are informed about Ali Nail Bey's ferry ride. They know what he is seeing from his point of view. It is said that there are no lights illuminating the side of the city he is in. They are also told that the ferry is relatively empty, and he was getting colder as the ferry moved forward, concerning him that Kilyos would be much colder, windier and rougher than where he is currently at. What is striking here is that this is the first time we see him second guessing himself regarding the possibility of getting lost. He immediately dismissed that thought, however, in the following chapters it is something that he regrets. What he was also concerned about is whether his horse was taken to the place he wanted to meet his request. He was seeking a familiar face, a face that could possibly prevent him from going if he could receive news. He did not see anybody. It could be said that the darkness surrounding this event is making its way through him even though he did not notice until it is too late. When mentioning the sight which is missing in the other versions, we are missing this whole ferry ride from ST and TT2 as I have mentioned this in the previous quote that there is no ferry journey for Captain Narcy, but the continuation of his car ride exists.

Example 8

TT1(1921): O saniye bu söze hiçbir önem vermedim. Ayrıca bir an için hatırlayarak bu cümleye yeni bir anlam yükledim. Onu bu sabah seyahate karar verdiğim zamana ait bir acelenin eleştirisi gibi düşündüm. Fakat yine de bu duruma gerekli önemi vermedim. Meğer bu cümlenin ne kadar özel bir önemi varmış. (Gerçek, Canvermezler Tekkesi 2020, 24)

[At that second, I did not value these words. Besides, remembering for a moment, I attributed a new meaning to this sentence. I thought of it this morning as a criticism of haste belonging to the time that I decided to travel. Though again I did not give the necessary attention to this situation. It turns out this sentence had a special importance.]

It is seen in the excerpt above that an addition was made in TT1. In TT2 and ST there was not a statement similar to this one. As readers we knew that he did not forget these words though he did not put much importance on it. But in TT1, he realized that this sentence was important because haste was the catalyst to his current situation. It also caused a minor deviation from the ST and TT2.

Example 9

TT1(1921):Sevdiğimiz insanın bir gül olduğunu, benzersiz olduğunu düşündüğümüz o ilk zamanlar bu düşüncede samimiyizdir. Aslında özü doğru insanlarız. (Gerçek, Canvermezler Tekkesi 2020, 52)

[In those early days when we think that the person we love is a rose and unique, we are sincere in this thought. Actually, we are people true to their core.]

This addition was made at the end of Chapter 9 of TT1, where he mentioned the concept of undying love and the sacrifices that two people who are in love can make. We were promising forever once, now what had changed was the question he was attempting to ask. In his way they were still the ones who are deeply in love with one another to the degree that the person that he is in love with is unique to him. This kind of statement does not exist in ST and TT2, they only mention one would sacrifice for the sake of their love.

Example 10

TT1(1921): Birdenbire eğilerek titremeye başlayan omuzlarını sardım. Ve dudaklarımı onun kaçınmayan dudaklarının üzerine koydum. (Gerçek 2020, 39)

[I suddenly leaned and wrapped her shoulders that are starting to shiver. And I put my lips on top of her unflinching lips.]

The part that became the welcomed addition was the part that the protagonist and his paramour kissed which could be inferred from the second sentence. This sentence only exists in TT1. The ST and TT2 only mention his desire and him wrapping her shoulders. The remainder was inferred differently than TT1. TT1 also arrives at the same route though this translation gives more clues regarding their intimate relationship.

This quote brought the end of the examples given regarding the additions and omissions from the ST and TT1 and TT2. The next category whilst fit the category that was currently examined, its uniqueness made it necessary to regard it in a separate category. The one I am mentioning is the illustrations, the final category of the differences that only exists in TT1.

2.4.5 Illustrations

What creates a significant difference between ST, TT1 and TT2 is the 14 illustrations that are a part of TT1. The other renditions did not have illustrations in relevant chapters. This could possibly be caused by this reason: When the 1921 version was first published, it was published first in the *Ileri* newspaper. In this part the which chapters the illustrations are placed and what they are about. Each illustration was retrieved from the newspaper publication except for the first illustration which is taken from the master's thesis¹⁶ that was published in 2017. They will be included in the appendix along with the link to the 1921 publication.

First illustration is on Chapter 3 of TT1 (Çivici 2017, 49).¹⁷ We see here that; Ali Nail Bey is riding his horse in the forest. There is a big tree on the left side of the illustration. As readers, we took notice of the tree before Ali Nail Bey and his horse Ceylan.

In the second illustration which is in Chapter 5 (Gerçek, Can Vermezler Tekkesi n.d.).¹⁸ In this illustration the readers can see that, after falling from the hill, and seeing that his horse Ceylan broke it's foot and never able to walk again, Ali Nail Bey shot his horse. In the illustration they saw him walking away from his horse, which was not easy for him as he regards his horse as a part of his family. What is also seen here is, a clear picture of Ali Nail Bey, defining how exactly he looks like according to the illustrator and the description given by the author.

The third illustration is in Chapter 6 (Gerçek, Can Vermezler Tekkesi n.d.).¹⁹ It is an illustration of Madame Meliha, Ali Nail Bey's love interest. This allows the readers to see how Madame Meliha looks like as described in the book and visualized by the illustrator.

The illustration four which is in Chapter 7 which marks an important event in the relationship between Ali Nail Bey and Madame Meliha (Gerçek, Can Vermezler Tekkesi

¹⁶ The said Master's Thesis is: Çivici, Sümeyye Tural. "Ahmed Kâmil'in (Selim Nüzhet Gerçek) Canvermezler Tekkesi İsimli Romani (İnceleme-Metin)." İstanbul, . (Master's Thesis, Yıldız Technical University Institute of Social Sciences) November 2017

¹⁷ (See appendix 1)

¹⁸ (See appendix 2)

¹⁹ (See appendix 3)

n.d.).²⁰ This illustration is from the time they first kissed. It was mentioned that they attended a ball in the evening in June, and everything that had built up to that kiss. We can see the balustrade that surrounds the balcony, the Bosphorus and a ship sailing through, the paper lantern hung around the tree... He mentioned that they were alone in that moment, however the illustration made it look like a photographer caught them at the right time.

Illustration five which is in Chapter 11 (Gerçek, Can Vermezler Tekkesi n.d.), signifies the time when Ali Nail Bey was found by the youngest Canvermez, Mehmet Şerif Efendi after his fall.²¹ The readers could see the bright lantern Ali Nail Bey was mentioning, where he fell and more importantly, they could see Ali Nail Bey glancing around carefully.

In the illustration six which is in Chapter 11 Whilst it is in the same chapter with the illustration five, illustration six is a portrait of the youngest Canvermez: Mehmet Şerif Efendi (Gerçek, Can Vermezler Tekkesi n.d.).²² As readers we are left to imagine what he looked like according to Ali Nail Bey's description. This illustration offers the visualized rendition of the description given. In a novel where the count of characters no more than five, illustrating the characters as their milestones arrived or they are being introduced sets the version of events in a better light as it is a crucial clue regarding the surroundings.

The illustration seven that is in Chapter 14 (Gerçek, Can Vermezler Tekkesi n.d.).²³ shows how the home and the entrance of the home of the Canvermezler looked. Another part where it was defined by Ali Nail Bey and read by us readers. We could not see the locks he mentioned; however, we can clearly see the windows with iron bars. It was an indicator that there is no escape, and he is the prisoner. The illustration offers if we are to set foot in that direction, we should avoid the house with these windows and has that big wooden door.

The candelabra, from which Ali Nail Bey blew out most of the candles, was positioned at the forefront, along with the nearby small chair and the small table on which

²⁰ (See appendix 4)

²¹ (See appendix 5)

²² (See appendix 6)

²³ (See appendix 7)

the candelabra was placed. This placement was mentioned at Chapter 14, but we do not see the illustration until Chapter 15 where he was caught whilst attempting to devise a plan for his and Madame Meliha's escape (Gerçek, Can Vermezler Tekkesi n.d.).²⁴ This marks the eighth illustration of the novel.

The illustration that brought all the antagonists, specifically the Canvermezler family, together. Illustration nine shows us the grandfather, father and son. From what could be inferred from the narrative and the previous illustration, the person on the far right is Hasan Baki Efendi, across him is the Mehmet Şerif Efendi and the person between them is Ali Vasfi Efendi. There is also a portrait of Hasan Baki Efendi. It is possible to assume that he is the younger looking one, wearing a fez. There is another indicator that establishes who he is: the snuff box he is holding. This illustration is not only an important milestone as we see our antagonists together, but also the third one in the Chapter 15 (Gerçek, Can Vermezler Tekkesi n.d.).²⁵

Illustration ten in the Chapter 19 (Gerçek, Can Vermezler Tekkesi n.d.)²⁶ reflects what has been going on and confirms Ali Nail Bey's thought: He is trapped, and he is a prisoner. Like the spider catching the bugs on its web, he got caught Canvermezler's web and the only way out is to sacrifice himself. In this case Hasan Baki Efendi is the spider, his son and grandson weaved the web and finally Ali Nail Bey is the bug that is caught on the web, trapped and waiting to be consumed.

Illustration 11 is the expected one (Gerçek, Can Vermezler Tekkesi n.d.).²⁷ The portrait of Hasan Baki Efendi. With the illustration we can completely see how he looks with this portrait. The ability to see how our true antagonist looks adds reality to the imagination of the readers.

Illustration twelve in Chapter 23 (Gerçek, Can Vermezler Tekkesi n.d.)²⁸ depicts Madame Meliha sleeping in the bed at the Canvermezler's home. She is under their influence as we understand from what has been told about her. She does not know where she is and thinks that it is the room where she and Ali Nail Bey meet occasionally. This

²⁴ (See appendix 8)

²⁵ (See appendix 9)

²⁶ (See appendix 10)

²⁷ (See appendix 11)

²⁸ (See appendix 12)

illustration also marks the last time they interacted as a couple rather than a stranger. It is the time when they could talk freely for an hour per Ali Nail Bey's final request.

Illustration thirteen in Chapter 23 is for them to reminisce the time they spent together under the trees (Gerçek, Can Vermezler Tekkesi n.d.).²⁹ It serves as a flashback rather than a portrayal of events like the others. We saw one of their peaceful moments when they thought there was no danger for them to meet.

And the final illustration in Chapter 32 (Gerçek, Can Vermezler Tekkesi n.d.).³⁰ signifies one of the final moments in Ali Nail Bey's life: His own funeral. The readers see him looking through the door of his house. He is unrecognizable as he is a frail, old man rather than the brave, young, strong man he once described himself as. He already knew when he suddenly became an elder, his end was near. However, the funeral of his 'ghost' showed that it was sooner than he thought as he declared in the first chapter of the book that he had 48 hours to live.

Following the final illustration, I am reaching for the third chapter of the thesis. In this chapter, the discussion will be made where the 'domestication' and 'foreignization' strategies are used in the 1921 and 1955 translations. Afterwards, there will be an explanation on the placement of 1921 and 1955 translations in the 'adequacy' and 'acceptability' poles.

²⁹ (See appendix 13)

³⁰ (See appendix 14)

CHAPTER THREE

Gradually making way to the conclusion, there are final components to establish where the 1921 and 1955 publications are placed within Turkish literature. Elaboration of their standings with ‘adequacy’ and ‘acceptability’ from Gideon Toury’s initial norms in the Discussion section along with elaborate explanations of the ‘domestication’ and ‘foreignization’ strategies in the 2.2.1 will be presented. Though they will be examined bearing 1921 and 1955 translations in mind. These subjects will be followed by the conclusion of the thesis.

3.1 Discussion

If the 1921 and 1955 versions of *La Maison Des Hommes Vivants* were placed in each strategy one end being ‘foreignization’ and ‘domestication’ on the other end I would place 1921 publication *Canvermezler Tekkesi* on the ‘domestication’ strategy and 1955 publication *Ölmez Adamların Evi* on the ‘foreignization’ strategy. This separation occurs due to the reasons listed below in accordance with this quote from the excerpt below:

A translation project may conform to values currently dominating the target-language culture, taking a conservative and openly assimilationist approach to the foreign text, appropriating it to support domestic canons, publishing trends, political alignments (Venuti 2005, 240).

When I look at the domestication strategy within *Canvermezler Tekkesi* I could see that the text is adapted to the Turkish culture from the heavily influential French culture and eliminating any other elements that would receive backlash from Turkish society. For instance, as it will be pointed out in many other times that, Madame Madeline or shall we say Madame Meliha was regarded as the mistress because she is married. In the 1921 translation the narrator only mentions her marital status once and throughout the rest of the novel, the readers see him call her as ‘my love’. While this does not normalize the behavior nor condone it, it relies on the overload of information that the readers will receive and therefore forget. And that way, since it would not become a glaring situation, it also would reduce the negative impact it could have.

Another reducing factor was for a similar reason. While mentioning Madame Meliha's parents, Ali Nail Bey mentions that while he saw her mother, he could not meet with her. This was because of the statement he made: 'I could not meet with her because at the time women are careful not to be seen, talk or be in the same place with man who is foreign to them. (Gerçek 2020, 42)'. This statement would contradict the entire novel as he talked, met and be in the same place as Madame Meliha as a foreign man. Yet the former would also conform more to the Turkish society's viewpoint than the latter.

What is known in the cultural standpoint is that broken marriages are frowned upon in Turkish society. And whilst mentioning Madame Meliha's parents we as readers encounter the fact that a tragedy caused them to divorce, though read as a split rather than a divorce. What is known about this information is that it is regarded as a scandal and gossip material all throughout the city. Even though the years have passed it was not forgotten. This highlights that this scandal was told not for informational purposes but as a cautionary tale for something that two married people should not do. As it would ruin the family name's societal standing, it would also give the people involved a bad reputation that would alienate people from the society they are living in as after learning about the scandal no people would want to associate with the person or persons involved.

Another subject to point out regarding the cultural standpoint would be the outfits. What every character was wearing reflected their place in society. Madame Meliha, dressed in the latest fashion, suggests that she was in a higher standard, that is perhaps because her family was used to be very respectable. Or perhaps it was because of her husband. On the case of Ali Nail Bey, it was known that he has influential acquaintances, and he was a merchant who inherited his business from his father therefore having a deeply rooted standing in the society. And what is also known is that they were invited to the same ball one June evening therefore, they were in the similar layer in the society at the time. When the subject shifts to the Canvermezler, there is a different story. At the time they had a higher societal standing courtesy of how they were raised, after finding out and using the secret however, they became the outcasts, without any name or rank though their story indicates that they were the recipients of a higher education, that is privy to the city's elite.

One other thing to point out is that the entire story took place around Istanbul whilst the original shifted to Toulon, Sollies, Grand Cap and so forth. I could recognize

Selim Nüzhet Gerçek's efforts to make the story more familiar to the Turkish reader by altering the places in the original novel with places from Istanbul where the readers could recognize and be familiar with. What I also could recognize is that every other minor detail leading up to a major event was altered according to the location. For instance, to get his horse from the ranch it was in, Ali Nail Bey took a ferry ride in addition to a car ride, which is the sole form of transportation for the original character Captain Charles Andre Narcy. These details regarding the places were closely examined in the differences sector under category b. differences regarding the places that events took place. In here it is mentioned briefly as a 'domestication' strategy.

One before, the last domestication strategy from the 1921 novel would come from the ranks of our antagonists. As there were no Marquis, Vicomtes or Comtes in the Ottoman Empire, though they had their equivalents, it was chosen not to be adapted in the novel. That would indicate by not giving them a rank, the 1921 translation relied heavily on the isolated standing of the Canvermezler.

The final domestication strategy from the book had come from the protagonist's funeral. In the 1911 publication, which is the original novel, it was seen that after his death Captain Narcy was a recipient of a military funeral where his ranks and medals were in full display. Along with the fact that his funeral was led by a priest, and he had a visitor's book in his home where visitors wrote memoirs about him. Most of them did not exist in the 1921 translation. What could be seen is that the crowd of people which were seen in the 1955 and 1911 publications, an Imam instead of a priest, relatives instead of soldiers and finally there was no visitor's book. They were all localized in a manner that would suit and not raise question marks from the readers.

Though not from the book but due to its author there is a political factor regarding the domestication of the 1911 book. Claude Farrère, the author of the *La Maison Des Hommes Vivants* was known as 'Friend of the Turkish People'³¹ in a way that there is a street in Istanbul that is named after him³², and known to interview Mustafa Kemal Atatürk, the founder of the Turkish Republic, in 1922. He also had written articles supporting the Turkish War of Independence. It was also known that he wrote novels set

³¹ For Further information see: Wikipedia, s.v. " Claude Farrère ". Last modified 24 September 2024, at 11:37. https://tr.wikipedia.org/wiki/Claude_Farr%C3%A8re

³² Klod Farrer Caddesi is located in Fatih, Istanbul.

in Istanbul.³³ It was also known that *Canvermezler Tekkesi* was published in 1921, around the time the number of Farrère's articles supporting the Turkish War of Independence were increased. This shows that there is an exterior political influence that served as a catalyst for this novel to be adapted.

Moving forward from the domestication strategies to the 'foreignization' strategies in the 1955 novel, *Ölmez Adamların Evi* which is closer to the original novel as it is a translation.

Venuti has stated that a translation project has the following features:

Alternatively, a translation project may resist and aim to revise the dominant by drawing on the marginal, restoring the foreign text excluded by domestic canons, restoring residual values such as archaic texts and translation methods, and cultivating emergent ones (for example, new cultural forms) (Venuti 2005, 240).

The translation project that exhibits the features stated above is the 1955 publication *Ölmez Adamların Evi*. It is observed that the 1955 publication did not make crucial changes throughout the book from the source text and adhered to the source text, the original narrative was preserved with almost all the components. I could see minor alterations, such as 'I should not write her last name' rather than 'I should not write her name'. Or smaller omissions regarding places. The description would be there though the name of the Village, or the Valley may not be present. It was more loyal to the original text than the 1921 publication and revived the original text 44 years later. This publication restores every change that the 1921 publication had altered.

Following these explanations regarding where both translations this question will be brought up: Where does the works that I have mentioned above stand on the 'acceptability' and 'adequacy' poles? To establish this, the following paragraphs will provide the necessary information.

³³ For further information see Güven, Cemal. "Milli Mücadele Döneminde Fransız Yazarı Claude Farrère"(International Kara Mürsel Alp and Kocaeli History Symposium, Kocaeli Univesity- Kocaeli Metropolitan Municipality, Kocaeli, April 3-5, 2015) Proceedings Book, Kocaeli Metropolitan Municipality Publishing, Vol. II, pp. 1385 - 1412

In the second chapter of this thesis, the connection between the Translational norms and the identification of categories was mentioned. In this case, the focus will be on Toury's initial norms:

Thus, whereas adherence to source norms determine a translation's adequacy as compared to the source text, subscription to norms originating in the target language determines its **acceptability** (Toury 1995, 56-57).

Throughout the thesis, I have focused on the *Canvermezler Tekkesi* as the pioneer work in the genre, however whilst identifying the differences between the original novel *La Maison Des Hommes Vivants* and the literary work also found out about the existence of another novel which was regarded as a 'translation': *Ölmez Adamların Evi*. When placing these two Turkish novels on the poles, the 1921 publication, *Canvermezler Tekkesi* would be on the 'acceptable' pole as is closer to the norms of the target culture and language. Beginning from the alteration of names and professions to the locations that are native to Istanbul, briefly mentioning Madame Meliha's marital status and Ali Nail Bey's justifications of the affair between them brings it closer to the Turkish readers. Following these supporting examples there is also the three old men who are the antagonists of the novel, as like Ali Nail Bey, their ranks were adapted, or removed from the narrative entirely. What also steered this novel into 'acceptable' side was the given historical references such as Kabakçı Mustafa, Sultan Mahmud Han, Humbaracı Ahmet Paşa, Topal Osman Paşa and so forth. They shifted the novel's narrative into the familiar territory for the Turkish readers and therefore closer to the target culture.

On the contrary, the 1955 publication, *Ölmez Adamların Evi* is regarded as 'adequate' because it is towards the ST more than *Canvermezler Tekkesi*. The 1955 translation stayed true to the ST and source culture. It brought the French culture to Turkish readers which was the opposite of 1921 publication achieved with adjusting the novel in a way that is suitable for the Turkish readers. In the 1955 translation the places were preserved as they were, from Toulon to, Gauthier's Death strait, to Grand Cap to Beaulieu, to Aix to Mouras chain those are the locations that a French reader would be familiar with. Unless visited, the Turkish reader may not find corresponding location with these locations, therefore placing the 1955 translation closer to the 'adequacy' pole.

Another thing to note is that, unlike the 1921 translation, preserved the ranks of the antagonists and the main protagonist. It is possible that it relied on the fact that the ranks were historically known to the readers who are interested in history. It also preserved the Captain Narcy's narrative, disregarding the expressions that does not have an equivalent in Turkish, completely. With that it remained within the 'adequacy' pole; however, finding Turkish equivalents of the expressions, 1955 translation considered the target audience's knowledge.



CONCLUSION

From the beginning of this thesis, step by step progression was necessary due to the nature of the actual subject. The beginning was the identification of the genre that the Selim Nüzhet Gerçek's *Canvermezler Tekkesi* belong to. For this reason, initially, the gothic horror genre was split into two halves: gothic and horror. Following the split, the history of the said genres and the identifiers of them and what separates one from another was at focus. Then, capturing the essence with the gothic horror genre and its components became crucial. As stated in third part of chapter one: 'Not all gothic are horror and not all horror are gothic'.

After establishing which genre this book belongs to, the original novel and the 1955 translation were identified, and some part of their history was revealed. Followed by their history the distinction was made, regarding them being an adaptation, a translation, an original or a re-written novel. I have also focused on the 'foreignization' and 'domestication' strategies to establish where each novel is standing in relation to the original *La Maison Des Hommes Vivants*. The next part was the critical point of this thesis: the differences within. Building the theoretical framework with the Gideon Toury's translational norms, five different categories of differences were established. The characters, changes in plot, differences in the places where the events took place, the additions, the omissions and finally illustrations.

At the third chapter as established the final part of the thesis, in the Discussion section where 1921 novel *Canvermezler Tekkesi* and 1955 novel *Ölmez Adamların Evi* stands on the 'acceptability' and 'adequacy' poles which was the initial norm of translational norms was examined along with the elaboration on the concepts of 'foreignization' and 'domestication'.

It was stated that:", *Canvermezler Tekkesi* managed to become an original work even though it is an adapted one (Çivici 2017, 39)." After the examination of the genre, the book itself and the original work along with the 1955 translation, it is established that it can be regarded as a translated work which used adaptation as a translation strategy that has gone through important changes to adjust for the Turkish culture whilst the plot remains the same. Which afterwards brought 'te'lif' as a concept, onboard as it has a

foreign source but a native narrative that brought the readers closer. For the case of the 're-writing' for the 1921 translation I could infer that it is a novel that was re-written by a different author. It is further away from source text and closer to the target culture, making it an 'acceptable' adaptation which utilizes the domestication' strategies allowing it to do so. For the case of 1955 translation it can be said that it is also a 'translation', with its loyalty to the source text, but also a 're-writing' as the publication had been 'retold' instead of 'translated by'. It adhered to the source culture, therefore placed closer to the 'adequacy' pole.



REFERENCES

- Acaroğlu, M. Türker. "40. Ölüm Yıldönümünde: Selim Nüzhet Gerçek." *Türk Kütüphaneciler Derneği Bülteni*, September 1986: 14-19.
- Ataözü, Ayşe Fırat Dalak. "Imageries of Horror In Literary Translation: The Turkish Translations of Clive Barker's The Books of Blood Volume I." (master's thesis, Hacettepe University, 2019).
- Barron, Kaelyn. "Exploring Gothic Horror: A Brief History and Examples." *TCK Publishing* June 11, 2021 <https://www.tckpublishing.com/gothic-horror/> (accessed July 15, 2023).
- Bastin, Georges L. "Adaptation." In *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker, 5-8. New York and London: Routledge, 2005.
- BBC News. "The Castle of Otranto: The Creepy Tale That Launched Gothic Fiction." December 13, 2014. <https://www.bbc.com/news/magazine-30313775> (accessed November 16, 2023).
- BBC Teach. "Spine-chillers and suspense: A timeline of Gothic fiction," August 18, 2022. <https://www.bbc.co.uk/teach/spine-chillers-and-suspense-a-timeline-of-gothic-fiction/zvr9vk7> (accessed November 16, 2023).
- Bıçakçı, Tuğçe. "The origins of Turkish Gothic: The adaptations of Stoker's Dracula in Turkish literature and film." *Studies in Gothic Fiction*, 2015: 57-69.
- Britannica, T. Editors of Encyclopaedia. "Gothic novel." *Encyclopedia Britannica*, August 14, 2024. <https://www.britannica.com/art/Gothic-novel> (accessed August 28, 2024).
- Çivici, Sümeyye Tural. "Ahmed Kâmil'in (Selim Nüzhet Gerçek) Canvermezler Tekkesi İsimli Romanı (İnceleme-Metin)." (master's thesis, Yıldız Technical University, 2017).
- Dağ, Necla. "Canvermezler Tekkesi Romanında Gotik Unsurlar." *AVRASYA Uluslararası Araştırmalar Dergisi*, June 2022: 41-57.
- Dictionary of English*, s.v. "Goth." accessed November 23, 2023. <https://www.wordreference.com/definition/Goth>.
- Discovery. "A Guide to Gothic Literature: The Top 10 Books You Have to Read." July 17, 2020. <https://reedsy.com/discovery/blog/gothic-literature> (accessed November 16, 2023).
- Dixon, Wheeler Winston. "Origins." In *A History of Horror*, by Wheeler Winston Dixon, 1-25. Rutgers University Press, 2010.
- Farrère, Claude. *La Maison Des Hommes Vivants*. Paris, 1911.
- . *Ölmez Adamların Evi*. Translated by Hamdi Varoğlu. İstanbul: Güven Basım ve Yayınevi, 1955.

- . *The House of The Secret*. Translated by Arthur Livingston. New York: E.P. Dutton & Company, 1923.
- Gerçek, Selim Nüzhet. "Can Vermezler Tekkesi." *eResearch@Ozyegin Home*. n.d. <https://eresearch.ozyegin.edu.tr/xmlui/handle/10679/5161> (accessed June 10, 2024).
- . *Canvermezler Tekkesi*. 1. Edited by Mine Ata. Translated by Merve Köken. İstanbul: Karakarga Yayınları, 2020.
- Gray, Sarah. "A Guide To Gothic." *Pressbooks*. 2019. <https://pressbooks.pub/guidetogothic/chapter/chapter-1/> (accessed October 15, 2023).
- Gürçağlar, Şehnaz Tahir. "Adding Towards a Nationalist Text: On A Turkish Translation of Dracula." *Target*, 2001: 125-148.
- Güven, Cemal. "Milli Mücadele Döneminde Fransız Yazarı Claude Farrère" (International Kara Mürsel Alp and Kocaeli History Symposium, Kocaeli University- Kocaeli Metropolitan Municipality, Kocaeli, April 3-5, 2015) *Proceedings Book*, Kocaeli Metropolitan Municipality Publishing, Vol. II, pp. 1385 - 1412
- Jones, Amanda. *Gothic vs. Horror Literature: A Study of Genres*. October 31, 2022. <https://www.campfirewriting.com/learn/gothic-vs-horror-literature> (accessed November 18, 2023).
- Kavak, Nursel. "Hamdi Varoğlu." *Ahmet Yesevi Üniversitesi Türk Edebiyatı İsimler Sözlüğü*. May 15, 2019. <https://teis.yesevi.edu.tr/madde-detay/hamdi-varoglu> (accessed September 4, 2024).
- Landais, Clotilde. "Challenges and Strategies for Analysing the Translation of Fear in Horror." *Literary Imagination*, August 2016: 1-13.
- Lefevre, André. *Translation, Re-writing, and Manipulation of Literary Fame*. New York and London: Routledge, 1992.
- Masters, Kristin. "A Brief History of Horror Literature." *Books Tell You Why* (blog) October 24, 2013. <https://blog.bookstellyouwhy.com/-a-brief-history-of-horror-literature> (accessed November 20, 2023).
- Öktem, Altay, interview by Gülenay Börekçi and Tolga Meriç. *Altay Öktem: "Aslında biz çok korkuncuz!"* (October 19, 2011).
- Özbek, Dudu. "Turkish Translations of Stephen King's Novels and the Development of Horror Fiction in the Turkish Literary Polysystem." *International Journal of Language Academy*, December 2022: 26-38.
- Paker, Saliha. "Terceme, te'lîf ve özgünlük meselesi." In *Metnin hâlleri: Osmanlı'da telif, tercüme ve şerh*, edited by M. Çakır, H. Koncu, S. S.Kuru & A. E. Özyıldırım H. Aynur, 36-71. Klasik, 2014.

- Seçkin, Sevcin. "Gotik (Korku) Edebiyatı Çevirisinde İnsan Aracının Rolü." *Söylem Filoloji Dergisi*, December 2023: 1047-1066.
- Stoker, Bram. *Dracula*. Londra: Penguin Group, 2007.
- Süren, Merve Sevtap, and Arsun Uras Yılmaz. "Bir Yeniden Yazım Örneği Olarak Frankenstein." *Istanbul University Journal of Translation Studies*, 2020: 29-52.
- Toury, Gideon. "3. Translational Norms: An Overview." In *Descriptive Translation Studies And Beyond*, by Gideon Toury, 58-61. John Benjamins Publishing Company, 1995.
- Turkish Language Association Dictionary* s.v. "Telif." accessed June 3, 2024 <https://sozluk.gov.tr/?q=telif&aranan=> (accessed June 3, 2024).
- Tüfekçi, Ali. "Evolution of Turkish horror: From Western symbols to jinn." *Daily Sabah*. October 14, 2020. <https://www.dailysabah.com/arts/cinema/evolution-of-turkish-horror-from-western-symbols-to-jinn> (accessed August 20, 2024).
- Türkmenoğlu, Sevgül. "Türk Romanı İçin Yeni Bir Tür: Gotik Roman ." *Sosyal Bilimler Dergisi*, 2018: 176-183.
- Uğur, Veli. "Anadolu Gotiği: Korku Romanındaki Evrimin Son Durağı." *FSM Scholarly Studies Journal of Humanities and Social Sciences*, 2019: 335-356.
- Venuti, Lawrence. "Strategies of Translation." In *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker, 240-244. London and New York: Routledge, 2005.
- Walpole, Horace. *The Castle of Otranto*. Edited by Henry Morley. Casell and Company, 1996.
- Wikipedia, s.v. "Atilla".Last modified 6 October 2024, at 19:06. <https://en.wikipedia.org/wiki/Attila> (accessed November 16, 2023).
- Wikipedia, s.v. " Claude Farrère ".Last modified 24 September 2024, at 11:37. https://tr.wikipedia.org/wiki/Claude_Farr%C3%A8re
- Yalıtürk, Mehmet Berk. "Korku Edebiyatımızın İlk Kalemi: Kenan Hulusi Koray." *Türk Dili*, July 2023: 84-88.
- Yücesoy, V. Özge. "Korku Edebiyatı (Gotik Edebiyat) ve Türk Romanındaki Örnekleri." (master's thesis, Yıldız Technical University, 2007).

APPENDIX



(Appendix 1)³⁴



(Appendix 2)³⁵



(Appendix 3)³⁶



(Appendix 4)³⁷



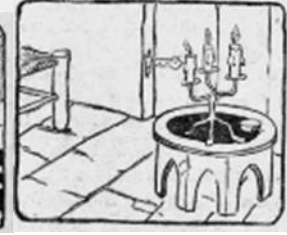
(Appendix 5)³⁸



(Appendix 6)³⁹



(Appendix 7)⁴⁰



(Appendix 8)⁴¹

³⁴ Retrieved from Çivici, Sümeyye Tural. "Ahmed Kâmil'in (Selim Nüzhet Gerçek) Canvermezler Tekkesi İsimli Romanı (İnceleme-Metin)." (master's thesis, Yıldız Techincal University, 2017)p 49.

³⁵ Retrieved from Gerçek, Selim Nüzhet. "Can Vermezler Tekkesi." *eResearch@Ozyegin Home*. n.d. <https://ereseach.ozyegin.edu.tr/xmlui/handle/10679/5161> (accessed June 10, 2024)

³⁶ Retrieved from Gerçek, Selim Nüzhet. "Can Vermezler Tekkesi." *eResearch@Ozyegin Home*. n.d. <https://ereseach.ozyegin.edu.tr/xmlui/handle/10679/5161> (accessed June 10, 2024)

³⁷ Retrieved from Gerçek, Selim Nüzhet. "Can Vermezler Tekkesi." *eResearch@Ozyegin Home*. n.d. <https://ereseach.ozyegin.edu.tr/xmlui/handle/10679/5161> (accessed June 10, 2024)

³⁸ Retrieved from Gerçek, Selim Nüzhet. "Can Vermezler Tekkesi." *eResearch@Ozyegin Home*. n.d. <https://ereseach.ozyegin.edu.tr/xmlui/handle/10679/5161> (accessed June 10, 2024)

³⁹ Retrieved from Gerçek, Selim Nüzhet. "Can Vermezler Tekkesi." *eResearch@Ozyegin Home*. n.d. <https://ereseach.ozyegin.edu.tr/xmlui/handle/10679/5161> (accessed June 10, 2024)

⁴⁰ Retrieved from Gerçek, Selim Nüzhet. "Can Vermezler Tekkesi." *eResearch@Ozyegin Home*. n.d. <https://ereseach.ozyegin.edu.tr/xmlui/handle/10679/5161> (accessed June 10, 2024)

⁴¹ Retrieved from Gerçek, Selim Nüzhet. "Can Vermezler Tekkesi." *eResearch@Ozyegin Home*. n.d. <https://ereseach.ozyegin.edu.tr/xmlui/handle/10679/5161> (accessed June 10, 2024)



(Appendix 9)⁴²

(Appendix 10)⁴³

(Appendix 11)⁴⁴

(Appendix 12)⁴⁵



(Appendix 13)⁴⁶

(Appendix 14)⁴⁷

⁴² Retrieved from Gerçek, Selim Nüzhet. "Can Vermezler Tekkesi." *eResearch@Ozyegin Home*. n.d. <https://eresearch.ozyegin.edu.tr/xmlui/handle/10679/5161> (accessed June 10, 2024)

⁴³ Retrieved from Gerçek, Selim Nüzhet. "Can Vermezler Tekkesi." *eResearch@Ozyegin Home*. n.d. <https://eresearch.ozyegin.edu.tr/xmlui/handle/10679/5161> (accessed June 10, 2024)

⁴⁴ Retrieved from Gerçek, Selim Nüzhet. "Can Vermezler Tekkesi." *eResearch@Ozyegin Home*. n.d. <https://eresearch.ozyegin.edu.tr/xmlui/handle/10679/5161> (accessed June 10, 2024)

⁴⁵ Retrieved from Gerçek, Selim Nüzhet. "Can Vermezler Tekkesi." *eResearch@Ozyegin Home*. n.d. <https://eresearch.ozyegin.edu.tr/xmlui/handle/10679/5161> (accessed June 10, 2024)

⁴⁶ Retrieved from Gerçek, Selim Nüzhet. "Can Vermezler Tekkesi." *eResearch@Ozyegin Home*. n.d. <https://eresearch.ozyegin.edu.tr/xmlui/handle/10679/5161> (accessed June 10, 2024)

⁴⁷ Retrieved from Gerçek, Selim Nüzhet. "Can Vermezler Tekkesi." *eResearch@Ozyegin Home*. n.d. <https://eresearch.ozyegin.edu.tr/xmlui/handle/10679/5161> (accessed June 10, 2024)

ÖZGEÇMİŞ

Adı, Soyadı	Zeynep Nur		YALÇIN
Doğum Yeri ve Yılı			
Bildiği Yabancı Diller	İngilizce		İspanyolca, Fransızca
ve Düzeyi	C2		A2, A2
Eğitim Durumu	Başlama - Bitirme Yılı	Kurum Adı	
Lise	2012	2016	Özel Safiye Sultan Anadolu Öğretmen Lisesi
Lisans	2016	2020	T.C. İstanbul Yeni Yüzyıl Üniversitesi İngilizce Mütercim Tercümanlık
Yüksek Lisans	2021	2024	İstanbul 29 Mayıs Üniversitesi Çeviribilim (İngilizce)
Doktora			
Çalıştığı Kurum/lar	Başlama - Ayrılma Yılı	Çalışılan Kurumun Adı	
1.			
2.			
3.			
Üye Olduğu Bilimsel ve Mesleki Kuruluşlar			
Katıldığı Proje ve Toplantılar			
Yayımlar:			
Diğer:			
İletişim (e-posta):			
Tarih:		19.09.2024	
İmza:			
Adı Soyadı:		Zeynep Nur YALÇIN	

