



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpretation

**A DESCRIPTIVE ANALYSIS OF THE TURKISH TRANSLATIONS
OF AGATHA CHRISTIE'S *MURDER ON THE ORIENT EXPRESS*
WITHIN THE FRAMEWORK OF RETRANSLATION
HYPOTHESIS**

Esra Gül Özcan

Master's Thesis

Ankara, 2017

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KABUL VE ONAY

Esra Gül Özcan tarafından hazırlanan “A Descriptive Analysis of the Turkish Translations of Agatha Christie’s *Murder on the Orient Express* within the Framework of Retranslation Hypothesis” başlıklı bu çalışma, 02.06.2017 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.




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Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.

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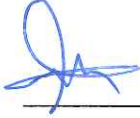
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02.06.2017



Esra Gül ÖZCAN

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o Tezimin/Raporumun tamamı dünya çapında erişime açılabilir ve bir kısmı veya tamamının fotokopisi alınabilir.

(Bu seçenkle teziniz arama motorlarında indekslenebilecek, daha sonra tezinizin erişim statüsünün değiştirilmesini talep etmeniz ve kütüphane bu talebinizi yerine getirirse bile, teziniz arama motorlarının önbelleklerinde kalmaya devam edebilecektir)

o Tezimin/Raporumun 17/06/2020 tarihine kadar erişime açılmasını ve fotokopi alınmasını (İç Kapak, Özet, İçindekiler ve Kaynakça hariç) istemiyorum.

(Bu sürenin sonunda uzatma için başvuruda bulunmadığım takdirde, tezimin/raporumun tamamı her yerden erişime açılabilir, kaynak gösterilmek şartıyla bir kısmı veya tamamının fotokopisi alınabilir)

o Tezimin/Raporumun.....tarihine kadar erişime açılmasını istemiyorum ancak kaynak gösterilmek şartıyla bir kısmı veya tamamının fotokopisinin alınmasını onaylıyorum.

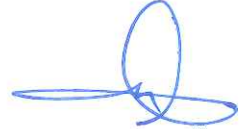
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ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, Yrd. Doç. Dr. Elif ERSÖZLÜ danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.



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ÖZET

ÖZCAN, Esra Gül. *Yeniden Çeviri Kuramı Kapsamında Agatha Christie'nin Murder on the Orient Express Adlı Eserinin Türkçe Çevirileri Üzerine Betimsel Bir İnceleme*, Yüksek Lisans Tezi, Ankara, 2017.

Bir kültürün çeviri politikasında ortaya çıkan değişimler, çeviri normlarının değişken yapısı, yeni bir neslin ortaya çıkışı, ideolojik sebepler ve satış potansiyeli daha önceden çevrilmiş bir eserin aynı kültüre/dile yeniden çevrilmesine yol açabilir. Bu çalışmada ise Agatha Christie'nin *Murder on the Orient Express* isimli eserinin Türkçeye yapılan yeniden çevirilerinin Yeniden Çeviri Kuramı bağlamında incelenmesi amaçlanmaktadır. Bu bağlamda adı geçen eserin beş farklı yayınevi tarafından yayınlanan altı farklı çevirisi incelenmiştir.

Çalışmanın amaçları doğrultusunda, genelde polisiye edebiyat, özelde de Agatha Christie'nin Türk edebiyatı çoğuldizgesindeki konumunu belirlemek üzere Even-Zohar'ın Çoğuldizge Kuramı kapsamında dizgesel bir analiz yapılmıştır. Ardından çevirilerde uygulanan (veya gözardı edilen) çeviri normlarını betimlemek amacıyla Gideon Toury'nin Betimleyici Çeviri Araştırmaları isimli çalışması kapsamında betimleyici bir analiz yapılmıştır. Söz konusu norm analizi, Türk toplumu, insanı ve kültürüne yapılan göndermeler; Fransızca sözcük, ifade ve tümcelerinin çevirisi ve özel isim ve hitapların çevirisi olmak üzere daha önceden belirlenmiş üç kategori üzerinde yoğunlaşmıştır. Bunun yanı sıra çevirilerde cümle, paragraf ve bölüm düzeyinde yapılan atlamalar irdelenmiştir. Çevirilerin erek/kaynak odaklılık bakımından konumları belirlenmiştir. Kitabın Türk okuyucu tarafından alımlanma şeklini etkileyeceği düşünüldüğünden, önceki analizlerden elde edilen bulguları desteklemek amacıyla çeviri ve yeniden basımlara ilişkin üstmetinsel bir inceleme yapılmıştır.

Anahtar Sözcükler

Agatha Christie, *Murder on the Orient Express*, yeniden çeviri kuramı, yeniden çeviri, Türk edebiyatı çoğuldizgesi, polisiye edebiyat, çeviri normları

ABSTRACT

ÖZCAN, Esra Gül. *A Descriptive Analysis of the Turkish Translations of Agatha Christie's Murder on the Orient Express within the Framework of Retranslation Hypothesis*, Master's Thesis, Ankara, 2017.

Changes in the translation policy of a given culture, the changing nature of translational norms, the emergence of a new generation, ideological reasons and marketing potentials may cause a previously-translated text to be retranslated into the same target language/culture. And this study aims to analyze the retranslations of Agatha Christie's *Murder on the Orient Express* into Turkish within the framework of the Retranslation Hypothesis. Within this scope, a total of six retranslations published by five different publishers, were examined.

For the purposes of the study, a systemic analysis was conducted to describe the position of crime fiction in general and Agatha Christie in particular in Turkish literary polysystem within the framework of Even-Zohar's Polysystem Theory. This was followed by a normative analysis carried out on the translational norms observed (or overlooked) in the retranslations within the framework of Gideon Toury's Descriptive Translation Studies. The normative analysis focused on three pre-defined categories, including the translations of references to Turkish society, people and culture; translations of French words, phrases and sentences; and translations of proper names and titles. In addition, omissions in target texts at sentence, paragraph and chapter level were analyzed. The profiles of these retranslations were defined in terms of target and source orientedness. To supplement the results of normative and systemic analysis of the retranslations, a paratextual analysis was carried out to determine how the retranslations and reprints of the book were presented to the audience, which is thought to influence the reception of the book by Turkish audience.

Key Words

Agatha Christie, *Murder on the Orient Express*, retranslation hypothesis, retranslation, Turkish literary polysystem, crime fiction, translational norms

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LIST OF ABBREVIATIONS

ST	Source Text
TT	Target Text
TT1	Turkish Translation of <i>Murder on the Orient Express</i> by Vakit (1936)
TT2	Turkish Translation of <i>Murder on the Orient Express</i> by Ekicigil (1955)
TT3	Turkish Translation of <i>Murder on the Orient Express</i> by Toptan Ucuz (1963)
TT4	Turkish Translation of <i>Murder on the Orient Express</i> by Altın Kitaplar (1974)
TT5	Turkish Translation of <i>Murder on the Orient Express</i> by Nil (1977)
TT6	Turkish Translation of <i>Murder on the Orient Express</i> by Altın Kitaplar (2015)

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INTRODUCTION

Translation is an act evident in all societies and cultures throughout the history. It was often sought out to exchange information in political, commercial, literary and religious fields. The long history of the concept and changing norms within societies, languages and cultures make it no surprise to witness cases where previously-translated works are retranslated into the same target language and culture especially in literary and religious fields.

Retranslation refers to the act and product of translating a previously translated text into the same target language/culture. It is evident in a wide range of text types including literary, non-literary, scientific and holy texts. However, literary works generally overwhelm the others in the studies focusing on the retranslation.

Retranslation is a highly common practice in literature and other fields, however, the theoretical studies on retranslation started only after 1990. The fundamental theoretical studies which laid the foundations of the so-called Retranslation Hypothesis were put forward by Antoine Berman and Paul Bensimon in 1990. Speaking broadly, this hypothesis claims that first translations are unfaithful to the original text. They are undertaken in accordance with the norms of the target language/culture as they determine the acceptability of the source text and the author by the target audience. And later the increasing familiarity of the audience with the author and the source text paves the way for more source oriented retranslations (Desmidt, 2009, p. 671). Secondly, Retranslation Hypothesis argues that translations have a general tendency to “age” and this aging brings about the need for a retranslation.

The number of studies which were undertaken to analyze the applicability of the above-mentioned theorizing studies on retranslation was very limited until the turn of the twenty-first century. The dawn of this century saw a growing interest in retranslation and the Retranslation Hypothesis (Tahir-Gürçağlar, 2009, p. 233). Unlike the earlier approaches, the studies carried out after 2000’s demonstrated that retranslation studies should be undertaken by considering the historical context, norms, ideology, the agency of the translator, and intertextuality (Tahir-Gürçağlar, 2009, p. 233).

In the light of this background information, this study will try to supplement the accumulating body of case studies on retranslation (hypothesis). It is aimed to examine the applicability of Retranslation Hypothesis for the case of Turkish translations of Agatha Christie's *Murder on the Orient Express* and to uncover the motivations behind these translations by five different publishing houses in Turkey including Vakit, Ekicigil, Toptan Ucuz Kitabevi, Altın Kitaplar and Nil Yayınları.

I. AIM AND RESEARCH QUESTIONS OF THE STUDY

The aim of this study is to analyze the first and subsequent translations of Agatha Christie's *Murder on the Orient Express* into Turkish diachronically, and to seek the possible reasons behind these retranslations within the framework of Retranslation Hypothesis, Descriptive Translation Studies and Polysystem Theory. Thus, answers will be sought to the following research questions for the purposes of the study:

- To what extent does Retranslation Hypothesis apply to the case of Turkish translations of *Murder on the Orient Express*?
- What are the profiles of first and subsequent translations of *Murder on the Orient Express* into Turkish?
 - In what ways do the strategies and norms adopted by the translators differ from each other?
- What are the possible reasons behind the retranslations of Christie's *Murder on the Orient Express* into Turkish?
 - Does the social and historical context have an influence on the rendering of translations? If so, how?
- How did the position of crime fiction as a system in Turkish literary polysystem affect the translators' choices and the norms adopted by them? Does the position of translated Agatha Christie novels in Turkish crime fiction play a role in the selection of norms and strategies to be adopted by the translators? If so, to what extent?
 - How are the first and subsequent translations received by the literary critics and the audience? And to what extent do these critical reviews

have an impact on the rendering of retranslations of the book at textual level?

II. METHODOLOGY

At the beginning of the study, a bibliographical survey will be carried out to identify the translations of Christie's detective stories into Turkish, starting from the first translation in 1936 until 2016. For this purpose, the databases of the National Library of Turkey, the database of "nadirkitap.com" and the list of translated Agatha Christie novels and short stories posted in "cinairoman.com", a website dedicated to crime fiction in Turkey, will be used. The survey will cover all translated novels and short stories of Christie into Turkish, including the revised and reprinted versions by the same publishing houses. However, adaptations of her works into other literary forms including graphic novel adaptations of Christie's detective stories such as *Murder on the Orient Express* and *Death on Nile*, published by NTV and Doğan Publishing House are left out of the study. Moreover, drama adaptations of her works undertaken either by the author herself or publishers; and original plays, poems and romance novels penned by the author will be excluded from the survey.

Then, a systemic analysis will be carried out in the light of the information gathered through this bibliographical survey and the extra-textual sources. These sources include critical reviews of the translations, translators and the author; statements by translators or publishers and sources on the backgrounds of publishers and translators (when and if available). The aim of this systemic analysis is to determine and describe the position of crime fiction and Christie's works in Turkish literary polysystem, which is thought to have implications for the act of translating. To this end, this analysis will theoretically be based on Even-Zohar's Polysystem Theory which is suitable for studying the socio-cultural factors evident in the home literary polysystem.

For the analysis of translational norms and strategies employed by the translators, Toury's methodology in Descriptive Translation Studies will be underpinned. Toury suggests that the analysis of translational norms should be conducted by revealing the translational behavior of the translator through two main sources: textual, i.e. the

translated text itself, and extratextual, i.e. any kind of material such as interviews or statements by translators or the other agents involved in the translation practice and critical reviews of the translation etc. (1995, p. 65). However, as Tahir-Gürçağlar states, the extratextual sources to be drawn on in historical studies dealing with translated texts, especially in popular literature, are limited. Therefore, the analysis of paratextual elements becomes crucial and helps to uncover tendencies in the production and reception of the translated texts (2011, p. 114). Moreover, the analysis of these paratexts along with textual and extratextual elements has an important role in giving insight into the “conventions, concepts and expectations of a society” towards translated texts by revealing how the translated texts are presented to the audience (Tahir-Gürçağlar, 2011, p. 113). Therefore, paratextual elements which “include titles and subtitles, pseudonyms, forewords, dedications, epigraphs, prefaces, intertitles, notes, epilogues, and afterwords” (Macksey 1997: xviii, cited in Tahir-Gürçağlar, 2011, p. 113) and “which bridge translated texts with their readers and therefore shape their reception in a major way” (Tahir-Gürçağlar, 2011, p. 113) will be analyzed for *Murder on the Orient Express* translations into Turkish.

In normative analysis at textual level, the samples randomly selected from the source and target texts will be comparatively analyzed for the translation strategies and norms adopted by each translator for three pre-determined categories: translations of the references to Turkish society, people and culture; translations of French sentences; and translations of proper names and titles. Lastly, at paratextual level, the elements including the titles and subtitles, pseudonyms, forewords, dedications, epigraphs, prefaces, intertitles, notes, epilogues, afterwords, cover, front cover, and the back cover will be analyzed comparatively.

The study will be carried out diachronically. A total of six translations published by five publishing houses, extending over a period of eighty years will be analyzed respectively.

At the end of systemic, normative and paratextual analyses, the findings will be discussed in comparison with the arguments put forward in the Retranslation Hypothesis which the thesis will base theoretically on.

III. SCOPE AND LIMITATIONS

Agatha Christie is among the most prominent practitioners of puzzle-oriented crime fiction with her indigenously organized plots, appealing characters, themes and twists, and is one of the most well-known figures of crime fiction for Turkish audience. A canonical status is attributed to the author and her works by Turkish audience, critics and practitioners of the genre. Her books have been republished, retranslated and reprinted over and over since the publication of the first Turkish translation of *Murder on the Orient Express* in 1936. Almost all of her works have been republished and retranslated. Thus, it should come as no surprise that her complete works make up the corpus for studying the notion of retranslation. Given the number of her original works and their countless translations, it is inevitable to set a limitation for the books to be examined. Hence, the scope of the study is limited with *Murder on the Orient Express*, the first book of Christie to have ever been translated into Turkish, ascribing it a role of introducing Christie to Turkish reader and literature, which is a fundamental issue stressed within the Retranslation Hypothesis and has implications for the translation practice itself.

The corpus is limited with *Murder on the Orient Express* as it has appeared in six different translations and thirteen revisions/reprints, which provide a profound corpus for the study. Another reason for the selection of this book is its high-level recognition and popularity among Turkish reader. Furthermore, the adaptations of the book to large screen in 1974, to small screen in 2001 as a TV film, and as a computer game by Microsoft Company in 2006 (McNary, 2013), and the fact that it will be re-adapted as a film in late 2017 (Üren, 2017, p. 74 my translation, unless stated otherwise, all translation from Turkish are mine) can be noted as the reflections of the popularity of the book, and undoubtedly, these adaptations reflexively made a significant contribution to its recognition. Last but not least, the allegation that the book was written in Istanbul and the fact that it was partially set in Turkish lands exclusively increased the interest of Turkish audience in this book.

Publishers namely Vakit, Toptan Ucuz, and Nil each published only one translation of the book. On the other hand, Ekicigil and Ak published the same translation of the

translator, Yusuf Kenan Karacalar. And lastly, Altın Kitaplar has so far published thirteen reprints/revisions of the translation by Gönül Suveren; in 2015 a retranslation of the book by Çiğdem Öztekin and in 2016 a new reprint of the translation. Thus, for the purposes of this study, it is inevitable to distinguish retranlations from revisions, reprints and adaptations. To do so, the boundaries drawn by the scholars addressing retranslation in their studies which take the degree of changes made in the translated text as the basis of distinction (Gambier, 1994, p. 413) will be grounded on. In this way, a preliminary textual analysis will be carried out to compare the recent translations with first and preceding ones by the same translator and classify them as revision, reprint or retranslation. While all separate translations published by four publishers other than Altın Kitaplar, Ekicigil and Ak will be conceived of as retranlations and covered within the scope of the study individually, versions produced by the same translator and/or publishing house which slightly deviate from the preceding ones will be regarded as revised editions or revisions and will be analyzed only at paratextual level. On the other hand, translations by different translators from the same publishing house which shows significant divergence will be treated and be covered in the study as retranlations; and versions which are found to be the exact copies of the preceding ones will be treated as reprints and will be excluded from the study. Due to the same boundaries, graphic novel adaptations of the book published by Inkilap Kitabevi and Doğan Medya in 1996 and NTV Yayınları in 2010 will not be covered by the study either.

IV. OVERVIEW

There are five chapters in this study. Prior to the first chapter is Introduction which gives an outline of the scope, methodology, limitations and aim of the study. The first chapter gives insight into the theoretical background of the thesis. The first theoretical approach to be discussed in this chapter is Even-Zohar's Polysystem Theory which lays the groundwork for studying literary works not in isolation but as part of a system by considering non-textual elements ignored for a long time in translation studies. Then, Gideon Toury's Descriptive Translation Studies will be discussed with a special emphasis on translational norms as put forward by the scholar. Lastly, Retranlation Hypothesis which lays a theoretical framework for the study will be examined in detail.

The second chapter will give a detailed account of crime fiction. In this chapter, the definition, characteristics, history, and sub-genres of crime fiction will be addressed while the third chapter will introduce Agatha Christie and her works, detectives in her novels and critical reception of her works by literary critics and practitioners of the genre.

In the fourth chapter, the positions of both original and translated crime fiction in Turkish literary polysystem at the time when the translations were published will be examined respectively within the framework of Polysystem Theory in order to better grasp the norms of the genre in Turkey. In addition, the position of Agatha Christie's detective stories and her influence on Turkish literature will be examined. To this end, references will be made to critical reviews, number of editions, number and profiles of the publishing houses engaged in Christie translations, profiles of the translators; which directly or indirectly affected the translation strategies and norms adopted by the translators themselves.

Chapter 5 will cover the case study, i.e. the comparative analysis of the first and subsequent translations of Christie's *Murder on the Orient Express* into Turkish, which will be carried out at textual and paratextual level. And the last chapter will cover the conclusion drawn from the case study.

CHAPTER 1

THEORETICAL BACKGROUND

In this chapter, a brief account of the theoretical works to be used for the purposes of the study will be presented. Firstly, Even-Zohar's Polysystem Theory and Toury's Descriptive Translation Studies which will be the base for the systemic and normative analysis respectively will be examined with special emphasis on Toury's methodology and sources for this analysis. However, considering the large scope, the systemic analysis of the positions of crime fiction and Christie translations in Turkish literary polysystem will be carried out in accordance with the Polysystem Theory in Chapter 4, while the descriptive normative analysis will be conducted on the basis of Toury's methodology in the core chapter of the study. Finally, an in-depth account of the Retranslation Hypothesis which will be the main theoretical framework of the study as it lays the groundwork for a study focusing on the retranslations of the same work at different times will be provided in the last part of the Chapter at hand.

1.1. POLYSYSTEM THEORY

Polysystem Theory was developed by Itamar Even-Zohar in the 1970s. He drew upon the Russian Formalists' and Czech Structuralists' approaches to literary history when building up his own structuralist theory. This theory enables the study of literary works not in isolation but as part of a system consisting of inter-related items embedded within a historical and social context. It calls for an integrative approach while refusing any "value judgments" towards cultural products (Even-Zohar, 1990, pp. 12-13). Thus, not surprisingly, it incorporates popular genres such as crime fiction, children's literature and translated literature into the literary polysystem, unlike the traditional approach which discriminated and disregarded such genres for a long time (Even-Zohar, 1990, p. 13).

Even-Zohar defines a polysystem as "a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options,

yet functioning as one structured whole, whose members are interdependent” (Even-Zohar, 1990, p. 11).

Drawing attention to the stratified and dynamic nature of polysystems and hierarchical nature of the relations between each of the systems, Even-Zohar points out that there is a constant struggle between the various strata over the central position within the polysystem, and while a stratum occupies the center, the other may hold a peripheral position (1990, p. 14). However, it should be noted that there are more than one periphery and one center within polysystems as stated out by Even-Zohar. And the positions held by a literary type may change within the course of time and a certain item holding a peripheral position may soon move on to the center of the polysystem or vice versa.

Another stratificational opposition within the polysystem is the canonical status of literary norms, types and works. Here the canonized norms, types and works “are accepted as legitimate by the dominant circles within a culture and whose conspicuous products are preserved by the community to become part of its historical heritage”, while non-canonized ones are those “which are rejected by these circles as illegitimate and whose products are often forgotten in the long run by the community” (Even-Zohar, 1990, p. 15). Even-Zohar argues that tensions between these two poles are evident in all societies, cultures, languages and literatures. He points out that such tension between canonized and non-canonized strata and a constant pressure from the latter to the former is essential for a system to continue evolving, which is a prerequisite for a system to continue its existence.

Given the critical role he attributes to non-canonized stratum as well as the canonized one, it should come as no surprise that Even-Zohar adopts an attitude in which both so-called “high” and “low” literature genres become an integral part of the “structured whole”, i.e. the polysystem, and are treated as systems themselves. In this way, translated literature which was hardly conceived of as research-worthy started to be covered within literary studies as part of the polysystem and an individual system in itself. It functions as a system within the literary polysystem “(a) in the ways their source texts are selected by the target literature, the principles of selection never being

uncorrelatable with the home co-systems of the target literature [...]; and (b) in the way they adopt specific norms, behaviors, and policies –in short, in their use of repertoire—which result from their relations with the other home co-systems” (Even-Zohar, 1990, p. 46).

As a stratum within the literary polysystem, translated literature participates in the struggles between the various strata for the central position. It occupies certain positions at a given time and competes with the other strata constantly to occupy the center of the polysystem. According to Even-Zohar, when translated literature occupies the center, it becomes one of the “innovatory” (primary) forces actively shaping the center of the polysystem, and the distinction between the original and translated works disappears (1990, p. 46). Translated literature assumes a primary position when, according to Even-Zohar, “(a) a polysystem has not yet been crystallized, that is to say, when a literature is “young” in the process of being established; (b) when a literature is either “peripheral” (within a large group of correlated literatures) or “weak”, or both; and (c) when there are turning points, crises, or literary vacuums in a literature” (1990, p. 47).

Translated literature, on the other hand, may hold a peripheral position within the literary polysystem, conserving and following the established norms and becoming part of the secondary forces (Even-Zohar, 1990, p. 48). Even-Zohar argues that translated literature takes a peripheral position if there is stagnation and no major changes within the polysystem and when it loses contact with the source literary polysystem, thus losing its innovatory characteristic (1990, p. 49). In such cases translated literature “constitutes a peripheral position within the literary polysystem [...] (Even-Zohar, 1990, p. 48). However, as stated out earlier, translated literature is stratified in itself, i.e. consists of various strata, thus different strata of the system of translated literature may hold varying positions within the polysystem, some of them becoming a part of the secondary forces, while the others assuming a primary role (Even-Zohar, 1990, p. 49).

The position of translated text determines both the socio-literary status of the translation and the way the translation practice is rendered (Even-Zohar, 1990, p. 50). Thus it becomes crucial to make a systemic analysis first to have a better grasp of the reasons

why certain norms and strategies are applied during the act of translation at certain points of time or changed (or did not change) during the course of time.

Explaining the reflections of the position assumed by the translated literature within a polysystem on the translational norms, behaviors and policies, Even-Zohar argues that it is the position of translated literature within a literary polysystem at a given time which determines the distinction in literary behavior between translated and indigenous literature. To elaborate his argument, he points out that when the translated literature has a primary position, the translator while seeking the suitable existing models to transfer the source texts, he would also seek to violate the norms in the home system when creating new, primary models (Even-Zohar, 1990, p. 50). He claims that in this case the translated text is likely to be more adequate (Even-Zohar, 1990, p. 50). He continues to add that the translated text which is produced in line with the original norms is therefore “too foreign and revolutionary” for the target literature, and that if this way of production fails to gain acceptance, this type of translations will not have an effect on the repertoire; otherwise it will be included in the repertoire of translated literature in the home polysystem (Even-Zohar, 1990, pp. 50-51).

When the translated literature holds a secondary position, the translator turns his face to the home conventions and transfers the source text using the secondary established models of the target literature, which results in a less adequate translation (Even-Zohar, 1990, p. 50).

With the way he suggests the existence of a correlation between the positions of translated literature and the translation strategies, Even-Zohar points out that translation products should be addressed considering the inter-relation between each other rather than individually and with the introduction of Polysystem Theory, he paves the way for descriptive studies especially historical studies which seek to examine translation products within a historical and social context. In the next part of the chapter, Toury’s Descriptive Translation Studies which pioneers such studies will be discussed.

1.2. DESCRIPTIVE TRANSLATION STUDIES

For the purposes of the study, a normative analysis will be carried out at textual level to determine the translational norms and strategies adopted by translators for translating certain elements of the source text into the target language. To this end, Gideon Toury's methodology will be drawn upon. And in this part of the chapter, a brief account of his Descriptive Translation Studies and methodology will be presented.

1.2.1. Norms in translation studies

The act of translation is governed by “shared ways of behavior motivated by shared ways of thinking” (Brownlie, 1999, p. 1). Translators and other agents active in translation field share certain notions toward translation, and translations are rendered accordingly. Such shared notions are referred to as “norms” in translation studies (Brownlie, 1999, p. 1). The first translation scholars to have mentioned norms in translation studies are Jiri Levy (1969) and Itamar Even-Zohar (Brownlie, 1999, p. 1). However, it was mainly through the studies of Gideon Toury that the norms became objects of investigation in translation studies.

Toury defines norms as:

the translation of general values or ideas shared by a community – as to what is right and wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioral dimension (1995, p. 55).

Toury, in the broadest sense, argues that translation is a socio-cultural activity (Munday, 2001, p. 110). Thus, he claims that the act of translation is subject to various constraints which are not limited to the structural differences between the two languages, textual traditions, source texts and cognitive capabilities of the translator, but includes socio-cultural factors which affect the act of translation and the cognitive capabilities of and strategies adopted by the translator (Toury, 1995, p. 54). He describes these constraints using a scale with two poles ranging from rules to idiosyncrasies, norms occupying the space in-between. He argues that the norms themselves form a graded continuum; some

norms may be stronger and thus become more rule-like while the others may be weaker, more like idiosyncrasies (Toury, 1995, p. 54).

In his approach, the positions held by the constraints on the scale may change, some of the arbitrary behaviors becoming more normative, and norms becoming as binding as the rules or vice versa. He points out that the reason for such changes lies in the changes of status within a society (Toury, 1995, p. 54). However, this dynamism does not suggest the disappearance of former norms. With the existence of a tension between various norms and the resultant changes in the status of these norms bring about a co-existence of mainstream norms, former norms and emerging ones. Similarly, it should be noted down that the existence of norms does not necessarily prevent idiosyncratic behaviors or deviations from mainstream norms (cited in Brownlie, 1999, p. 1). However, according to Toury, norms which are acquired through socialization, always imply sanctions in case of non-compliance, actual or potential, negative or positive, and serve as criteria for the evaluation of actual behaviors (1995, p. 54). The next part of the chapter will give a detailed account of Toury's translational norms.

1.2.2. Toury's Translational Norms

Toury argues that involving at least two languages and two cultural traditions, and occupying a position in two different systems of language and culture, translations are subject to two sources of constraints. And the presence of a set of norms avoids any arbitrariness in translation activities, which may otherwise arise. Toury points out that regularities tend to occur in translation behaviors, and argues that the choice as to which of the two sources' requirements to adhere to can be regarded as **initial norms**, either by following the norms of the source culture and language and text, or the norms of the target culture and language. He states that the choice made in favor of the source culture norms leading to an *adequate translation* may require certain deviations from the target culture and language norms; while adhering to the target culture norms would make shifts from source text inevitable, therefore leading to an *acceptable translation* (Toury, 1995, p. 56).

Pointing out that the norms take active role in every stage of the act of translation, Toury divides translational norms into two main groups including the preliminary norms and operational norms. Of these two, **preliminary norms** cover the *translation policy* which mainly determines the types of text or single texts to be translated to a language in a given period of time; and *directness of a translation* which seeks to answer questions such as whether the translation is rendered from the language of the source text or from a secondary one, whether it is tolerated or permitted to render translations from secondary languages, and which languages are preferred to render translations from at a certain time in a culture (Toury, 1995, p. 58).

Unlike the preliminary norms which mainly focus on the process before the actual translation act, **operational norms** have to do with the factors which affect the decisions made during the act of translation. Chesterman defines operational norms as product norms (1997, p. 63) which cover the fullness of translation and textual segmentation. Toury, on the other hand, divides operational norms into two categories including the *matricial norms* which have to do with the fullness of and omissions, additions, changes of location and such in the translated text and the *textual linguistic norms* which determine the linguistic and textual material in target language to use for formulating the target text (1995, p. 59).

As for the relations between these norms, Toury points out that preliminary norms precede the operational norms but there is a reflexive, two-way relationship between the two, though not fixed and given. And he argues that this relationship is associated with the initial norms (Toury, 1995, pp. 59-60).

Defining the translational norms as such, Toury suggests a methodology for studies on the translational norms.

1.2.3. Toury's Methodology for Descriptive Studies

Toury states that the translational norms are observed through translated texts which are the products of norm-governed translator behaviors during the act of translations, and he comes up with a method for reconstruction of translational norms by drawing upon two

main sources: (a) **textual**: includes the analysis of the translated texts for all kinds of norms; (b) **extratextual**: covers the theoretical and critical sources including the translation theories, statements of agents involved in the translation process, critical reception of translators and the activities of translators and/or translator schools (Toury, 1995, p. 65).

Toury argues that while the textual sources, i.e. the translated texts themselves are the products of norm-governed behaviors and therefore more reliable in representing the norms and norms-governed behaviors; extratextual sources, i.e. the normative pronouncements and norm-setting sources are more biased and partial by nature and therefore should be approached carefully. Nevertheless, he states that such sources still be covered up in studies on translational norms due to the important role they play in the analysis of translational behavior (Toury, 1995, pp. 65-66). He argues that such normative pronouncements should be comparatively analyzed and be explained in detail to specify their status and to find out how such pronouncements reflect the cultural group in which and for whose purposes they were produced (Toury, 1995, p. 66).

Toury states that due to the multi-dimensional nature of translation, the studies on translational behavior should follow a “syntagmatic” phase after studying the *isolated* norms regarding certain well-defined behavioral dimensions, and to this end, the relations between certain norms should be established through the correlation and comparison of the findings (1995, pp. 66-67). He argues that in order to be justified in speaking in terms of a normative *structure* or *model*, the thicker the network of relations thus established, the better (Toury, 1995, p. 67). However, he claims that the behaviors of the translator do not necessarily be systematic and his/her decision making may produce varying results for different and even in the same problem areas and thus the degree of consistency in the translational behaviors of the translator should be put forward as a result of the study rather than presupposed (Toury, 1995, p. 67).

The last theory to be touched upon in this Chapter is the Retranslation Hypothesis which lays the fundamental theoretical groundwork for the study of retranslations for the purposes of the study.

1.3. RETRANSLATION HYPOTHESIS

The retranslation act was pretty common; however, it was never touched upon theoretically until 1990s. In 1990, the articles published in the special issue of the French journal, *Palimpsestes*, dedicated to retranslation, were the first theoretical studies to address the issue. The arguments put forward by Antoine Berman and Paul Bensimon primarily laid the foundations of the so-called “Retranslation Hypothesis”. However, it was to be criticized and improved by first Yves Gambier and then some other translation scholars in the upcoming years, especially after the turn of the twenty first century which saw a boost in studies taking up the issue.

The next part of the chapter offers an insight into the retranslation concept itself, the discussions over and criticism directed to the Retranslation Hypothesis.

1.3.1. The Definition and Scope of “Retranslation”

First of all, the scope of “retranslation” concept is required to be clearly defined so as to be employed in the study. So far several connotations have been attributed to this term by scholars addressing the issue of retranslation. The scholars contributing to the special issue of *Palimpsestes* refer to the retranslation “[...] as direct, i.e., going back to the original source text, and interlingual” (Desmidt, 2009, p. 672).

In his article *La Retraduction, retour et detour*, Yves Gambier defines retranslation as a new translation of a text already translated into same language, wholly or partly. According to him, it can be considered as updating a text in line with changes in the receptors, their needs and skills. He incorporates indirect translation, relay interpreting and back translation into the scope of ‘retranslation’. Furthermore, he makes a distinction between the terms ‘revision’, ‘retranslation’ and ‘adaptation’ on the basis of the degree of changes made in the source text (Gambier, 1994, p. 413).

Similarly, pointing out to the difficulty of making a distinction between retranslation and adaptation, Liliane Rodriguez claims that in cases where the degree of changes and reformulations is slight, then the retranslation will be a revision; while in cases where

the degree of changes and reformulations is heavy, then retranslations will be an adaptation (cited in Desmidt, 2009, p. 673).

Koskinen and Paloposki define retranslation “(as a product) [which] denotes a second or later translation of a single source text into the same target language” and state that retranslation “(as a process) is thus prototypically a phenomenon that occurs over a period of time” (2010, p. 294). Unlike Yves Gambier, they exclude relay interpreting and indirect translation as a form of retranslation. However, they argue that, despite these exclusions, it is still hard to classify one work as a retranslation due to the emergence of translated texts in close times, the changes in the source text itself, the instable nature of the definition of ‘same’ language in retranslation (Koskinen and Paloposki, 2010, p. 294). Just as Gambier, they tend to distinguish retranslation from adaptation and revision. They, also, note that these sorts of classifications are often made randomly and detailed textual analysis is required prior to the study to classify texts some of which may even be hybrid including in part the revised old translation and in part new translation (Koskinen and Paloposki, 2010, p. 294).

The definition Şebnem Susam-Sarajeva employed for the term in her article *Multiple-entry visa to travelling theory, Retranslations of literary and cultural theories* is as follows: “a subsequent translation of a text, or part of text, carried out after the initial translation which introduced this text to the ‘same’ target language” (2003, p. 2). Given her definition, it is possible to suggest that Susam-Sarajeva incorporates “hybrid” retranslations, as defined by Koskinen and Paloposki, within the scope of the concept.

In *Routledge Encyclopedia of Translation Studies*, Tahir-Gürçağlar defines retranslation as “either the act of translating a work that has previously been translated into the same language or the result of such an act, i.e. the retranslated text itself” (2009, p. 233). Therefore, it can be argued that her definition leaves out indirect, intra-lingual and inter-medial translation as forms of retranslations.

Isabelle Desmidt, on the other hand, who defines the act of translating as a form of rewriting, refers to retranslations as the “exponents of the historical relativity of translation [...], i.e. new translations of earlier translated texts” (2009, p. 670). She

discusses “retranslation” within a broader context of rewriting together with the intralingual, intermediate and indirect re-rewriting noting that direct and interlingual re-rewriting is the most prototypical form of retranslation while the rest is less prototypical (Desmidt, 2009, p. 683).

As it can be inferred from the definitions and outlines of the phenomenon suggested by different scholars, there are two tendencies among the scholars addressing the issue of retranslation in their studies. The first is to make a clear distinction between retranslation and revision/adaptation on the basis of the changes between the first and subsequent translations; and the second is to define the boundaries of retranslation either by including or excluding relay interpreting, inter-medial and indirect translation within the scope. However, despite a few counter-view, the term “retranslation” generally refers to a subsequent, direct and interlingual translation into the same target language. Likewise, for the purposes of this study, the other denotations of the word, which are ‘indirect’, ‘intermediate’ or RELAY translation” (Tahir-Gürçağlar, 2009, p. 233) will be disregarded and retranslation will be defined as “an act or product of translating a text which was already translated into the same target language/culture.

1.3.2. Discussions over Retranslation Hypothesis

Retranslation Hypothesis is the result of Antoine Berman and Paul Bensimon’s studies which were published in a special issue of *Palimpsestes* dedicated to the retranslation phenomenon in 1990 (Tahir-Gürçağlar, 2009, p. 233). The focal point of these studies was literary works, canonical literary works at that.

Bensimon claims that first and subsequent translations are different from each other in various ways (cited in Paloposki and Koskinen, 2004, p. 27) and argues that first translations aim to produce a text which will be received positively by the target system (cited in Paloposki and Koskinen, 2004, p. 27). According to him, while first translations create naturalized texts and have a role to introduce the author to a given target system, retranslations have a tendency to keep the foreignness of the source text and be more source-oriented and considerate to the stylistic and other features of source text (cited in Tahir-Gürçağlar, 2009, p. 233).

Similarly, Berman claims that first translations introduce a source-text to a given target language-culture and such target-oriented translations lack quality and are hardly great translations, while subsequent ones hold the advantage of the familiarity of audience with an already translated text and are generally successful in reflecting the source text (cited in Koskinen and Paloposki 2010, p. 295). He argues that first translations tend to be completed as they get more close to the source text. And this is achieved through the retranslations produced later (cited in Tahir-Gürçağlar, 2009, p. 233).

According to Berman, first translations get older in the course of time, which is not observed in original works and this aging brings about the need for a retranslation (cited in Tahir-Gürçağlar, 2009, p. 234).

Later, Yves Gambier discussed and formulated this hypothesis in his article in 1994. Similar to Bensimon and Berman, Gambier argues that first translations tend to reduce the foreignness which is to be found in a translated text due to cultural and editorial concerns to create a more readable text for the target audience, thus create a cut and changed text (cited in Tahir-Gürçağlar, 2009, p. 233), and that “[...] the retranslation, in this respective, would mark a *return* to the source-text” (cited in Paloposki and Koskinen, 2004, p. 28). However, he also discusses that this approach conceives the retranslation as a process which improves gradually in the course of time, a fact which was also criticized in the following studies of the scholars in the first decade of the twenty first century (cited in Tahir-Gürçağlar, 2009, p. 233). Of these scholars, Koskinen and Paloposki argue that retranslations do not make a steady or linear progress in time but instead they emerge due to the evolving needs and the changes in the perception of translation (2003, p. 23). They attribute a supplementary mission to differing translations stating that different versions of the same source text may complement each other by addressing varying audiences or being produced under various categorizations or with various functions to fulfill and as a result they refuse to take up the retranslation phenomenon with a dichotomous point of view (Koskinen and Paloposki, 2003, pp. 22-23).

Desmidt associates the Retranslation Hypothesis with the German romantic movement. In this movement, source-oriented translation is seen as the ideal way of translating and

the translator is to keep the alienage of the author in the translated text. Goethe points out that translations follow a steady development; at first they are target oriented and then gradually become source-oriented finally reaching the final highest stage, which is the production of a translated text identical to the original work (cited in Desmidt, 2009, p. 671). Desmidt argues that this movement had a great influence on translation studies (2009, p. 671).

In their article which deals with the relevance of technological developments to the retranslation phenomenon and the working conditions of translators, Paloposki and Koskinen states that according to Retranslation Hypothesis, first translations tend to assimilate the original text and for this reason is lacking, which brings about the need for a subsequent source-oriented translation (2003, p. 21).

Venuti, on the other hand, contributes the discussions over the Retranslation Hypothesis with a whole new argument. According to him, the arguments which attribute the emergence of retranslations to insufficient previous translations may be intentionally put forward by the retranslators or other agents to increase the value of the retranslation (cited in Koskinen and Paloposki 2010, p. 296).

According to Koskinen and Paloposki, two issues are mainly discussed among others within the Retranslation Hypothesis, which are the *reason* for retranslations and the *profiles* of first and later translations. They problematize these issues with the questions they pose as to whether it is the first translations or domesticating first translations that age; and whether the first translations are more domesticating and subsequent ones more foreignizing (2004, p. 28). They argue that the Retranslation Hypothesis assumes that first and subsequent translations tend to be more domesticating and more foreignizing respectively (Koskinen and Paloposki, 2004, p. 28). However, giving examples from the early translations of fiction into Finnish, they claim that the first translations tend to be more domesticating in the early development phases of a literature. To explain this tendency, they refer to the unmarkedness of translations in development stages as put forward by Toury, which according to them, signifies a homology between the translations and original literary works of the target language (Koskinen and Paloposki, 2004, p. 29). However, they emphasize that the history of

translations is not limited to these development stages, so other first translations produced in later times may differ by their profiles and accordingly, Retranslation Hypothesis may not apply to later first translations, and domesticating first translations may prevail in early development stage of literature but not in later stages (Koskinen and Paloposki, 2004, p. 29). In conclusion, in the light of study they undertook, Koskinen and Paloposki claim that domestication may be evident in the first translations in the early stages of a literature, but this may not be the case for the first translations produced in later stages (Koskinen and Paloposki, 2004, p. 31).

Paloposki and Koskinen touch upon the difficulty in determining the degree of domestication and foreignization in a given translated text and state that these methods may be evident in the same text in different text levels at the same time and that varying motivations and constraints may affect the translating activity and therefore making it hard to reach a decision about the reasons behind translator choices (Ibid., p. 32).

Koskinen and Paloposki point out the interdependence between canonical status and retranslation (2010, p. 295), stating that the canonical status of a text paves the way for its retranslation, and the retranslation contributes to the canonicity of the text (Venuti cited in Koskinen and Paloposki 2010, p. 295).

According to Koskinen and Paloposki, the fact that previous translations age in the course of time and the increase in the knowledge on the source culture, author and book are among the top assumed reasons of retranslations in a given target language-culture (2010, p. 296). They claim that these arguments are grounded on the belief that an insufficient former translation is the reason behind retranslations (Koskinen and Paloposki, 2010, p. 296). But as they stated (Koskinen and Paloposki, 2010, p. 296), a number of studies have put forward different causations to account for this phenomenon including “the agency of the actors involved (Collombat 2004), the power struggles and conflicting interpretations (Susam-Sarajeva 2006), or the economic reasons such as the marketing potential of retranslations” (Koskinen and Paloposki, 2003).

Desmidt attributes the emergence of retranslations to the relativity of translation phenomenon, and states that with the constantly changing nature of the target culture

and the emergence of a new generation, our perception of translation may change and this in conclusion, may lead to a need for a new translation (Desmidt, 2009, pp. 669-670). She also claims that the text type has an important role in retranslation practice and classic nature of the books makes them more likely to be subject to change.

In the light of the arguments cited so far, it would not be wrong to infer that there is a consensus among the scholars that retranslation phenomenon needs a more comprehensive approach considering “historical context, NORMS, IDEOLOGY, the translator’s agency and intertextuality” (Tahir-Gürçağlar, 2009, p. 233), and that the Retranslation Hypothesis falls short of necessary arguments to cover the complicated nature of the phenomenon.

Koskinen and Paloposki claim that studies on retranslation phenomenon can provide insight into the changes in translational norms and strategies, the effect of political and cultural framework on translation (2010, p. 295), and argue that the framework set out by Berman fall short to explain the retranslation phenomenon although there are studies which resulted in favor of the Retranslation Hypothesis, and that it is essential to consider the other factors which also play a role in the construction of the translated text (Koskinen and Paloposki, 2010, p. 296).

According to Paloposki and Koskinen, the explanations put forward in the Retranslation Hypothesis do not apply to all retranslations, and cases may and have appeared where the profiles of first and subsequent translations are in stark contrast to the assumptions of Retranslation Hypothesis or where totally distinct explanations are needed to account for the emergence of retranslations (2004, p. 36). They come up with three possible explanations for the cases where the first translation is foreignized: first, the familiarity of the audience with the source culture not through preceding translations of the same work but for other reasons so that a domesticated first translation may not be the only alternative; second, the usage of footnotes or prefaces to explain the unfamiliar elements; and last, cases where no explanation given for a large part of the translation on purpose or not (Paloposki and Koskinen, 2004, p. 36). Moreover, they discuss that the inherent features of the act of retranslating do not necessarily urge for a foreignized subsequent translation (Paloposki and Koskinen, 2004, p. 36).

Again Paloposki and Koskinen argue that factors pertaining to the publishers, target audience, illustrations used in the books and the translators themselves all influence the way the retranslations are produced, and that the Retranslation Hypothesis does not consider such factors sufficiently (Paloposki and Koskinen, 2004, p. 34). They also claim that the identity of the translator is influential on the translation practice (Paloposki and Koskinen, 2004, p. 35).

The arguments put forward so far imply that although there are studies ending up in favor of the Retranslation Hypothesis, it is often criticized for falling short to account for the emergence of retranslations in a given culture in some cases. Especially, studies undertaken after the turn of the 21st century showed that apart from aging and the dichotomous approaches (foreignization/domestication), other factors such as the habitus of the translator; paratextual analysis; the influence of political and cultural framework on translation is required.

In the light of this information, the theoretical studies which will serve as the basis of the analysis were discussed. And the Retranslation Hypothesis was brought to the forefront as the main theoretical framework. Further references will be made if need be during the actual analysis. The next chapter will shed light on the definition, characteristics, history and sub-genres of the crime fiction genre.

CHAPTER 2

CRIME FICTION

The diverse structure of crime fiction and the growing interest in the genre lead to inflation in the definitions, characteristics and categorizations of the genre. To define the genre, various terms have been employed in different times both in English and in Turkish, including “tales of ratiocination”, “mystery and detective fiction”, “crime writings”; and “cinai roman”, “polis romani”, “dedektif romanı” and “suç romanı”, however, as the common denominator of the works produced in the genre is that they all focus on an act of crime, the terms “crime fiction” in English, and “polisliye edebiyat” in Turkish became the umbrella term for the genre. And as there is a tendency among the reviewers of the genre to use “detective fiction” as the synonym of “crime fiction”, these terms will be used interchangeably in this study as well. Under these circumstances, Chapter 2 will discuss crime fiction in detail.

2.1. WHAT IS CRIME FICTION?

In *Oxford Dictionary of Literary Terms*, the term “detective fiction” is thought to be self-explanatory (Baldick, 2001, p. vii); however, it is hard to find a catch-all term for, to come up with an exact definition of the genre, and to set its limitations.

With the new developments taking place in the society; the nature, plotlines, themes, characterizations, and categorizations of crime fiction have changed along with people’s attitude towards the genre. New sub-genres have emerged and evolved. Thus, the definitions adopted to refer to the genre in the first decades of the 20th century may no longer be applicable for the contemporary works.

P.D. James expresses the evolving nature of the crime fiction when she defines the genre as follows: “What we can expect is a central mysterious crime, usually murder; a closed circle of suspects, each with motive, means and opportunity for the crime; a detective, either amateur or professional, who comes in like an avenging deity to solve

it; and, by the end of the book, a solution which the reader should be able to arrive at by logical deduction from clues inserted in the novel with deceptive cunning but essential fairness”, and then criticizing her own definition saying that “...although not inaccurate, it [her definition] now seems unduly restrictive and more appropriate to the so-called Golden Age between the wars than it is today” (2009, p. 5). However, these attempts will be included in this study due to their importance to demonstrate the evolution of the genre.

Edgar Allan Poe who is referred to as the “founding father” of crime fiction, uses the term “tales of ratiocination” to define the genre, a term which puts emphasis on the means to be resorted when investigating the crime. Steven Rachman argues that instead of the term “detective fiction”, Poe intentionally used this one to highlight the key role of the “chain of logical reasoning and analysis” in the stories, and that Poe did not put the detective figure at the heart of the stories, but instead used them to serve as a means of “tracing a train of thought” (Rachman, “Edgar Alan Poe and the Origins of Mystery Fiction,” n.d.).

Alma Elizabeth Murch defines detective fiction as “a tale in which the primary interest lies in the methodical discovery, by rational means, of the exact circumstances of a mysterious event or series of events” (1958, p. 11). Murch’s definition of detective fiction also lays stress on the process of unveiling a mysterious event through rational means rather than the criminal act itself, i.e. the act of murdering, or any other element of detective stories.

Ernest Mandel, on the other hand, regards the detective fiction as the continuation of popular fiction centered on anti-villains like Robin Hood, Fra Diavolo and Rinaldo Rinaldini, only with a dialectic difference in that the anti-villain seen as a hero in the past is now a villain; and the police or detective is now seen as a hero who was regarded as the humble representative of the authority in the past (1986, p. 19). In his treatment of detective fiction, Mandel draws attention to the change in the perception of detective and police and the villain by the society, a fact which again stresses the evolving nature of these stories.

Richard J. Bleiler defines the genre as “the activities of a detective, usually a person whose abilities at solving puzzles and interpreting evidence (clues) lead to a formal resolution of a problem, often a crime, frequently murder” (1999, p. xv). Unlike the earlier ones, this definition which reduces detective fiction to merely the “adventures” of the detectives puts emphasis on the detective figure and the inherent features of a detective.

According to R.H. Fitzgibbon, “a detective story involves the presentation of a puzzle (make a mental translation to "crime") and the subsequent solution of the puzzle (substitute here the detection of the criminal and the relevant circumstances associated with the crime). Unless these elements are present at least in broad essence, we are scarcely justified in applying the label of detective story” (1980, p. 1).

Pointing out the controversial situation of the definition and boundaries of crime fiction among the researchers and practitioners, Üyepazarcı argues that to avoid controversy regarding the definition, characteristics and history of the genre, the core elements of crime fiction, i.e. crime and the mystery, can be used to distinguish the crime novels from the others. He goes on to define crime fiction as “literary works narrating the ‘crime surrounded by a mystery’ as the main plot” (2008, p. 27).

Definitions given by dictionaries or literary encyclopedias for detective fiction say a lot about the approaches of dominant literary circles towards the genre. In this regard, considering the fact that they labeled the genre for a long time as “second-rate” or “non-canonized” or “low” literature etc., it is not surprising to see that most of the dictionaries of literary terms or literary encyclopedias generally disregarded and excluded the genre from within the scope of their studies until recently. *Britannica* defines “detective story [as a], type of popular literature in which a crime is introduced and investigated and the culprit is revealed” (“Detective story”, n.d.).

Similarly, in *A Dictionary of Literary Terms and Literary Theory* by J.A. Cuddon, the genre is defined as a narrative on “the commission and detection of crime, with the motives, actions, arraignment, judgment, and punishment of a criminal [...]” (1999, p. 168).

When the definitions given for the genre by different sources are examined, it can be seen that they all approach the genre from various perspectives. However, by using the common ground in those definitions, it is possible to come up with a comprehensive definition for the genre. In the broadest sense, detective fiction can be defined as a literary genre which fictionalizes a crime, not necessarily but generally a murder, a villain with his motives and a detective, either amateur or professional who tries to solve the mystery around the crime or prevent it, and to detect the criminal by applying any means that he deems suitable or necessary.

The definitions given so far, more or less, have inevitably touched upon the inherent features of the genre. However, a more detailed account is naturally required for the purpose of covering the historical development in the characteristics of the genre. To this end, the next part of the Chapter will take up this issue more closely.

2.2. CHARACTERISTICS OF THE GENRE

In the early periods of the genre, there were attempts to set the standards for detective fiction, and to define the indispensable characteristics that must be present in the works produced in this genre for the sake of “fair play”. The aim was to allow the reader to reach the same information, and by this way to make them be on equal footing with the detective, and not to trick the reader. First of these attempts was from Willard Huntington Wright, an American crime writer and a critic, writing with the pseudonym S.S. Van Dine. In his “Twenty rules for writing detective stories”, he outlines the narrative structure of the genre, in which he rejects any kinds of element such as mafias, secret societies, descriptive paragraphs which are, according to him, unnecessary, and will distract the readers’ attention from the investigation and solution, and in which he underlines the course of action which will preserve the rights of readers (cited in Küçükboyacı, 1988, pp. 2-3).

The other practitioner to come up with such rules was Ronald Knox, a literary critic, and a detective story writer who outlined “The Ten Rules of Detective Fiction”. With these rules, he presented a template to be followed when writing detective novels, in

which there is no room for any unreasonable explanation of the crime (cited in Küçükboyacı, 1988, pp. 3-4).

These strict rules were originally set out for maximizing the pleasure that would be received from reading such stories, however, restricted the plotline and themes, character development, and therefore, reduced the genre to a bare format.

These rules are, undoubtedly, not taken into consideration by the writers of crime fiction when writing crime novels or stories anymore, as it was the case even in the time when they were written. As it can be inferred, crime fiction has undergone considerable changes since the suggestion of such rules.

The diverse structure of the genre makes it not very possible to come up with elements which apply to all types of crime fiction at all times throughout its history. However, there are some primary elements which are generally used in almost all types of crime fiction. These can be summarized as follows: red herrings, foreshadowing, suspense, hidden evidence, inference gaps, wrong accused person, flashbacks, reverse chronology, coup de theatre, puzzle and twist.

Üyepazarcı refers to some “evidences” which, he thinks, make it easier to define a book as a crime novel. According to him, crime and mystery are the indispensable and dominant elements of crime narratives and must be at the heart and the main theme of the story. The crime in these narratives may vary from murder to rubbery. And the solution of the mystery surrounding the crime is not a must for a crime fiction (2008, pp. 26-27).

The characteristics of crime fiction are addressed in the definition employed for the genre by *Britannica* as well. It is stated that:

The traditional elements of the detective story are: (1) the seemingly perfect crime; (2) the wrongly accused suspect at whom circumstantial evidence points; (3) the bungling of dim-witted police; (4) the greater powers of observation and superior mind of the detective; and (5) the startling and unexpected denouement, in which the detective reveals how the identity of the culprit was ascertained. Detective stories frequently operate on the principle that superficially convincing evidence is ultimately irrelevant. Usually it is also axiomatic that the clues from which a logical solution to the problem can be reached be fairly presented to the reader at exactly the same time that

the sleuth receives them and that the sleuth deduce the solution to the puzzle from a logical interpretation of these clues (Detective story, n.d)

To get a better grasp of the characteristics of crime fiction and people's changing understanding towards these characteristics and the reasons behind this change, it is inevitable to check the developments leading to the emergence of the genre as we know today with a historical point of view. To this end, the next part of this Chapter will focus on the history of the genre.

2.3. HISTORY OF THE GENRE

The history of crime fiction is studied with a diachronic approach with special emphasis on certain periods which are thought to be significant for and contributed heavily to the development of the genre. In this part of the Chapter, the factors leading to the emergence of crime fiction in the nineteenth century will be discussed.

There are controversial opinions as to the first examples of the genre among the circles of literature. Dorothy L. Sayers, a well-known writer of detective fiction and a literary critic, traces the origins of detective fiction even in *Aesop's Fables*. According to her, who thinks that detective fiction has a deep rooted past and claims that most of the stories of national folklores carry the traces of detective elements; four stories including *The History of Bel*, and *The History of Susanna* from *Apocrypha*, *The Story of Rhampsinitus' Treasure House* from Herodotus, and *The History of Hercules and Cacus* from *The Aeneid* are the early examples of detective stories (1929, p. 10). There are others sharing the same opinion with Sayers. Among the exponents of this view are P.D. James, also a writer and reviewer of crime fiction, who argues that the brilliantly structured mainstream novel *Emma* by Jane Austen is also a detective story (2009, p. 4), and Ahmet Ümit, a Turkish writer of crime novels and an important figure for Turkish crime fiction, who argues that *The Story of Cain and Abel* can be regarded as the first crime story in history (Sayın, 2013, para. 3). In addition, Erol Üyepazarcı, a non-academic literary historian focusing mainly on crime fiction in Turkey, states that “there are some other books predating *The Murders in the Rue Morgue* which can be considered under the umbrella of crime fiction for those who regard crime novel as the story of crime surrounded by a mystery” (2008, p. 41), and continues “it is only natural

for Dorothy L. Sayers...to cite extractions from Old Testament and from *Aeneid* by Vergilius within the first examples of crime fiction” (Üyepazarcı, 2008, p. 37). He contributes to this argument and list by adding some of the stories of the *Book of Dede Korkut*, a remarkable example of Turkish oral literature, and stories from *One Thousand and One Nights* as early examples of crime writing (Üyepazarcı, 2008, p. 37). Another proponent of this view is M. Reşit Küçükboyacı, a scholar of English literature, who argues that *Hamlet* and *Oedipus the King* can be considered within the whodunit category of crime fiction (1988, p. 73).

Julian Symons, on the other hand, refuses this argument, claiming that those stories mentioned by Sayers contain only some elements of detective fiction such as puzzles, and unlike in these works, detection should play a major role in the story of a book produced in the genre (1984, p. 9). And it would not be wrong to say this argument of Symons is well-accepted among other literary critics, historians, and writers of crime fiction. The exponents of this argument accept Edgar Allan Poe as the pioneer or the “founding father” of the genre, and his book *The Murders in the Rue Morgue* as the first example of the genre, which carries the generic fictional characteristics of the genre.

Whether they are precursors, progenitors or early examples of the genre, it is an incontrovertible fact that they all laid the foundation for the emergence of crime fiction. Thus as John Scaggs says “...in order to understand contemporary attitudes to crime, and to narratives of crime, it is necessary to outline the origins of the genre” (2005, p. 7). For this reason, a brief account of these early precursors before the emergence of the genre in 1841 will be given in this part of the study.

As mentioned by most of the critics and researchers; the biblical narratives, *The Story of Cain and Abel*, the ancient stories like *Oedipus the King*, the revenge tragedies of late Elizabethan and early Jacobean period such as *Hamlet* and *The Revenger’s Tragedy* are early fictional and non-fictional narratives containing detective elements as underpinning themes in their plot, and can be regarded as the precursors of crime fiction which have reflections on the works written in later periods (Bell, 2003, p. 8).

Besides these ancient progenitors, true crime narratives of *Newgate Calendar* which give accounts of the lives, crimes and executions of notorious criminals in Newgate Prison, and the ballads of crimes are typically mentioned by researchers and critics among the factors that have significant influences on and have paved the way for the development of crime fiction as we know today. These stories were very popular in the eighteenth century as examples of the voluminous crime writings dominant in literature, a period that was characterized by the lack of efficient policing, jurisdiction and detection systems with the only deterrent force being the heavy penalties, e.g. capital punishment applied for even ordinary crimes (Bell, 2003, pp. 7-8). These writings are distinct from the crime stories of later centuries in that they did not intend to entertain the reader, but to disquiet them (Bell, 2003, p. 8).

Newgate fiction which refers to the novels produced and regarded as the continuation of the stories of *Newgate Calendar*, and narrates the adventures and escape stories of the notorious criminals had considerable influence on the emergence of genres like sensation novel and detective novel (Pykett, 2003, p. 33). And the sensational novels developed under the influence of Newgate novel, were written by bestseller female authors and had themes like “bigamy, adultery, seduction, fraud, kidnapping, blackmail, and sometimes murder” (Pykett, 2003, p. 33) driven from the real life crime stories reported in the newspapers. Unlike the Newgate novels, they put the emphasis on the detection rather than the crime, which is attributed by Pykett to the developments in policing, and the establishment of new Detective Police in 1842 (Pykett, 2003, p. 33). Both of these fiction types which were referred to as journalistic structures, a term used for novels which put criminal acts, social corruption and illicit passion at the center of the plot (Pykett, 2003, pp. 19-33), gave rise to the emergence of detective fiction.

Despite all these developments, it was not until the nineteenth century that the first “true” examples of detective fiction finally emerged. Explaining the reason for this, Dorothy L. Sayers attributes the full development of detective stories to the establishment of an organized formal police force in Britain in the early nineteenth century, and to the changing attitude of people towards police organization, and lastly to identification of people with police or detective (1929, pp. 11-12).

Ernest Mandel explains the rise of detective fiction with social, economic and literary factors, which include the increasing crime rates and a growing number of professional criminals emerging in the society as a result of capitalism and unemployment, and liberation of press and by this way the appearance of crime in newspapers, and the resultant growing interest of people in crime at the dawn of the nineteenth century, and to financial worries, and the urge of writers to appeal for a wider readership, and lastly to the rise of serial books published in tabloid newspapers (1986, pp. 22-25). Üyepazarcı adds to these factors some others, including the increasing rates of literacy among lower classes of society, rural depopulation and unplanned urbanization as a result of the Industrial Revolution, the central position of the novel form in Western literatures, technological and scientific developments such as the invention of photography, fingerprint technology used in identification (2008, pp. 39, 41-42).

The Murders in the Rue Morgue by Edgar Allan Poe published in 1841 is generally cited as the first detective story in the world. Along with this one, Poe wrote five stories. With these books, he laid down the general principles of the detective story (Sayers, 1929, p. 10) and “introduced what were to become the stock plot devices of early detective stories”, *The Murders in the Rue Morgue* (1841) being the first example of the locked-room mystery, *The Mystery of Marie Rogêt* (1842) being the first example of armchair detection, and *The Purloined Letter* (1844) being the first example of the narrative structure in which the least likely person turns out to be the villain (James, 2009, p. 12).

In the early period of the genre, the short story was the most widely used form and occupied the centre of the genre. And it took a while for the novel form to supplant the short story. Although the first crime fiction novel, *The Moonstone* by Wilkie Collins was published in 1868, the short story form preserved its central position until the Golden Age (Priestman, 2003, p. 2).

Along with Poe and Collins; Emile Gaboriau, Arthur Conan Doyle who created the globally-known fictional detective Sherlock Holmes and is referred to, by Mandel, as the real father of the genre or at least the greatest contributor to its popularization at such level (1986, p. 39), Maurice Leblanc who created the famous detective Arsène

Lupin, and the authors Gaston Leroux, Pierre Souvestre and Marcel Allain, G.K. Chesterton and Austin Freeman can also be considered as the founding fathers of the genre who contributed heavily to its establishment.

The stories of Sherlock Holmes left an indelible mark on later writers and their characters. Many pseudo-translations of these stories were published across the world including Turkey. Sherlock Holmes continued to feature in the works penned by different authors even after the death of A. Conan Doyle (Üyepazarcı, 2008, pp. 70-71).

With the great contributions of Conan Doyle's detective Sherlock Holmes which left its mark on detective fiction, in Britain, this genre began to be regarded as a distinct literary genre, and authors writing in other genres began to employ detective elements in their books (Üyepazarcı, 2008, p. 77).

Following the stories of Edgar Allan Poe, the French detection stories was dominant in the genre, and affected the world literature including the British detection stories, a dominance even accepted by the British with the following words: "The French are our masters in criminal romance" (cited in Küçükboyacı, 1988, p. 41). However, with the stories of Sherlock Holmes, the situation began to change (Üyepazarcı, 2008, p. 83). Many pseudo-translations of Sherlock Holmes were published in French (Üyepazarcı, 2008, p. 84).

The inter-war era between WWI and WWII is considered as the Golden Age of detective fiction. With authors, like Agatha Christie, bringing the genre into the forefront and with new subgenres like psycho-thriller and police procedural emerging, this was an overflowing period for crime fiction. Despite emerging new sub-genres, this period was dominated by the outstanding examples of puzzle-oriented whodunit form, and by writers of this form, notably Agatha Christie.

The remarkable practitioners of this form produced short stories along with novels; however, the novel dominated the center of this form in the Golden Age (Knight, 2003, p. 81). The reason behind the popularity of this form was explained by different researchers and critics with different arguments. One of these arguments was put

forward by Knight: "...in the post-war period people basically wanted relaxation..." (Knight, 2003, p. 90). The puzzle element placed at the heart of this form is considered among the reasons by many of the reviewers for providing the reader with the opportunity to do mind exercise through a simple and uncomplicated way (Knight, 2003, p. 88).

Meanwhile a new form of crime fiction developed in America, where the developments in crime fiction were limited up until the Golden Age, although the first detective story was published by the American author, Edgar Allan Poe, in this country. This form appeared in 1920s and 30s. This period was characterized by industrial capitalist system, the conflict between social classes, prohibitions, growing income gap, corrupted political systems, unplanned urbanization, and finally the Great Depression (Porter, 2003, pp. 95-96). These factors all contributed to the emergence of a society with high crime rates and crime syndicates. And the crime fiction novels produced in such an environment inevitably reflected and handled such social problems with a realistic perspective, which soon became one of the leading traditions of crime fiction, i.e. hard boiled form, and together with the classic whodunit engendered other forms of the genre.

These two fundamental forms, along with the dime novels, will be examined in detail later in the next part of the Chapter which will address the sub-genres of crime fiction, the classic whodunit being at the forefront for the purposes and scope of the paper.

2.4. SUB-GENRES

Given the fact that social changes within the society have important reflections on literature, it should come as no surprise that crime fiction is divided into sub-categories in parallel with these changes. However, as Üyepazarcı mentioned, the subgenres themselves underwent considerable changes and evolved in the course of time as a consequence of the change in the social values of the society (2008, p. 124), and it would be wrong to think that due to such changes in society or literature, some certain subgenres disappeared being replaced by emerging any other (Üyepazarcı, 2008, p. 113). Instead, totally opposite forms of crime fiction co-existed in the same period,

some of its modes overlapped or transformed, and “hybrid” sub-genres emerged. This part of the Chapter will briefly examine the forms of crime fiction, putting the emphasis on the classic whodunit, dime novels and hard-boiled mode as they are generally accepted as the pioneers of other forms emerging later in the history of the genre.

2.4.1. Whodunit?

In this form, a murder takes place and both the detective and the reader are expected to find the villain or more precisely “whodunit” among a closed circle of suspects. The deductive reasoning and logical analysis of the detective is at the heart of the whodunit narratives. The gifted, generally high-born, eccentric, and anti-social detective solves the mystery through analyzing the clues and evidences submitted to or gathered by him, not through violence or any other supernatural method. And the detective in these stories solves the crime just to prove his brilliance and for entertainment (Üyepazarcı).

Whodunit stories are mainly set in a closed environment which is off to any possible intrusion from the outside and hard or impossible to leave until the solution. The settings are usually limited with the country houses of middle and upper class members of the society. The story is also limited socially, the characters even the villains are generally from middle or upper classes of the society (Knight, 2003, p. 78).

There are two typical plotlines in these stories. The first is the story of the murder, and the second is the story of the investigation in which each piece of evidence is evaluated and analyzed, a method widely used by Agatha Christie in her novels (Üyepazarcı, 2008, p. 116). These plot organizations in which there is a closed circle of suspects, the perpetrator of the crime is generally one person, and the least suspected amongst the characters of the book, were so strictly adhered to by the writers of detective fiction that they soon became a tradition in Britain in the Golden Age of crime fiction (Scaggs, 2005, p. 27). For the sake of this ingenious plotting, the character development is usually ignored, and instead the puzzle element is emphasized (Scaggs, 2005, pp. 27-28). As it can be inferred from the name of the sub-genre, the main plot of the story is centered on the detection of the criminal, so the story ends when the criminal is identified. The melodramatic elements and love affairs are excluded from such stories, a

fact which makes this form “the unemotional presentation of the crime” (Knight, 2003, p. 78).

The main distinction between this form of crime fiction and the others is that the crime and the solution is a logic problem to be solved rather than a social phenomenon or a real humanistic problem or a conflict of real human passions, and it puts the emphasis purely on finding the perpetrator of the crime (Üyepazarcı, 2008, p. 117). These books meant to entertain the reader. Thus, in this form, little to none attention is paid to the social dimension of the crime and motives of the villains.

This mode was heavily criticized by literary critics and authors of other crime fiction forms for its “...rigid, in many ways thin and unsatisfying...” (Priestman, 2003, p. 2) formulaic structure, for being artificial, oblivious to the problems of the society, its lack of elements necessary to be considered as a literary work, and for not approaching the crime phenomenon with a realistic approach. However, this situation has begun to change recently with the contemporary writers of whodunit form who increasingly address social issues in their works.

Edmund Clerihew Bentley and Edward Woodley Mason gave the first examples of this form (Üyepazarcı, 2008, p. 120). Agatha Christie, Dorothy L. Sayers, S. S. Van Dine, John Dickson Carr, and Ellery Queen were remarkable practitioners of the classic whodunit. Although it is considered as a distinctively British form and it was the British authors that perfected this form (Knight, 2003, p. 84), there were American writers, as well who wrote in this form in the Golden Age (Scaggs, 2005, p. 27), though generally overlooked by the reviewers and criticized by their fellow American writers of hard-boiled mode (Knight, 2003, p. 83). However, it should be noted down that the first author to have given the first examples in this mode of crime fiction was the American author Edgar Allan Poe. His prototypes were soon adopted by his successors and his plotlines in his prototypes soon became a sub-form under the umbrella of classic whodunit.

Locked Room Mystery, one of the sub-forms of this sub-genre, is distinct from other forms of classic whodunit and crime fiction in that the crime, generally a murder, is

committed within a setting which apparently seems to be impossible to enter. And the reader and detective are expected to analyze the evidences presented in the book and to solve the mystery with a reasonable and logical explanation. *Le Mystère de la Chambre Jaune* by Gaston Leroux, a French practitioner of the classic detective fiction mode is one of the typical examples of locked room mystery, which is considered as the hardest-to-solve puzzle form of crime fiction (Üyepazarcı, 2008, p. 91).

In **Armchair Detection**, the other sub-form of the classic whodunit, the detective solves the crime or mystery without going to the crime scene or even without leaving his room, through analyzing the materials such as press reports, or any other evidence brought to him, and detecting the criminal through deduction.

2.4.2. Dime Novels

Dime novels which are referred to as “the proletarians of crime fiction” by Üyepazarcı, which were generally written for poorly-trained adults and youngsters with low cultural background were first seen in America in the second half of the nineteenth century, but in a short time, this format was adapted to different literatures in the world including the Turkish literature (2008, p. 100).

These stories which had mass appeal were published in weekly magazines costing a dime. Conflict between good and evil was the theme, and violence, horror, melodrama were the motifs generally used in these stories. Detective stories which include mysteries to be solved were suitable for such magazines publishing serial stories by their nature, and for this reason were generally preferred by the publishers as the main themes of the stories (Üyepazarcı, 2008, p. 103).

The first example of this type of magazines publishing dime novels was the *Beadle's Dime Novels* published in 1860, and the first story to have been published in these magazines was *Malaeska, The Indian Wife of White Hunter* written by Ann S. Stevens (Üyepazarcı, 2008, p. 102).

These magazines were dedicated to the stories of the same character, and accordingly called after this character. The most widely-known of these characters were Nick Carter and Nat Pinkerton. The stories of these two detectives were translated into Turkish and widely accepted by Turkish reader, and later adapted by Turkish authors due to their popularity (Üyepazarcı, 2008, p. 104). Despite its poorly structured plots, the stories of Nick Carter were regarded as the pioneer of hard-boiled form in the way they approach the concepts such as murder and justice (Üyepazarcı, 2008, p. 102).

The publications of these series came to an end just before 1920s. According to Üyepazarcı, this end was brought about by the loss of interest in these works due to the factors including the emergence of new recreational opportunities for the readership of these stories, e.g. the cinema, and to the formulaic structures of the stories (2008, p. 110).

2.4.3. Hard-Boiled Mode/ Noir

This mode of crime fiction has developed in the early twentieth century. The first stories of this mode were published in pulp magazines which supplanted dime magazines, and unlike them put an emphasis on the behavior patterns of the characters, social corruption and injustice evident in that period (Üyepazarcı, 2008, p. 111).

Black Mask, which is thought to have a significant influence in the development of hard boiled mode, was one of the remarkable examples of these pulp magazines in which hard-boiled stories of prominent writers of the period were published, including Dashiell Hammett who is cited as the creator of the form and Raymond Chandler who established the pattern of the mode (Scaggs, 2005, p. 29) with his fictional detective Philip Marlowe in 1939. These authors used social realities such as political murder, crime syndicates, financial and economic conflicts as themes of their stories. Mickey Spillane and his Mike Hammer, Rose Macdonald and his Lew Archer were the other important figures of hard-boiled mode.

This mode which is rooted in a broad variety of sources including Western and gangster stories is regarded as one of the two “*écoles*” of crime fiction together with the classic whodunit (Scaggs, 2005, p. 29).

Hard-boiled mode and classic whodunit stand in stark contrast in their natures despite emerging at the same period. It is even considered that the hard-boiled mode evolved as a result of the reaction against the artificial novels of classic detective fiction (Priestman, 2003, p. 2). Unlike the other modes of crime fiction like classic whodunit which puts the emphasis on the detection, investigation and apprehension of criminals, and ignores the social aspect of crime and the motives of the criminal, in hard-boiled mode the mysteries around a crime are solved mostly through violence by the detectives, and this solution is not at the heart of the story, instead the social environment of the period is reflected and the social grounds of the crime are emphasized (Üyepazarcı, 2008, p. 84).

Murder is not used as a starting point in such stories, in other words it is not committed before the story, and the detectives do not approach crime as a logic problem to be solved, but as an expression of an uncontrollable and unpredictable violence (Üyepazarcı, 2008, p. 121). These detectives are all tough and sexist men who have their own sense of moral and ethics, and who rely on physical power and gun instead of their wits (Scaggs, 2005, p. 29). However, a change can be observed in this mode as in the example of the classic whodunit, as the detectives of later periods of this mode left the moral principles of their predecessors (Üyepazarcı, 2008, p. 122).

With the development of feminist theory in 1970s, feminist appropriation was observed in hard-boiled mode. It was female detectives this time, who resort to violence to solve the crime. And this appropriation was also the steps towards the emergence of lesbian detective fiction which is still a form used by practitioners (Scaggs, 2005, p. 30).

In **Historical Crime Fiction**, the settings are very distinct from the other forms of crime fiction. Such stories are set in various historical periods. And this leads to difficulties unique to this form, as it requires considerable amount of research about the time to be set, and demonstrative description of the past (James, 2009, p. 57).

Before the emergence of **Police Procedural**, another sub-genre of crime fiction, the policemen in detective stories were generally used as a motif to underline the genius of the detective by the writers of the classic whodunit. They were usually portrayed as irrational and incapable characters, and looked down on by the extraordinarily brilliant detectives like Poirot and Sherlock Holmes, and regarded as corrupted members of police organization by the bold detectives of hard-boiled mode until the emergence of works featuring the policemen and policing procedures. This is a sub-genre which features policemen and their working principles, giving details on and examining the policing procedures and dynamics (Scaggs, 2005, p.30) Ed McBain's *Cop Hater* is referred to as the initial example of the form in America. Its heyday was in the 1960s in America and in the 1970s in Britain. This form brought a realistic approach to the crime fiction genre and TV series like *CSI: Crime Scene Investigation* is considered within the procedural subgenre of crime fiction.

In the aftermath of WWI, a new plot emerged naturally, **Spy Fiction**. Common themes of this mode are mainly a protagonist, namely an agent, who is perfect in terms of physical power, genius, appearance, sex appeal, and who works for the sake of his country, and an antagonist who acts unfavorably of his own country, the conflict between these two, and the crimes committed against the government not individuals. The most outstanding example of this mode is the series featuring an agent, James Bond, created by Ian Fleming (Üyepazarcı, 2008, pp. 125-127).

Another sub-genre to show the evolution of the genre clearly is the **Crime Thriller**. According to R. Austin Freeman, the main objective of the writers of this form "...is to make the reader's flesh creep" (cited in Glover, 2003, p. 136). This form is characterized by events that are surrounded by a gradually rising sense of danger, shock, and anxiety. The themes widely used in thrillers are "...master villains, secret societies and special agents" (Glover, 2003, p. 136), "...international conspiracies, invasions, wholesale corruption, serial killers who threaten entire cities or even nations..." (Glover, 2003, p. 136). And the usage of sensational plot to keep this sense of suspense alive is considered as one of the generic features of the form (Simpson, 2010, p. 188).

Up until now, the main focus was on the historical development of the genre. However, the introduction and development of the genre in Turkish literary polysystem will be discussed in Chapter 4 which will focus on the position of the genre and Christie's detective stories in Turkish literary polysystem.

In this Chapter, the emergence and historical development of crime fiction in the world is discussed along with the wide-ranging conditions which led to the emergence of and considerable changes in the genre. It is seen that the ongoing developments in the societies, the resultant constant dynamism in the field of literature, the growing intertextuality and the resultant hybridism in this field have heavily influenced the genre which, since its emergence in 1841, has evolved to a far reaching, and well-acclaimed genre. The new forms and sub-genres emerging in the course of time, the new embracing approaches of dominant literary circles to the field of popular literature in general and crime fiction in particular, and the notable practitioners of the genre who contributed individually to the positive change in the way crime fiction is received are among the factors which both evidences and contributes to this evolution. One of the greatest contributors in this sense is undoubtedly Agatha Christie. With her ingeniously organized plots, her narrative games and her well-written novels in a well-worn form, the author became one of the classical figures of crime fiction. The next Chapter will give insight into the biography, works of the author and the criticism she received.

CHAPTER 3

AGATHA CHRISTIE AND HER WORKS

Referred to as “the Queen of Crime” or as “The Duchess of Death” throughout the world, Agatha Christie is one of the most well-known writers of detective fiction and made a great contribution to the recognition, development and the change in the canonical status of the genre. This chapter will shed light on the biography, works and critical reception of the author.

3.1. THE BIOGRAPHY OF AGATHA CHRISTIE

She was born Agatha Mary Clarissa Miller in Torquay, Britain in 1890 to a wealthy, upper-middle class family. She is descended from an American father, Frederic Alvah Miller and a British mother, Clarissa Miller. She led a happy and comfortable childhood (Christie, 1977, p. 3) though her father’s death in 1901 led to a slight decrease in the level of welfare that the family enjoyed (Rowland, 2001, p. 1; Christie, 1977, p. 109-111).

In parallel with the tendencies of the late Victorian period (Türkeş, 2009), she was educated at home and received almost no formal education upon her mother’s belief that no child should be educated until the age of eight, and that sending girls to school was not the proper way to bring them up (Christie, 1977, p. 13, 84). The only exceptions to this are that she was sent to a girl’s school first in England for a short period of time (Christie, 1977, p. 139) and then received musical education in Paris (Üyepazarcı, 2008, p. 638).

Whether it is for education or another reason, she had the opportunity to travel abroad frequently starting from her childhood. She traveled a wide range of countries around the world, including France, Egypt, Russia, Iraq etc., some of which were to be used later by the author as settings of her works.

Christie's first contact with detective stories was through the Sherlock Holmes stories told by her sister (Christie, 1977, p. 116). It was her mother, Clarissa Miller who encouraged the author to write (Christie, 1977, p. 181). With her encouragement, Christie wrote stories mainly under the influence of the books she read, and after a few stories penned under different pseudonyms, she attempted to write her first novel, all of which build up her early writings (Christie, 1977, p. 182-183). However, none of these early stories was a detective story. The first time she began to think about writing a detective story was during a conversation with her sister on the detective stories. Her idea of writing a detective story was not supported by her sister due to the difficulties of writing a crime story. But her sister's opposition made her even more decisive on her intention (Christie, 1977, p. 198).

During the WWI, she served in the dispensary department in a Red Cross hospital in Torquay. During this service, she had the opportunity to learn chemistry both practically and theoretically. Besides medications, she gained knowledge and experience about poisons which would later be used as a motif in her stories and novels (Üyepazarcı, 2008, p. 638). In the meantime, she got married Archibald Christie, a pilot in the Royal Flying Corps, with whom she had a daughter, Rosalind born in 1919.

In 1926, she got divorced from her husband. It was an unpleasant period for the author due to her husband's disloyalty and the resultant divorce, and her mother's death, which resulted in her sensational disappearance for eleven days. With her disappearance, she hit the headlines for a long time; many ideas were put forward regarding her whereabouts, she was even thought to be dead. Eleven days later she was found in a hotel registered with the surname of her husband's mistress (Rowland, 2001, p. 7-8). She never mentioned this event later in her life, and neither in her autobiography. However, this commotion boosted the sales of her books (Rothstein, 1990).

In 1930, she got re-married to an archeologist, Max Mallowan whom she met during an excursion to the Middle East. From that time on, she participated into the digging works of her husband. She spent winters in the digging site in the Middle East, and summers in England. She attached great importance to her marriages and her role as a wife, even more than her writing career (Rowland, 2001, p. 7). In her autobiography, she put this

fact in words: “I was a married woman, that was my status, and *that* was my occupation. As a sideline I wrote books. I never approached my writing by dubbing it with the grand name of ‘career’” (Christie, 1977, p. 418).

During the WWII, she served in the dispensary in the hospital at Torquay, and engaged in medicines, pills, tablets and powders. After moving to London, she started to work as a dispenser at the University College Hospital (Christie, 1977, p. 470, 473). And through these experiences, she broadened her knowledge on this sort of chemicals. She continued to write during the war era. Writing during those years of war gave her the opportunity to escape from the reality to her fictional world (Christie, 1977, p. 476).

Christie had a strong Christian faith, and in the course of time, this faith grew stronger (Rowland, 2001, p. 2). This faith and her sense of morality naturally had reflections on her works in terms of her approach to the phenomena such as “crime”, “punishment”, “innocence”, “guilt”, and “victim”. According to her, in the WWI era, the detective stories used to have a moral perspective besides being a story of the chase. In those times, both the readers and the writers of crime fiction were “*against* the criminal and *for* the innocent victim”. She defines the stories as “the old Everyman Morality Tale, the hunting down of Evil and the triumph of Good”. She criticizes later times when these stories were read for the love of violence, and the sadistic pleasure taken from the brutality. She believes that the acts of the evil should not be dignified, instead the criminal should be punished for the sufferings he made the victims go through, and she argues that the criminals only bring hatred and danger to the society, and keeps emphasizing that the only thing that matters is innocence (Christie, 1977, pp. 424-427). Pointing out the reflection of her faith in her works, Ömer Türkeş argues that Christie’s novels are theological texts which show characteristics of protestant faith (2009).

Christie was elected as the President of British Detection Club in 1967, and then in 1971, she was appointed the Dame Commander of the Order of the British Empire by the Queen. Despite her title, she was hardly active in parliamentary affairs (Forshaw, 2007, p. 23). She was the first author to be awarded by the Mystery Writers of America with the title “Grand Master” (Üyepazarcı, 2008, p. 639).

The author led an interesting life, experiencing two world wars, travelling around the world, contacting with people from a wide-range of backgrounds, engaging in various forms of art, i.e. dancing, music, literature etc., becoming a well-known and popular author of her time, witnessing the turn of a century and the changing norms in the British society and in the world. It is beyond doubt that she reflected this richness in her works which will be examined in the next part of the Chapter.

3.2. WORKS OF THE AUTHOR

The novelist began to write during the early years of her childhood. But her career as a writer of detective fiction began in 1920 with the publication of her first book *The Mysterious Affair at Styles* which introduced her best-known detective, Hercule Poirot. Though she wrote this book during the WWI, she was rejected by several publishing houses until it was finally published by Bodley Head in 1920 (Christie, 1977, p. 246-247, 262). Although her first book was published in 1920, it was with the publication of *The Murder of Roger Ackroyd* in 1926 that she became a widely-known writer (Üyepazarcı, 2008, p. 641).

Christie was a highly prolific author, producing sixty-eight novels, thirty short stories (Rowland, 2001, p.181-184), and twenty-one plays (Üyepazarcı, 2008, p.645). She penned 2 or 3 novels in a year and finished a novel in approximately 2 months (Poyrazlar, 2017, s. 51). She used a variety of literary forms including the novel, short story and drama to produce her works, some of which have a central detective and some of which were detective-free books.

Christie's works are not limited to the detective stories. She also produced works in different narrative forms and genres. She wrote six romances under the pseudonym Mary Westmacott, including *Giant's Bread*, *Unfinished Portrait*, *Absent in the Spring*, *The Rose and the Yew Tree*, *A Daughter's a Daughter*, and *The Burden*. She also penned poems and non-fictional works including an autobiography and a memoir. But for the purposes of the study, this Chapter will only focus on the crime novels of the author through which she made her mark in crime fiction field.

Christie's works have sold more than a billion copies in English and approximately one billion in the other 103 languages. It is said that she was only outsold by Shakespeare and the Bible, and was cited as the best-selling author of all times in the Guinness Book of World Records (Forshaw, 2007, p. 22). Due to her "intellectual challenges or games of unusual, even unparalleled ingenuity" (Merrill, 1997, p. 87), even today her works continue to be republished, reprinted, and retranslated worldwide, which means they continue to appeal today's audience as well. This enduring appeal is also proved by the fact that two new Christie novels featuring Poirot were penned by another practitioner of crime fiction Sophie Hannah, in 2014 and 2016, approximately forty years after her death (Çukur, 2017, pp. 72-73).

Possibly due to this popularity and sales figures, most of her works were adapted both to large and small screen and to the stage. There are 20 movie adaptations of her works (Bargainnier, 1980, p. 199) and *The Murder of Roger Ackroyd* is her first book to be adapted to the stage (Christie, 1977, p. 421). Especially stage adaptations dissatisfied the author to a large extent for a variety of reasons; including the amendments conducted by the producers and the way Poirot and Miss Marple were portrayed in these adaptations. However, she was not satisfied with these adaptations mainly because she believed they were too loyal to her original works and the nature of detective stories made them difficult to be adapted to the stage (Christie, 1977, pp. 421, 456-457).

This dissatisfaction led the author to make the adaptations herself. She adapted *Ten Little Niggers* and *The Hollow* to the stage herself, and both of these adaptations were proven to be successful. However, the most successful stage adaptation is *The Mousetrap* which was adapted from a radio sketch originally written for B.B.C for a programme about Queen Mary (Christie, 1977, p. 498). The original name of the radio sketch *Three Blind Mice* was later changed for *The Mousetrap* as there was already a play in that name. The play was first staged in 1952, and still continues to be performed since then, making it the longest running play in the world (Moss, 2012). Christie attributed the success of the long-lasting play to its appeal for the audiences with widely varying backgrounds, ages, and educations (1977, p. 499).

To have a better understanding as to why her works appealed and continues to appeal so many readers from around the world and for a long span of time, the next part of the chapter will focus on her plot organizations, characterizations and settings etc. in detail.

3.2.1. The narrative structure of Christie novels

In creating her detectives, settings and plotlines, she followed the footsteps of her predecessors such as Edgar Allan Poe and Arthur Conan Doyle. In her works, she widely used Poe's narrating structure; especially plotline and setting in one of his pioneering stories, *Thou Art the Man* in which the murder is committed in a rural area (Üyepazarcı, 2008, pp. 49-51). Moreover, Stephen Knight argues that she was influenced by Conan Doyle on her model of detective and narrator, by E.C. Bentley's *Trent's Last Case* on her settings and by Leroux's complications (2004, p. 89).

John Curran, the writer of the book *Agatha Christie's Murder in the Making*, claims that Christie was inclined to work by a formula, drawing attention to her notebooks where "she made lists of possible victims, culprits and M.O.s [modus operandi] [...] and then picked the combinations that pleased her" (cited in Acocella, 2010). Indeed, she stuck to and elaborated on the traditional formulaic structure of Golden Age detective fiction. Her clue-puzzle oriented plots focus generally on a single crime, usually a murder within an enclosed environment and a closed circle of suspects in a frozen time (Üyepazarcı, 2008, p. 639). In this formula, the detective is introduced first, and then the crime is committed, the clues are given ingeniously throughout the detective's investigations in which the limited number of suspects who have almost equal means and motive for the murder, are interrogated (Merrill, 1997, p. 88). This investigation leads to the solution of the crime and the criminal is announced by the detective together with his rationale behind his solution (Merrill, 1997, p. 87).

This formula was criticized for constraining the writing process and creativity of the author. But, Christie was successful in that she offered excellent variations of this prescriptive formula and provided the readers with ingenious narrative games (Merrill, 1997, p. 87- 88). He argues that Christie applied a variety of narrative games in her works and categorizes them by using a spectrum which is based on the likeliness of the

murderer. The midpoint of this spectrum is for the books in which all of the suspects are given equal stage in the book and equal consideration by the detective as a suspect. He argues that in some of her books such as *Death on the Nile* and *Evil under the Sun*, she gives prominence throughout the books to the most likely suspects who turn out to be the murderers in the end of the book. On the other hand, there are books in which she employed a device which presents the least likely person as the villain, and this narrative structure, first used by Poe is considered by Dorothy L. Sayers as “the standard device in classic detective fiction” (cited in Merrill, 1997, p. 92). However, Merrill states that she uses this device only when the villain is portrayed as under the risk of being murdered or features as a member of the investigating group. According to him, most of her books fall near to the midpoint of this spectrum as Christie prefers to make sure that the reader has equal knowledge regarding the motives and evidences which the detective uses to reveal the villain. The only book which can be placed at the center of the spectrum is *Cards on the Table* in which not almost but all four of the suspects are highlighted as equal suspects of the crime (1997, p. 91-93).

Elaborating this spectrum, Merrill continues to add that Christie herself preferred the most likely person device in her works, and penned some of her canonized books such as *Ten Little Niggers*, *The Hollow*, and many of Miss Marple novels and stories using this structure. According to him, she uses red herrings with the clues and evidences in the story in order to assure a surprise ending for the audience, which otherwise could not be achieved with an obvious suspect (1997, p. 93). On the contrary, P.D. James states that the narrative structure introduced by Poe in which least likely suspect turns out to be the villain would become common with Christie (2009, p. 12).

In Hercule Poirot novels, the author employs a narrative structure that enables the audience to follow the chain of thought of her detective and the steps of his analysis that lead him to his conclusion, and to have equal access to all clues and evidences that are put on the table through Poirot’s investigations. With this plot organization, the novelist challenges the reader to reach the solution of the crime before Poirot does (Merrill, 1997, p. 95).

Unlike Poirot stories, Christie follows a different narrative structure in the books featuring Jane Marple. In Marple stories, the crimes are investigated by the formal police force or professional detectives. Thus, she is usually the secondary detective in the stories and not always introduced in the early pages of the books (Merrill, 1997, p. 95). Both the audience and Miss Marple reach the evidences through the investigations of the police or the official detective. In the Marple stories, the relevant clues are kept uncovered and alternative scenarios are not produced until the end of the book, and the audience does not have much idea about the viewpoint of Marple regarding the solution of the crime (Merrill, 1997, p. 95).

Merrill argues that despite the lesser number of suspects and clues, the solution of the crime in Marple books is harder to reach than in Poirot's, as the narrative games in these books require the use of "mystification" rather than deduction (Merrill, 1997, p. 95-96).

Christie employed nursery rhymes in her novels and short stories such as *Ten Little Niggers* (Christie, 1977, p. 457); *A Pocket Full of Rye*; *Hickory, Dickory, Dock*; *Five Little Pigs*; *One, Two, Buckle My Shoe*; and *Three Blind Mice*. While using some of these rhymes in her book titles, Christie structured the whole plot of some of her works around these rhymes (Kılıç, 2017, p. 40).

As for the settings and characterization, her life has considerable reflections in her works. She sets most of them mainly in the country houses of British upper-middle and upper class families, which are identical to her childhood home in Torquay, or in the countries she traveled or even in the vehicles she took for travelling, e.g. the Orient Express. Except for her book *Death Comes as the End* which uses the ancient Egypt as a setting, her books are set in contemporary Britain. Her second marriage to an archeologist working in the Middle East also affected the settings of her works.

Besides settings, characterizations in Christie's works are to a large extent under the influence of her life (Türkeş, 2009). As stated in the previous part of the Chapter, she grew up in a wealthy upper-middle class family and surrounded by typically the same group of people and, not surprisingly, the characters in her books are also limited with upper or middle class British people, except for a few books.

The author's characterization, settings and her way of describing the act of murder is under the influence of her 19th century British character (Türkeş, 2009). Christie usually opts for poisons as murder tools in her works since she does not like messy deaths (Üyepazarcı, 2008, p. 640; Bargainner, 1980, p. 7). She does not give explicit detailed descriptions of the murdering act (Üyepazarcı, 2008, p. 640). It is portrayed as an evil act which must be punished (Üyepazarcı, 2008, p. 640), and the murderer is not sympathized (Acocella, 2010).

The motives of the villain in Christie's works include revenge, jealousy, and avarice. She repeats herself in presenting the behaviors of the villains (Üyepazarcı, 2008, p. 640), and social motives of the murderer or the social grounds of the crime or murder are not touched upon in her books. Moreover, social criticism is not included in her books either (Türkeş, 2009). Except for *The Murder on the Orient Express*, the villain either ends up in jail or commits a suicide (Türkeş, 2009).

In her books, Christie usually limits the number of the suspects with twelve as this number of suspects allowed her to create the desired complexity and to avoid distracting reader with details on too many suspects (Merrill, 1997, p. 88). She gives equal stage to and detail on all of the suspects to ensure that they are more or less equally suspected by the audience for the murder (Merrill, 1997, p. 88).

The most widely-known detective created by the author is the Belgian sleuth Hercule Poirot. He features in thirty-three novels and more than fifty short stories (Hercule Poirot, n.d. para. 4). After his retirement from his position in Belgian Police Department, he settles in London, England. He has an interesting appearance; a short man with a waxed moustache, an egg-like nearly-bald head. Robin Wood argues that Poirot's ridiculous appearance is chosen by Christie in order to isolate him from the society, which is necessary to keep the rest of the society away from crime and criminal, as Poirot would otherwise transmit crime to the communities that he struggles to protect (1997, pp. 105-106).

Agatha Christie was influenced by the narrative structures and character development of her predecessors, and followed the traditions of two notable authors when creating

Hercule Poirot. He is the continuation of a detective stereotype, preceded by Dupin created by Edgar Allan Poe and Sherlock Holmes created by Arthur Conan Doyle. Sherlock Holmes, a famous fictional character developed by Doyle and Poe's Auguste Dupin were eccentric, asocial, and incredibly genius detectives who rely on the power of reason. Poirot also solves the crime through logical analysis, deductive reasoning, and observation by resorting to his "little grey cells". He has an arrogant and obsessive nature, and is a foreigner who clings to his habits which stem from his continental European identity and to his eccentricities (Wood, 1997, p. 106). Sevin Okyay, a Turkish writer and translator, claims that the source of inspiration for Hercule Poirot was the Belgian immigrants who took refuge in Torquay due to the war (2009).

Poirot generally appears in the early pages of the books in which the murder is usually committed in the first hundred pages (Merrill, 1997, p. 94). Then, his investigation begins, and this investigation takes up a huge part in the whole book (Merrill, 1997, p. 94) and is emphasized more than the act of murder. During this investigation, Poirot interrogates the suspects, discusses the evidences with his companion(s), often Hastings, puts forward different potential scenarios and goes through important clues over and over in order to ensure that the reader does not overlook them (Merrill, 1997, p. 94).

When he reaches a solution through the means mentioned earlier, he gathers all of the suspects including the villain in the same room and explains his solution by revealing his reasons and steps of reasoning. This narrative structure was borrowed by Agatha Christie from another influential writer, Charles Dickens. In his book *Bleak House*, the detective explicates his solution in front of a group consisting of the suspects and the villain (Üyepazarcı, 2008, p. 58). This became an indispensable element in the narrative organizations of books featuring Hercule Poirot.

As in the case between Arthur Conan Doyle and Sherlock Holmes, Christie was fed up with the Belgian sleuth and thought about killing him in one of her books (Üyepazarcı, 2008, p. 643). But due to commercial concerns (Rowland, 2001, p. 9), the last Hercule Poirot novel was not published until 1975, though written in 1941; the novelist continued to pen other Poirot stories until the publication of the *Curtain*.

Christie's second popular detective is the clever, curious, and amateur elderly spinster sleuth, Miss Marple. Christie used her great aunt and grandmother as her models when creating Jane Marple (Robyns, 1979, p. 224). She put some of her grandmother's characteristics into her fictional sleuth, including lack of trust in people, expecting the worst of everybody, making clueless assertions in other words prophecies which turn out to be true in the end (Christie, 1977, p. 422-423). Furthermore, in her autobiography, Christie states that another fictional character of hers was the point of origin for Miss Marple. It was Dr. Sheppard's sister in *The Murder of Roger Ackroyd*, who is "an acidulated spinster, full of curiosity, knowing everything, hearing everything" and the novelist's favorite character in the book (Christie, 1977, p. 420).

In the first stories, Miss Marple is between sixty-five and seventy years old, an age which regrets the author as the character continues to feature in many of the following novels and stories created by the novelist in the upcoming 46 years (Christie, 1977, p. 422). She features in twelve novels and twenty short stories and makes her first appearance in the novel form in *Murder at the Vicarage* in 1930 (Robyns, 1979, p. 225).

Miss Marple lives in St. Mary Mead, a fictional village created by the author and adopted as the setting for a number of the author's works. P.D. James states that Miss Marple is an exception among the dominant male detectives prevailing in the works of Golden Age, in that she usually works alone, although in some of the stories, she has Watson-like companions (Christie, 1977, p. 422-423), and in that she surpasses the police detectives in the stories in terms of brilliance, and lastly in that her sexual life is kept in dark (James, 2009, p. 22).

Unlike Poirot, Miss Marple relies on her intuition to solve the crime, besides deduction. When solving the crime, she relies on the information provided by the gossipers around her. Except for a few cases, she investigates the crime without leaving her house by examining the clues and the rumors (Üyepazarcı, 2008, p. 643). The impression she leaves on the formal police changes through the time, as she proves her assertions with valid evidences. She becomes a respected lady before the police officers with her abilities to make analysis, to observe and to deduce (Üyepazarcı, 2008, p. 644).

There were a few other fictional detectives featuring in Christie's works, despite their limited appearance. Tommy and Tuppence are generally seen in the author's short stories. They feature in *Partners in Crime*, a collection of short stories published in 1929 which were "...written in the manner of some particular detectives of the time" (Christie, 1977, p. 420). The stories of Tommy and Tuppence contain satirical elements and some of them are the parodies of other crime stories written by different authors (Üyepazarcı, 2008, p. 645).

Harley Quinn is a mysterious fictional character who helps Mr. Satterthwaite, who is the actual detective in the stories, in his investigations. Christie states that he originated from her early poems in Harlequin and Columbine series (1977, p. 420). He appears in the short story collections *The Mysterious Mr. Quin* and *The Harlequin Tea Set and Other Stories* (Hobbs, Harley Quin & Mr. Satterthwaite).

Parker Pyne appears in the short story collection *Parker Pyne Investigates* and in the two of short stories collected under the name of *The Regatta Mystery and Other Stories* (Hobbs, Harley Quin & Mr. Satterthwaite). He is a kind, considerate, and tight-lipped man. In the stories of Parker Pyne, there are other characters that appear in Hercule Poirot stories as well. Miss Lemon who is the secretary of Pyne becomes Poirot's secretary in later stories; and Ariadne Oliver, a fictional character who writes mystery stories, and who assists both Pyne and Poirot later becomes an amateur detective herself (Üyepazarcı, 2008, p. 645).

The author became one of the most widely-acclaimed writers of the genre by applying such ingenious narrative games, creating eccentric characters and surprising the reader with twist endings. One of the most successful works of the author in terms of such qualifications is *Murder on the Orient Express*, which will be examined in the next part of the chapter.

3.2.2. Murder on the Orient Express

Murder on the Orient Express is one of the most outstanding works of Agatha Christie, published in 1934. It was critically well-acclaimed, adapted and soon-to-be re-adapted

(to a movie in late 2017) to various mediums of narration and (re)translated into a number of languages. Before delving into the details on the narrative structure, settings and characterization the author adopted in the book, a brief summary of the book will be presented next:

After solving an affair in Syria, Poirot takes The Simplon Orient Express to return to England. On the train is an unusual crowd of passengers for a winter season. They are from a variety of countries including Sweden, Germany, Russia, Italy, America, and England and from different social classes including diplomats, a princess, a salesman, a businessman, a secretary, a valet, a maid, and a missionary. On the second night of the travel, the train gets stuck into a snowdrift and Mr. Ratchett, a rich elderly American, is stabbed twelve times and gets killed. M. Bouc immediately assigns Hercule Poirot as the investigator of the crime until the official police forces arrive. Poirot examines the body together with Dr. Constantine, finding out that the nature of the blows is in stark contrast with each other, some of them were strong enough to penetrate into the deceased man's bones and some were as weak as scratches, and that Ratchett's damaged watch whose hands point to a quarter-past one, seemingly points to the time of the murder. In their investigation of the deceased man's compartment, they find a half-burnt letter of threat which reads "remember Daisy Armstrong" with which Poirot reveals the real identity of Ratchett. He was the leader of a gang kidnapping and murdering children for ransom in America. They also find out that the man took sleeping drug that night and there were an initialed handkerchief and a pipe cleaner in his compartment. Then, Poirot takes the evidences of passengers in and employees of The Simplon Orient Express. With the results of his investigations, his examination of the deceased man's body and compartment, and the emerging new clues, the case becomes even more complicated. Whenever a new clue is found putting a passenger under suspicion, an apparently unrelated passenger vouches for him/her. After the evidences of the passengers, Poirot examines the weapon and passengers' luggage. Finishing all his examinations, Poirot resorts to his "little grey cells" and starts to think about the case producing alternative scenarios in his mind. He comes up with a scenario which perfectly fits to the evidences, clues and results of the examinations, and explains all the seemingly insoluble complications of the case. He decides to test his scenario by taking

evidence of some of the passengers for the second time, starting with Countess Andrenyi who, in the end, confesses to be Daisy Armstrong's aunt. In his explanation of the solution, Poirot, though he knows the truth, puts forward two possible solutions, one of which concludes that the murderer is a stranger who gets into the train in one of the stations and after committing the murder gets off before the train struck into the snowdrift, a scenario which is tried and planned to be implied by the passengers with the fake evidences, clues and red-herrings. According to Poirot's second scenario, which is actually the true solution of the crime, the crime is committed by the passengers, who turn out to be the relatives or members of the household of Armstrong family and the conductor of The Simplon Orient Express. However, considering that the real criminal in this case was Ratchett himself and he would not be punished for his crimes in any other way, Poirot and M. Bouc decides to let the criminals off the hook by offering the official police the first scenario as the solution of the murder, leaving the passengers on the train unpunished.

The plot of the book is partly based on a real tragic kidnapping affair in America. The story is set on a train, The Simplon Orient Express and to create an enclosed environment typical to Christie's settings, the train gets stuck into snow. Typically, there are thirteen suspects in the book, mainly but not wholly from upper class families or employees of these families. They are interrogated by Poirot and his companions. The investigation of the crime by Poirot takes up a huge part in the book. Thus, it can be argued that it is the story of investigation rather than that of crime. The author applies a number of narrative elements typical to detective stories including red-herrings, a surprise ending, puzzle, flashbacks, hidden evidences and coup de theatre.

Given the fact that *Murder on the Orient Express* is a brilliant and typical example of the sub-genre, whodunit, which sacrifices from character development for the sake of puzzle element, it should come as no surprise that Christie does not opt for a deep character development in the book.

M. Bouc is one of the directors of Compaigne Internationale des Wagons Lits. He is a former acquaintance and a fellow citizen of M. Poirot. Together with Dr. Constantine, he acts as a Watson-like companion to M. Poirot in the story. As a director of the

company which the Simplon Orient Express belong to, he asks Poirot for his help on the murder case on the train. Throughout the investigation, he produces alternative scenarios for the solution of the murder.

Dr. Constantine, the Greek doctor accompanies M. Poirot in his investigations. He examines the deceased body together with Poirot and informs the Belgian detective about the medical details of the murder, drawing Poirot's attention to the varying nature of blows and the approximate time of the murder.

Mr. Ratchett is a wealthy American travelling around the world with his American secretary, MacQueen, and his British valet, Masterman. On the second night of the journey he gets killed, stabbed for twelve times. At the beginning of the investigation, Poirot finds out that the deceased man was the leader of a gang which kidnaps and kills children in America, gained a huge sum of money through this way, arrested but somehow managed to flee from the country. Poirot discovers that the murder is associated with the kidnapping case of a four-year-old American child, Daisy Armstrong.

Princess Dragomioff, the elderly Russian princess, moves into France after the Revolution. She has a wealthy fortune and a strong will and an impressive personality, but a weak and unhealthy body. She travels together with her maid to Paris. She is a class act and a close friend to Linda Arden, Daisy Armstrong's grandmother, and an acquaintance of the Armstrong family in America.

Together with Princess Dragomioff, **Count and Countess Andrenyi** are from the upper-crust. They have Hungarian diplomatic passports. They have been married for one year. They are both physically well-built and good-looking. At the end of his investigation, Poirot reveals that Countess Andrenyi is, in fact, Linda Arden's second daughter and Daisy Armstrong's aunt.

Mary Debenham returns from Iraq where she works as a governess, to London. This English lady is, according to Poirot, a typical British lady; cold, cool, self-sufficient and

has a sharp wit. She turns out to be working for Armstrongs as Countess Andreny's governess. She was one of the masterminds behind the murder of Mr. Ratchett.

Returning from his post in India, **Colonel Arbuthnot** takes the Simplon Orient Express to London. He is a family friend of Armstrongs and is in love with Mary Debenham.

Greta Ohlsson is a missionary working in Istanbul. At the end of his investigations, Poirot finds out that she was in fact Daisy's governess.

Hildegarde Schmidt is Princess Dragomiroff's maid. At the end of the story, this German maid turns out to be the cook in the Armstrong household and is involved in the murder case at hand.

Mrs. Hubbard is an American housewife, returning to America from her visit to her daughter who works as a teacher in an American college in Izmir. She talks non-stop and especially about her daughter. This loquacious American lady has an aversion to the East and Eastern people including Turks. At the end of the investigation, Poirot reveals that she is the American actress Linda Arden.

Pierre Michel is one of the conductors of Wagon Lits Company. The French conductor works in the same company for fifteen years and is a trusted man in the eyes of M. Bouc. He is in fact the father of Daisy Armstrong's nursemaid who committed a suicide for being wrongly accused of having a finger in the kidnapping case.

Hector MacQueen: He works as the secretary of Mr. Ratchett and carries out his correspondence. He knows a number of foreign languages at average level, including French. He works rather as a translator for Mr. Ratchett than a secretary.

Mr. Hardman: He works as a salesman of a company and travels for commercial reasons. During his evidence, he confesses that actually he works as a detective in a detective agency in New York and is hired by Mr. Ratchett for security and he is travelling in the same coach with Ratchett to cast an eye on him. At the end of the

investigation, Poirot reveals that he is also associated with the Armstrong family, he turns out to be the lover of Daisy Armstrong's nursemaid Susanne.

Edward Masterman: He works as Mr. Ratchett's valet and fulfills his daily needs. He is a well-trained servant. He was Colonel Arbuthnot's batman before his employment as Ratchett's valet. In fact, he became the deceased man's valet as part of the murder plan.

Antonio Foscarelli: He is a businessman and travels on the Orient Express for business matters. He turns out to be the driver of Armstrong household together with many of the other suspects.

3.3. CRITICAL RECEPTION OF THE AUTHOR

Hans Robert Jauss claims that the text does not have a single and fixed meaning of its own. According to him, each reader approaches the literary work with his/her "horizon of expectations" and ascribes a different meaning to the text. This horizon of expectations is created by the historical, social and cultural conditions of the era the reader lives in. When a reader comes into contact with the work, these expectations are somehow met. Therefore he points out that the literary critic should uncover these expectations present in the era the work is created in. Jauss also draws attention to changing nature of these expectations (cited in Moran, 2010). In the light of this information, the critical reviews of Christie's crime stories will be discussed in this part of the study.

As a bestseller and a widely-known writer throughout the world, Christie naturally received a great deal of criticism through and after her life. Most of these critical reviews focus usually on the possible reasons of her popularity among a wide range of reader from all over the world, and her success in characterization and in creating narrative games, with little to none reference to her plot organizations (Merrill, 1997, p. 87).

Christie's works were heavily criticized for their lack of literary value. Merrill who partly agrees with the view that discriminates Christie's works with those of "serious"

authors', claims that still she was more successful in what she did than anyone else. Considering the author and her works separate from those "serious" authors and their works, Merrill accounts for the author's "phenomenal success" and superiority over the other practitioners of classic whodunit form with her "uncanny grasp of the plot variations available within the conventional detective format" and her ability "to include serious fictional elements within her artificial constructs". He claims that, unlike her famous works which come to the forefront for their unexpected solutions in the end, her better works usually created their unique effects with "relatively serious literary techniques", giving examples from a number of her works which, according to him, contain "techniques we usually identify with serious fiction" and "a number of character studies far more extensive and compelling than we usually find in classic detective fiction" (Merrill, 1997, p. 97-98).

Another criticism on her works is that they have an unrealistic approach to crime. Christie who is said to have been born with a silver spoon in her mouth and to have led a comfortable life is claimed to have little familiarity with the real life (Forshaw, 2007, p. 22). Raymond Chandler (1950) discusses in detail the classic English form of detective fiction as a whole in his essay, and argues that this form is a second-rate literature which is indifferent to the real life situations of crime. He criticizes the plot organization in Hercule Poirot stories of Christie, and states that the scheme she employed in these stories are so unrealistic that it is very unlikely for a sharp-witted reader to reach the solution presented in the books. However, Stephen Knight argues that especially the American reviewers of Golden Age detective fiction [just like Raymond Chandler] "seem to overlook the repetitive traumas of betrayal that are central to the form and which provide the basis for the reader's need to be consistently assured that the calm, clever, domestically observant detective can, in fiction at least, protect them from such dangerous anxieties" (2004, pp. 92-93).

P.D. James discusses that the secure and peaceful settings of Golden Age detective novels, including Christie's, in a country town or in a village where people are satisfied with their positions in the society are not so unrealistic as we think they are, pointing out that despite the growing fascist tendency and the tense atmosphere of the post-war era in 1930's, unlike the cities, these settings were actually clear of domestic crime. She

states that this peaceful and assuring rural portraying of England prevails in the works of especially women writers of 1930's and this environment in the books appeal people who are displeased with the disturbed conditions of the outside world (2009, p. 25).

Contrary to the general view, R.H. Fitzgibbon claims that Americans treat the author's works kinder than British critics do, though not all of her American and English critics "saw through dark glasses or [...] through crystal clear lenses" (1980, p. 37). One of the critics in his account is Margery Allingham, an English writer of detective fiction, who comments in *the New York Times* in 1950 that "with her brilliant contemporary, Miss Dorothy Sayers, Agatha Christie has helped to mold a somewhat loose form into a concrete shape and to give it both life and a tradition... Agatha Christie has kept [the genre's] hair short and its feet on the ground, and of the two writers she is probably, in the purest sense of the term, the more intellectual.... Her characters are Gluyas Williams models... Grief, horror, and fear are out of place in her books; the puzzle is the thing" (cited in Fitzgibbon, 1980, p. 37). However, Fitzgibbon argues that a *London Times Literary Supplement* review which claims that Christie's "writing is abominably careless....formula hopelessly out of date...Her books can be gulped down like cream or invalid jelly" (cited in Fitzgibbon, 1980, p. 37) reflects the way her works is reviewed by the English critics more accurately. Giving examples also from American reviewers, he cites two totally distinct critical reviewers of Christie. Anthony Boucher, being one of these critics and a detective-book reviewer in the *New York Times*, stated in 1966: "I strongly suspect that future scholars of the simon-pure detective novel will hold that its greatest practitioner...has been Agatha Christie—not only for her incomparable plot construction but for her extra-ordinary ability to limn character and an era with so few (and such skilled) strokes The book is a joy to read from beginning to end, especially in its acute sensitivity to the contrasts between this era and those of Miss Marple's youth" (cited in Fitzgibbon, 1980, p. 37). The other American reviewer cited by Fitzgibbon is Edmund Wilson, the author of the essays *Why Do People Read Detective Stories?*, *Who Cares Who Killed Roger Ackroyd?*, and *Mr. Holmes, They Were the Footprints of a Gigantic Hound*.

Christie was also criticized for the superficiality of and lack of depth in her characters. But, Merrill argues that this superficiality in the characters was the consequence of the

very nature of the genre (1997, p. 89). And Bargainnier (1980, p. 38) also accounts for the problem of unrealistic characters with the nature of detective fiction, stating that the detective fiction as a story which “consists not of characters who determine the action but action which determines the characters” does not allow for a deep character development.

Explaining her worldwide appeal, P.D. James claims that the author did not push herself beyond her boundaries; Christie’s style [according to James] “is neither original nor elegant but it is workmanlike” (2009, pp. 30-31), her characterization does not have psychological depth, and she creates her characters broadly and clearly, which, according to James, may be the reason for her worldwide appeal. She claims that Christie’s best ingenuity lies in her ability to deceive the reader, she employs red-herrings brilliantly and her final solutions and duplicity are “invariably more ingenious than believable” (James, 2009, p. 31).

James claims that Christie’s books have a simple and clear moral basis. She argues that one of the reasons for Christie’s enduring appeal is that she “excludes all disturbing emotions” and leaves them in the real world the reader is escaping (James, 2009, pp. 31-32). She points out that the author provided millions of reader with entertainment, suspense and temporary relief from the anxieties and traumas of life in both peace and war, even for this reason she deserves respect and gratitude (James, 2009, p. 32).

P.D. James argues that Christie did not make a strong impact on the later development of the genre. She was not interested in and did not seek new possibilities in the genre, but produced strong and exciting narratives. The author’s primary influence on later practitioners of crime fiction is to prove that in clue plotting, ingenuity is popular and important and the final solution must be dazzling, which, according to James, contributed to setting the limited range and the conventions of classic British detective fiction (2009, p. 32).

Stephen Knight draws attention to “her capacity to realise in formulaic, repeatable mode a sense of personal unease and possible danger that emerges even in – especially in – a world secluded from social and international disorder” and as well as her simple style

and the professionalism of her publisher Collins and her agent in accounting for her outstanding success, “the long-lasting and genre-shaping power” of the author (2004, p. 92).

In his preface to *The Agatha Christie Companion*, Russell H. Fitzgibbon argues that the author’s works “wear well”, evidencing his claim with the presence of a wide range of Christie books even now in almost all large bookstores. He claims that Christie’s books are still read; otherwise they would not be covered by these bookstores (Fitzgibbon, 1980, p. ix).

There were many, including her fellow writers, who commented and tried to solve the mystery behind the everlasting success of the author as a practitioner of the crime fiction. Such critiques undoubtedly serve as a basis to the suggestion that she was indeed successful as an author in what she did, i.e. creating outstanding examples in a very well-worn and prescriptive form. In this chapter, her works with special emphasis to the narrative structures which plays a great role in her appeal to a wide readership; her life which inevitably had reflections in her works, and the critical reception she received through and after her life were touched upon.

Considering such appeal from a variety of circles and a wide readership, it should come as no surprise that her works continue to be republished and retranslated. In the following chapter, the focal point will be the systemic analysis of the Turkish literary polysystem to ascertain the position of crime fiction in general and Agatha Christie’s works in particular during the publication of the first and subsequent translations of the book.

CHAPTER 4

THE POSITION OF CRIME FICTION AND AGATHA CHRISTIE'S DETECTIVE STORIES IN TURKISH LITERARY POLYSYSTEM

Nowadays Dame Agatha Christie is, without a doubt, one of the most well-known figures of crime fiction in Turkey and she inspired countless Turkish crime writers with her stories and detectives. However, that was hardly the case during the early years following the introduction of the author into Turkish literary polysystem with the translation of *Murder on the Orient Express* in 1936. In this chapter, the main focus will be on the positions of crime fiction and Christie's crime novels in Turkish literary polysystem between 1936 and 2016, which is thought and bound to change during these eighty years. Therefore, a systemic analysis will be conducted to determine the positions of crime fiction and Christie's detective stories in Turkish literary polysystem using Even-Zohar's Polysystem Theory. To this end, first "the historical and cultural context and the discourse around the translation phenomenon and translated texts" (Tahir-Gürçağlar, 2008, p. 46) between 1936, the year in which the first translation was published, and 2016 will be analyzed.

4.1. THE SYSTEMIC ANALYSIS OF CRIME FICTION IN TURKISH LITERARY POLYSYSTEM

Crime fiction made its first appearance in Turkish literary polysystem soon after the import of the novel form into Turkish. It was during the Tanzimat reform era which was one of the turning points in Turkish history and socio-cultural life. It was marked with crisis, reformation in the statecraft and socio-cultural life, and intellectuals taking issue with the established norms and agencies. These changes and reforms were brought about by the Western-oriented intellectuals who turned towards the West seeking a solution to all these problems. This turn had reflections in literature inevitably along with the other aspects of life, and challenged the Eastern literatures' long-lasting dominance over Turkish and the central position of Eastern-oriented Divan literature in the home literary polysystem (Üyepazarcı, 2008, pp. 515-516). In this way, translated literature assumed a central position in the home literary polysystem and participated

actively in shaping its centre in Tanzimat reform era (Paker, 2008, p. 25). Paker discusses that the translated literature assumed a central position in both of the periphery and center of the Tanzimat literary polysystem, while translations of classical works from Western literatures shaped the center, translations of popular literature [including crime fiction] was active at the periphery (2008, p. 30). Crime fiction was one of the many literary genres and forms imported into the home literary polysystem in this era.

Besides, there were some socio-cultural developments which paved the way for the emergence of crime fiction in Turkish. These include the establishment of Turkish police forces for the first time in 1884, the increasing chaotic atmosphere in the Ottoman society, the earlier introduction of novel form into Turkish literary system and the judicial reforms including the establishment of secular courts in addition to the existing religious courts, the application of prosecution and advocacy, and the replacement of the multiple-law system with a single-law system (Üyepazarcı, 2008, p. 515).

4.1.1. Translated Crime Fiction in Turkish

Crime fiction was introduced into Turkish literature by the translations from Western literatures in the second half of the nineteenth century. The first crime story to have been imported through translation into Turkish was Ponson de Terrail's *Les Tragédies de Paris*, translated by Ahmet Münif in 1881 (Üyepazarcı, 2008, pp. 526-527).

The translations in crime fiction genre between 1881 and 1908 were dominated by French literature (Üyepazarcı, 2008, p. 519). They were rendered mainly from French literature and French authors including one of the forerunners of the genre, Émile Gaboriau. Üyepazarcı accounts for this dominance with the fact that French was the culture language of the period and was, to a large extent, the only foreign language of many Ottoman intellectuals (Üyepazarcı, 2008, p. 519). Without a doubt, French literature and culture were deemed by the Ottoman as “high” literature and culture during the Tanzimat reform era.

In this early period, Western-oriented translators assigned a social mission to their translations and original works. The main purpose of these translators most of whom were well-known authors of the period was to enlighten and raise awareness and cultural level of the audience. The audience was, to a large extent, oblivious to the ongoing developments and reforms in the West and had little to none familiarity with the novel form and was undereducated. Most of the intellectuals, who set the translational norms of the period and lead the reformist developments, worked in the newspapers of the period which, according to Saliha Paker, fulfilled an important role in the popularization of translated literature and were used by many Ottoman intellectuals as a means to educate the general public (2008, p. 24, 27). In parallel with their purposes, they produced acceptable translations and adopted a plain language in their translations, which were generally published as serials in newspapers, and in their original works (Paker, 2008, pp. 25-28).

Early 20th century witnessed a shift in both the source language and literature of translations and a change in the form of crime fiction that was translated. With the introduction of dime novels into Turkish literature and the classical detective stories produced notably by the British writers which soon created the “Golden Age” of the genre starting with the early decades of the twentieth century, English and American crime stories began to dominate the genre (Üyepazarcı, 2008, p. 631). French began to be supplanted by English as a source language, and translations from English, which assumed a peripheral position in European macro-polysystem, and American literatures became prevalent in both Turkey and the world at the turn of the twentieth century (Yazıcı, 2005, p. 129).

The following period which started with the advent of the Republic in 1923, brought about many reforms in socio-cultural life (Berk, 2006, p. 6) and with the introduction of the alphabet reform in 1928, one of the reforms of the early Republican era, the contact of Turkish reader with the former literary works was cut off and therefore, a need for new reading materials for these reader aroused. This way, translated literature, which the dominant circles of the intellectual world attributed the role to meet this need, once again occupied the center of the Turkish literary polysystem (Tahir-Gürçağlar, 2008, pp. 102-103).

As argued by Tahir-Gürçağlar, however, until the 1950s, there were two poetics of translation among the agents in Turkish literary polysystem. On one hand, the leading figures of Turkish literature, politics, and society actively engaged in the making of a new culture and identity for a young country and gathered around the Translation Bureau which was established by the Minister of Education, Hasan Ali Yücel and aimed at introducing classical and canonical works of world literature to home literary polysystem and prompting Turkish authors to produce equivalent works (Tahir-Gürçağlar in Pym, 2008, p. 135). During this period, the center of the Turkish literary polysystem which was once occupied by the works penned in the former alphabet was now open to the western classics to be translated, and the old canon was now pushed to the periphery of the polysystem (Tahir-Gürçağlar, 2008, pp. 102-103). It was marked with the systematic and extensive translational activities of the government which aimed to bring enlightenment and Western mindset to the young Republic (Ülken, 1997, pp. 5-6) through the translations of classical literary works from the Western literatures.

During this period, translations rendered by the Translation Bureau occupied the center of the Turkish literary polysystem (Tahir-Gürçağlar, 2008, p. 23); translation was attributed a leading role, where it would be used as a basis for a new Turkish literature; and the translation of classical works from canonical literatures would be in the forefront and be carried out by the state (Tahir-Gürçağlar, 2008, p. 68). Examining the translation policy of the period, Berk argues that it was already determined by the dominant circles of the socio-cultural life even before the acts of translations, and the translational norms which would eventually govern the decisions to be taken during the actual translation process were already set by these agents who happened to hold the political power as well (Berk, 1999, p. 149).

As argued earlier, translation activities of the period were not limited to those of the Translation Bureau which was mainly engaged in drama translations and in novels and short stories though not as heavily as the former. Alternatively, private publishers dominated the fields of popular literature and children's literature (Tahir-Gürçağlar, 2008, p. 30). They preferred popular literary works and bestsellers rather than classics and in this way reached considerable sales figures (Tahir-Gürçağlar, 2008, p. 135). They were active in people's books which consist primarily of adventure and detective stories

and children's literature (Tahir-Gürçağlar, 2008, pp. 31, 48). Unlike the Translation Bureau which produced translations of literary works in the form of drama, private publishers were, to a large extent, engaged in translations of novels and short stories, making up 91% of the total in this field. However, as pointed out by Tahir-Gürçağlar, the field of translated popular literature which happened to be unsystematic and chaotic was left out of the scope of the discussions on translation by the dominant figures of literature (Tahir-Gürçağlar, 2008, p. 31).

The transition to a multi-party system in 1946 and the triumph of Democrat Party in 1950 marked a new beginning for the Turkish cultural system in general and translation in particular (Tahir-Gürçağlar, 2008, pp. 83-86). Although the new government decided to continue state involvement in translation and the translations of classical works into Turkish and to use translation as a medium of culture planning, the focus was now on works on patriotism rather than humanism and there was an increase in the number of translations from eastern literatures (Tahir-Gürçağlar, 2008, pp. 90-91).

Tahir-Gürçağlar argues that 1947 marked a turning point in translation planning and from this year on, the humanist works began to lose their position at the center of the literary polysystem (2008, p. 92). And after 1947, translation's political function to create a new identity for the young Republic and translation of classical works started to lose impetus (Tahir-Gürçağlar, 2008, p. 93).

The period between 1950 and 1960 was marked with the abundance of pseudo-translations and noticeable anonymity in translations, especially in the field of popular fiction. One of the outstanding examples of the pseudo-translations in this period was *Mike Hammer* series by Mickey Spillane. Upon the great interest of Turkish audience in this series which was translated by the Turkish author Kemal Tahir, the pseudo-translations of the series were rendered first by Kemal Tahir under the pseudonym F.M. İkinci and then by Afif Yesari under the pseudonym Muzaffer Ulukaya (Üyepazarcı, 2008, p. 135). Tahir-Gürçağlar argues that such pseudo-translations within this period were mainly rendered for commercial considerations in order to draw on the popularity of certain authors and literary works (Tahir-Gürçağlar in Pym, 2008a, p. 134). In this period, the translations of popular literature, notably crime fiction were undertaken by

certain publishing houses particularly Çağlayan, Ekicigil and Plastik Publishing Houses. And Ömer Türkeş claims that commercial concerns were on the forefront for these translations rather than aesthetic or literary considerations, and the aim was to ensure a favorable reception of the works by the audience in order to gain high sales figures rather than creating works of literary value (Türkeş, 2001).

The period between 1960 and 1990 was characterized with the translations of secret agent and spy fiction forms in line with the developments in Western source literatures. In 1960s, several publishing houses started publishing crime fiction series although most of them were not long-lasting and works produced in hard-boiled form were at the forefront of these series (Üyepazarcı, 2008, pp. 606-609).

The period after 1990 saw a boost in both the translated and original crime fiction production in Turkey (Üyepazarcı, 2008, p. 594). In addition to the ongoing or earlier series, established and respected publishing houses such as Remzi, Can and Metis started to show interest in the field of crime fiction and published translated crime novels. They were published either within a series dedicated to crime fiction solely as in the example of Remzi publishing house or as part of other series published by the respective publishers. Another interesting fact is that starting with 1990s, translations rendered from different languages other than English and French began to be published and new authors from different countries other than Britain and France were introduced to Turkish audience through translations (Üyepazarcı, 2008, p. 612).

With the turn of the twenty first century, the interest of the established publishing houses in the genre increased gradually. Similar to 1990s, in this period both retranslations of some of the important figures of crime fiction and new translations of crime stories from new authors were published (Üyepazarcı, 2008, p. 614).

Üyepazarcı criticizes the translation quality of the crime fiction translations into Turkish in general and attributes the low-quality in translations to the indifference of the publishers towards the genre. He argues that the genre was simply regarded as a source of sales by the publishers and although several crime fiction series was launched by different publishers, they did not last and lacked consistency in the selection of authors

and works to be translated (Üyepazarcı, 2008, p. 518). However, he argues that there is an improvement in the quality of translations and printings of crime fiction in recent years (Üyepazarcı, 2008, p. 614).

4.1.2. Indigenous Crime Fiction in Turkish Literature

Translated crime novels from “high” French literature and peripheral English and American literatures fulfilled their function to create a model for indigenous works to be produced in the home literary polysystem. Reformist Ottoman authors drew on these translations to create their original works in this new genre. Ahmet Mithat, one of the pioneering and prolific writer-translators of the time, produced the first original crime novel in Turkish, *Esrar-ı Cinayat* in 1884, only three years after the translation of first crime novel into Turkish (Üyepazarcı, 2008, p. 133). Üyepazarcı claims that Ahmet Mithat penned this book under the influence of Émile Gaboriau whose *Le Crime d'Orcival* he translated previously (2008, p. 138). His subsequent novels *Hayret* and *Haydut Montari* were published in his newspaper *Tercüman-ı Hakikat* as a serial in 1884 and 1887 respectively and Ahmet Mithat was the only Turkish practitioner of crime fiction until 1908 which saw a boost both in the translated and original crime fiction in Turkish (Üyepazarcı, 2008, p. 133).

Within the period between 1908 and 1928, the original crime novels were produced mainly in dime novel format under the heavy influence of translations of this form into Turkish (Üyepazarcı, 2008, p. 133). These stories were modeled on the translated dime novels, mainly of Nick Carter and Nat Pinkerton. The series *Türklerin Sherlock Holmes'ü Amanvermez Avni* was the first of such stories which began to be produced after 1913. Arguably the most successful example of such stories, the series of *Cingöz Recai* was penned by Peyami Sefa under the pseudonym Server Bedii in 1922. The series is critically acclaimed by Ömer Türkeş who considers it among the successful examples of noir form (Türkeş, 2001) and by Şimşek who argues that although the series was an imitation of Arsène Lupin stories, it was far superior to the ordinary foreign and indigenous examples of its time (2002, p. 513). Original works in the form of dime novels continued to be produced after the alphabet reform until 1960 (Üyepazarcı, 2008, p. 134).

In addition to Peyami Sefa, other canonized authors of Turkish literature, including Refik Halit Karay, Nazım Hikmet, Aziz Nesin, and Hüseyin Rahmi Gürpınar also produced crime stories. However, they also used assumed names for their translations and original works in crime fiction genre. Pseudonyms and anonymity prevailed in both the translated and original crime fiction strata in Turkey for a long period of time. Explaining the reason behind this fact, Üyepazarcı argues that the canonized authors of Turkish literature took a negative stance towards crime fiction until the last decades of the twentieth century; engaged in the practice of writing crime novels only for financial reasons; and used pseudonyms for such novels not to tarnish their reputation as a canonical writer and inevitably they did not show literary considerations when writing such novels and never only and solely produced crime fiction (Üyepazarcı, 2008, p. 134).

The position of crime fiction since its import into home literary polysystem in the early development phase of Turkish literary polysystem can be the reason for this attitude. Despite its relatively long history and popularity among a wide-range of readers, crime fiction assumed a peripheral position in Turkish literary system up until the 1980s. From the early republican period until the 1970's, realist fiction which brings the social problems of the young republic to the forefront occupied the center of the system of indigenous literature (Tahir-Gürçağlar, 2008, pp. 145-148) and dominant literary circles of the early republican period turned a blind eye to the activities in the field of popular literature and products of such genres were rarely touched upon by the literary critics and were excluded in anthologies despite the popularity and appeal of the books among the reader (Tahir-Gürçağlar, 2008, pp. 149-150). The publications of products of popular literature such as folk tales, romances, detective fiction, melodramas, and adventure novels addressed to the reader in villages were deemed "harmful" to their targets and thought to have deteriorated the moral values of those who read them (Tahir-Gürçağlar, 2008, pp. 150-151).

For a long time, the limited number of critical reviews on this genre focused merely on the best-selling characteristics and popularity of the works, excluding their literary quality and value. There may be various reasons for this fact including structural explanations such as the limited narrative patterns, characters assuming the same roles

throughout the novels, plotlines based merely on a murder and its solution, and repetitive conventional characteristics of crime fiction (Moran, 2010, p. 111). Furthermore, the elitist approach of figures or agencies dominating the literary criticism and poetics of Turkish literature corroborated the non-canonized position of crime fiction in Turkish. With this approach, crime fiction has long been considered as a “kitsch genre, and such novels narrating the evil and unpleasantness have not been regarded as an art form”. According to these dominant figures, crime stories which “rank fourth among the best-sellers of publishing history and are supplanted only by the *Bible*, *Das Kapital* and *[Little] Red Book*” (Fişek, 1985, p. 3) were produced only to entertain the reader. Thus, such novels were doomed to be forgotten and lacked the essential features to be a classical work and in fact were not written to be so but for commercial considerations. Nevertheless, it can be argued that the position assumed by crime fiction in Turkish literary polysystem can be argued to have changed in the last few decades. Moran argues that “crime fiction has now changed its literary class” and adds that “in European countries and United States crime novels are now seen on the best-selling book lists and canonical writers produce crime novels and are not criticized for doing so” (2010, p. 112).

Türkeş also draws attention to the increasing number of original works produced by indigenous practitioners after 1980s due to the growing interest of both the audience and publishing houses in the genre. He argues that following the coup d’état in 1980, the writers, publishers and readers sought new forms and plots; the prevailing postmodern movement in world literature brought popular forms of literature including crime fiction to the forefront at that time; and this inevitably had reflections on Turkish literature as well (Türkeş, 2001).

Following the developments in 1980s, 1990s saw a boost in the field of crime fiction in Turkish literary system (Üyepazarcı, 2008, p. 135). Türkeş argues that 1990s foreshadowed a golden age for Turkish crime fiction drawing attention to the emergence of many indigenous writers of crime fiction; production of both translated and original crime novels by various publishing houses; growing number of critical reviews in literary magazines and journals and in book supplements in those years (Türkeş, 2001). Many prolific writers of crime fiction including but not limited to Ahmet Ümit and

Osman Aysu began to produce original works in varying forms of crime fiction. Apart from writers of crime fiction, authors engaged in the field of other literary genres began to employ motives of crime fiction in their narrations (Üyepazarcı, 2008, p. 387) including Orhan Pamuk with his *Kara Kitap* and *Benim Adım Kırmızı* (Üyepazarcı, 2008, p. 412). In this period, the belief that production of crime fiction novels and stories is a second rate literary activity was proven to be wrong (Üyepazarcı, 2008, p. 387).

Such developments in home literary system increasingly continued in 2000s. Those years saw both the emergence of new authors such as Mehmet Murat Somer and Celil Oker; a diversity in the subgenres of crime fiction products and the several republishing of predecessors of Turkish crime fiction including but not limited to *Selma ve Gölgesi*, *Elmaslar İçinde* and *Arsen Lüpen İstanbul'da* by Server Bedii. In the light of such developments, it can be argued that a change can be observed in the perception of crime fiction by the audience and dominant circles of Turkish literature, which leads to a change in the canonicity of the genre in home literary system. As a matter of fact Kurthan Fişek claims that “Well-written ‘crime novels’ are good literature!” in his article in *Milliyet Sanat* in 1985. Similarly, Doğan Hızlan claims that despite its non-canonical position in Turkish literature for a long time, with the increasing number of high-quality indigenous examples of the genre and the revelation that the canonical Turkish writers who are identified with Turkish literature incorporated motives of crime fiction into their works, the literary value of a crime story is no longer questioned. He argues that now, the literary critics, novelists and scholars deem the richness of the genre as research-worthy (Hızlan, 2014). Therefore, it can be said that nowadays the literary value of a well-written crime novel is credited by the literary critics as well and it would not be wrong to argue that crime fiction has changed its position in Turkish literary system in terms of canonicity. It can be argued that there are literary, poetic and socio-cultural reasons for this change in the position that crime fiction assumes in Turkish literary polysystem.

As for the poetic reasons, Moran discusses that with the new structuralist approach to literary criticism under the influence of Russian formalists, narrative forms such as crime fiction became the research subject of literary criticism (Moran, 2010, p. 111).

Moran accounts for the inclusion of popular literature such as crime fiction into the canonized literature with Roman Jakobson's "The Dominant" theory which claims that peripheral and non-canonical genres of literature may later assume a central position due to their potentials as new blood and their eligibility for reflecting emergent issues of the new period (2010, p. 112). Furthermore, the postmodern approach which, according to Türkeş, contradicts with the modernist movement and disregards the hierarchical classification among literary genres has a tendency to consider crime fiction as a literary genre. (Şimşek, 2002, p. 510).

The literally and aesthetically well-written crime novels produced within the last decades, and authors who include historical, social and scientific subjects in their works and fictionalize their plotline ingeniously can be noted as the literary reasons of this change. In the next part of the Chapter, the position of Agatha Christie's novels and short stories in Turkish literary polysystem will be analyzed.

4.2. SYSTEMIC ANALYSIS OF CHRISTIE TRANSLATIONS IN TURKISH LITERARY POLYSYSTEM

Christie is the most translated author into Turkish (Üyepazarcı, 2008, p. 650). The first book of the author to have been translated into Turkish is *Murder on the Orient Express*. As for the reason why it was chosen as the first book to be translated, it can be argued the setting of the book partially in Turkey and the considerable amount of references to Turkish people, society and famous landmark and cities may be considered by the publisher as elements which would contribute to the acceptance of the book by the reader. It was first published as a serial in *Kurun* newspaper and then as a book by Vakit in 1936 (Üyepazarcı, 2008, p. 651). It can also be argued that the serialization of the book in a newspaper, which claims to have a low-price, made the introduction of the book and the author easier due to the newspaper's capacity to reach a wider range of reader, therefore, made the readers' access to the story easier. The fact that it was published as a book by the same publisher implies that the book gained enough popularity to have been done so.

It was not until 1944, however, that a second book of the author, *The Mysterious Affair at Styles*, was translated into Turkish. More importantly, when the translation list is examined, it can be seen that the translations do not follow the same chronological order as the publication dates of the original books. It should come as no surprise to see that her most prominent and best-known works were the first to have been translated into Turkish, i.e. *Murder on the Orient Express* which is partly set and claimed to be written in Turkey, *The Mysterious Affair at Styles* which is the first book of the author, *The Murder of Roger Ackroyd* which had caused a broad repercussion in the field of crime fiction with its controversial ending and increased her recognition as an author, and *Ten Little Niggers* which is again considered by the critics and audience as one of her most remarkable books. Thus, it would not be wrong to argue that Christie was introduced to Turkish reader with her well-acclaimed books, a fact which possibly caused a favorable reception of the author and her works by Turkish audience, though after 1945 till 1960s a slowdown can be observed in the translations of her works. However, as stated earlier in this Chapter where the position of crime fiction in Turkish literary polysystem was discussed, American hard-boiled form of crime fiction was at the center of translated crime fiction stratum in Turkish literary system between 1950 and 1960.

The list of translations of Christie's novels into Turkish (see Appendix 1) shows that 1960s saw a real boost in the translations of Christie novels into Turkish. Starting from 1962, both new translations of new Christie books and retranslations of books that were translated previously were published. In 1962, four different publishers published ten Christie novels in Turkish, while a total of 74 Christie books were published between 1960 and 1970. This tendency increasingly continued in the period between 1971 and 1980, reaching 95 translations. The number of translations between 1981 and 1990 was 72. In the period between 1991 and 2000, there were 29 Christie translations. An increase can be observed in the following decade in which 95 translations were published. Üyepazarcı argues that the continuing republications of her books are the evidence of the ongoing interest of Turkish audience in Christie novels (Üyepazarcı, 2008, p. 650).

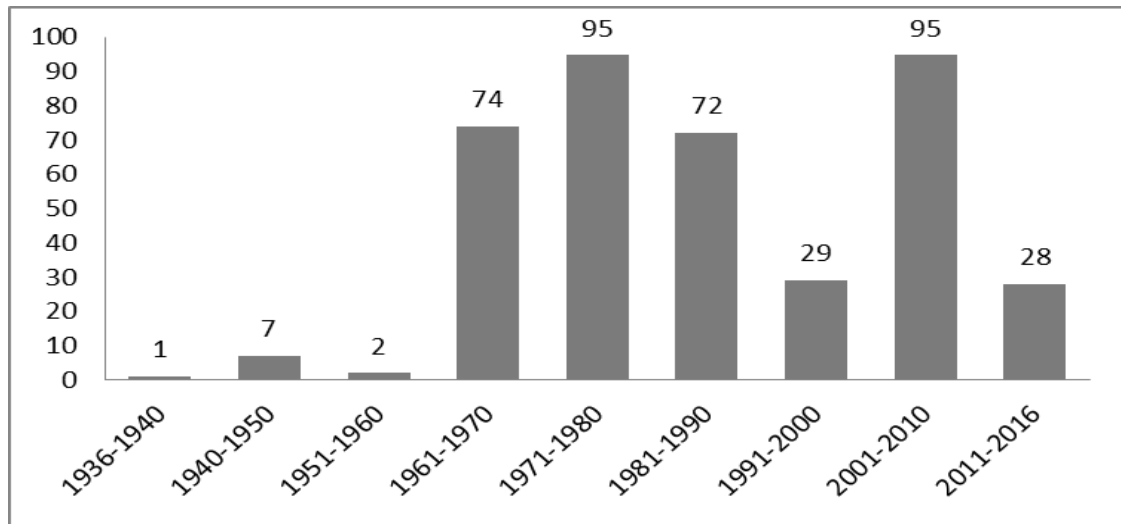


Chart 5.1: Total number of Christie translations, retranslations and reprints in Turkish

Greater amounts of translation, however, do not necessarily mean or lead to greater quality in translation. And as such, Turkish translations of Christie novels in general were criticized for their lack of quality by literary circles. Being one of those, Üyepazarcı criticizes the quality of these translations and claims that only a limited number of Christie translations, including those of Tomris Uyar, Pınar Kür, Nüveyre Gültekin, Suat Derviş and Vala Nurettin (translated indirectly from French) can be labeled as high quality. As might be expected, all of these above-mentioned translators of Christie are prominent figures and authors of Turkish literature and society. He claims that the rest of the translations of Christie novels are problematic and far from being successful (Üyepazarcı, 2008, p. 650).

Similarly, Ülkü Tamer, a prominent poet, journalist and translator also wrote in his column in *Milliyet* that Agatha Christie is one of those authors who were “killed” by Turkish translators through their translations, and admits that he was one of those translators who “killed” the author (Tamer, 2003). In the same article, he gives an interesting account of his translation of Christie’s *Murder in Three Acts*, which may shed light to the translation policies evident in Turkish popular literature stratum in 1950s and 1960s. He states that the translating authors such as Ezra Pound and T.S. Eliot did not yield much return and therefore, for financial reasons, he rendered the translation of *Murder in Three Acts*, which was going to be published as a serial by

Vatan newspaper. He states that after a while, the newspaper urged him to summarize the rest of the translation upon a decision to move the headquarters of the newspaper to Ankara, and that he obeyed to do so. What is more interesting is that, according to Tamer, this translation was republished under a different title with a pseudonym İsmail Orgun by a publisher who was engaged in publications of “cheesy” books (Tamer, 2003).

A columnist in *Milliyet* and writer Dilek Girgin Can describes Christie’s books in Turkish as “poorly translated Christies with well-designed covers” (Girgin Can, 2000). She discusses that for a long time, Turkish reader was ashamed to announce their fancy of crime fiction, stating that crime fiction was identified with Agatha Christie back then. She argues that this situation changed with the translation of *The Murder of Roger Ackroyd* by Pınar Kür, a well-known and acclaimed Turkish writer, by Metis, a respectable publishing house in Turkey in 1992. It was a sign towards a change in the way Christie is received by Turkish audience. It can be argued that the position of Christie’s novels in Turkish literary system has changed (Girgin Can, 2000).

On a Turkish website dedicated to crime fiction, “Polisiyedurumlar.com”, a brief comparative analysis is conducted on the translations of *The Murder of Roger Ackroyd* rendered by Gönül Suveren and by Pınar Kür. Suveren’s translation is criticized for the omissions and additions rendered in the texts, for grammatical errors and for their lack of literary concern; while Kür’s translation is labeled as higher quality (Agatha Christie'nin Katili, 2014).

Similarly, Bekir Karaoğlu, a well-known Turkish physicist who translated crime novels into Turkish in 1972-1973 for financial reasons for Akba Publishing House, states that although he employed a plain language in his translations, the owner of the publishing house changed this into a pompous language (Karaoğlu, 2010).

Üyepazarcı discusses that some of the publishing houses republished the previous translations of Christie novels under different titles making slight differences and even occasionally adding chapters which were not found in the original texts as if they were a new Christie book. He proceeds to add that there were even publishers which published

novels of a variety of authors, as if they were Christie's; including Taner which published *Tenis Kortunun Esrarı* in 1982, originally John Dickson Carr's *The Problem of Wire Cage*. He also mentions an interesting case about Christie translations into Turkish. A nameless publishing house republished short story translations of Christie by Altın Kitaplar together with the abovementioned pseudo-translation of Taner Publishing house under a new name *Yalan İçinde Yalan* (Üyepazarcı, 2008, p. 650).

As it can be concluded from the list provided on the website, "cinairoman.com", that there were 15 other titles published under Christie's name although originally written by different authors such as John Dickson Carr and Edgar Wallace. They were published by several publishers including Altın Kitaplar, Ak and Taner and even reprinted by Altın Kitaplar in some cases. However, the search on the website of the publisher showed that these titles are no more included in the list of publications from Agatha Christie. This suggests that Christie's name holds greater symbolic power than the original authors of the novels and the publishers used it to ensure its appeal among the readers and therefore it can be considered as evidence that she has a central position in the translated crime fiction system in Turkish literary polysystem. Moreover, the fact they are no longer present on the website of the official and only publisher of Christie suggest a change in translational norms where false translations under different authors are more easily detected and not acceptable by the readers and publishers.

Examples cited so far suggest that the activities of the publishers engaged in Christie translations in this period was, to a large extent, marked with an obvious lack of literary concern and a dominance of financial concerns or expectations of the publishers. Moreover, the presence of a few pseudo-translations of Christie implies the popularity of the author among the Turkish reader and the possible motivation of the publishers' to capitalize on this popularity.

Claiming that it holds true for all the publishers of the author in Turkey would, however, be misleading; as they show a great variety in terms of their profiles, publication policies and the genres they are engaged in. Among these publishers are Net, Ak, Nil, Şilliler, İnkılap, Kitapsaray, Metis, Selkan, Türkiye, Taner, Aka, Ceylan, Vakıf, Toptan Ucuz, Ekicigil, İtimat, Varlık, Yeni İstanbul Neşriyat, Ahmet Halit, Can,

Rafet Zaimler, Sinan, Başak, Yağan, Altın Kitaplar and Hayat publishing houses. As it can be observed in Chart 1, while some of these publishers including Metis, Can, Ahmet Halit, Ekicigil, Hayat, İtimat, Net, Sinan, Şafak, Toptan Ucuz Kitabevi, Vakit, Yağan, Yeni İstanbul Neşriyat published only one book of Agatha Christie; there are publishers which published translations of the author’s books serially, including notably Altın Kitaplar, which is now the official publisher of Christie’s works in Turkey, and Ak, Akba, Nil, and Şilliler.

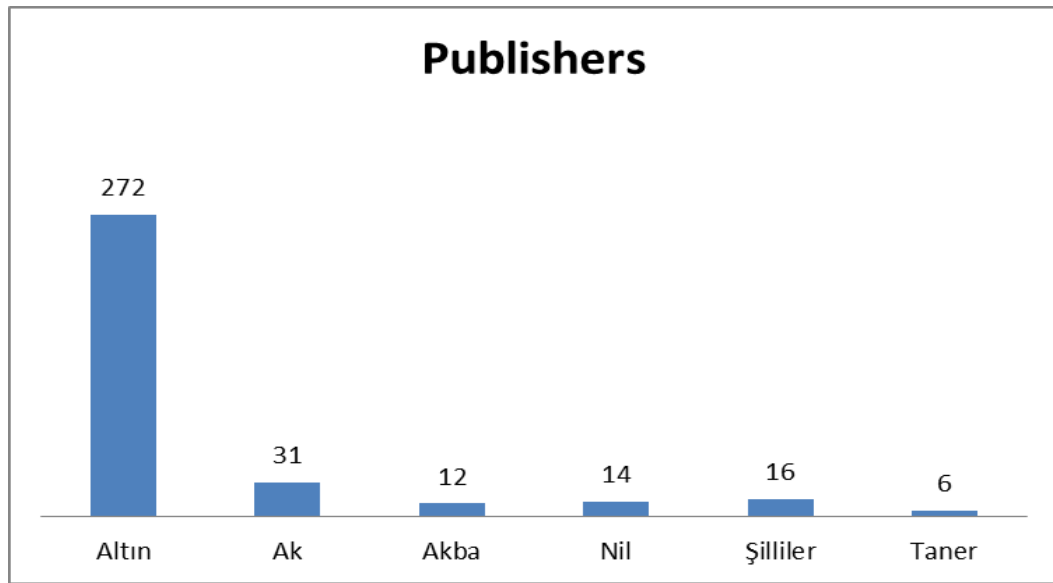


Chart 5.2: Publishers of Christie translations, retranslations and reprints in Turkish

Altın Kitaplar, which published the most number of Christie books in Turkish, was founded in 1956 with the publication of a series under the title of “Meşhur Romanlar Serisi” consisting of mainly romance novels in the early periods.

The publisher is mainly engaged in publications of translated literature and bestseller books. Especially in the years following the establishment of the publishing house, almost all of the publications consisted of translated literature (Tahir-Gürçağlar, 2005, p. 155). However, upon the appeal of such works among the Turkish reader, Altın Kitaplar started to incorporate indigenous works in its publications with the turn of the twenty first century (Tahir-Gürçağlar, 2005, pp. 155-156).

Analyzing the translational norms observed in the publications of Altın Kitaplar in late 1950s and early 1960s, Tahir-Gürçağlar claims that it did not follow a consistent and well-defined strategy in its publications (2005, p. 137). And Oya Alpar, one of the translator/editors of Altın Kitaplar, gives insight into the recent translational norms followed by Altın Kitaplar in an interview with Tahir-Gürçağlar in 2005. She states that in the redaction process, a comparative analysis is carried out at text level in order to avoid any omissions; long sentences are divided; and an “understandable” text is created. Tahir-Gürçağlar argues that the aim of this redaction process is to create a very fluent target text rather than to adhere to the norms of the source text (2005, pp. 160-161). Another important fact mentioned in this interview is about the policy of Altın Kitaplar regarding revisions and retranslations. Alpar states that a review is conducted in case a book which was translated previously is decided to be republished and in case the translations are found to be lacking, a retranslation is rendered; while, if the language used in the translations is deemed to be outdated, a revised version is published (cited in Tahir-Gürçağlar, 2005, p. 161). However, Tahir-Gürçağlar argues that it does not hold true for all the translations of the publishing house. She claims that the redaction process is focused on fluency rather than creating a target text close to its source in terms of style and content (2005, p. 162).

Publishing and marketing strategies of the publishing house have remained the same since 1960s; bestseller books are still at the center of publications, and publications of canonical works is undertaken for prestige (Tahir-Gürçağlar, 2005, p. 152). Tahir-Gürçağlar argues that in general the publishing house defines its success in economic terms rather than literary grounds (2005, pp. 135-136).

The publisher published 80 Christie translations in 1964 under the series of “Polis Romanları Serisi”. Other than this one, it published “Macera Romanları Serisi” in 1965 and “Tehlikeli Ajanlar Serisi” in 1967 which stopped with the publication of only one book. The crime fiction series “Polis Romanları Dizisi”, however, continues to be published and mainly consists of Christie translations starting with 1970s (Üyepazarcı, 2008, p. 607).

Another important agent in the publications of Christie novels in Turkey is Ak Publishing House. In a series published under the name of “Polis Romanları” in 1962, a total of 22 Christie translations were published by the publisher (Üyepazarcı, 2005, p. 604). Üyepazarcı credits the translations published under this series which also included indigenous crime novels stating that they were relatively good.

Akba Publishing House, which was founded in 1962, published a total of 12 Christie translations into Turkish. It was engaged in the publications of crime fiction series under different titles such as “Polis Romanları Dizisi”, “Modern Polis Romanları Serisi” and “Tercüme Polis Romanları Serisi”. The most interesting aspect of its publications was the afterwords of the publisher attached to the published books. The contents of these afterwords varied greatly, ranging from political issues of the time, information crime fiction and practitioners of the genre to sports (Üyepazarcı, 2005, p. 605).

Extra-textual sources on the publishing activities of Toptan Ucuz publishing house were little to none. It was one of the publishers who produced pseudo-translations of Mike Hammer series in Turkey. However, the database of the National Library of Turkey shows that the publisher was mainly active in the field of erotic novels which was followed by the crime novels of a few Mickey Spillaine translated by Muzaffer Ulukaya. Interestingly, even the titles of the crime novels suggest a story with erotic themes. For instance “yosma”, which is used in two titles, has erotic connotations besides being a slang word and is defined as “cheerful, beautiful and coquette (young woman)” in the dictionary of Turkish Language Society. In addition, the name of the publishing house emphasizes the low-price of the books.

Nil Publishing House published “Rocambole Serisi” from Ponson de Terrail and in a series under the title of “Polisiye Romanlar Dizisi” published translations of Christie’s and Simenon’s crime novels (Üyepazarcı, 2008, p. 609). From the information in the database of the National Library of Turkey, it can be concluded that the publisher was active in the fields of children’s literature, romance novels and crime fiction. And some of its translations were republished by Şilliler Publishing House which, according to the same database, was also engaged in the same areas of literature as Nil Publishing House, and humour publications as well. Şilliler Publishing House published a crime

fiction series under the title of “Polisiye Dizi”, which included a total of 16 Christie translations in 1980s (Üyepazarcı, 2008, p. 611).

Vakit Publishing House, on the other hand, was engaged in the translation of western classics (Tahir-Gürçağlar, 2008, p. 67) and this series covered classical works from French, Russian and German literature mainly, including those on philosophy and politics (Tahir-Gürçağlar, 2008, p. 158). In 1935, the same publisher launched a series under the title of “Kara Gölge-Bir Polis Müfettişinin Hatıraları”, which would be published once in every two weeks in dime novel format. In the following year, new series, “Vakit’in Cep Kitapları”, including the first translation of the *Murder on the Orient Express* and in 1939 “Polis Romanları Serisi”, which included pseudo-translations were published (Üyepazarcı, 2008, pp. 595-596).

Ekicigil Publishing House primarily produced low-priced and small-sized pocket books and was active in the field of crime fiction literature (Üyepazarcı, 2008, p. 241). The owner of this publishing house also published a weekly magazine under the title of *Polis Hafiyesi-Dedektif* in 1952 (Üyepazarcı, 2008, p. 495).

Most of the publishers worked with the same translators for Christie translations. This is a fact which implies a serious and systematic approach to the translations of her works and is expected to have increased the quality of translations in stylistic and literary terms. The most consistent publisher in this sense is, without a doubt, Altın Kitaplar. The publisher stucked to Gönül Suveren’s translations until recently.

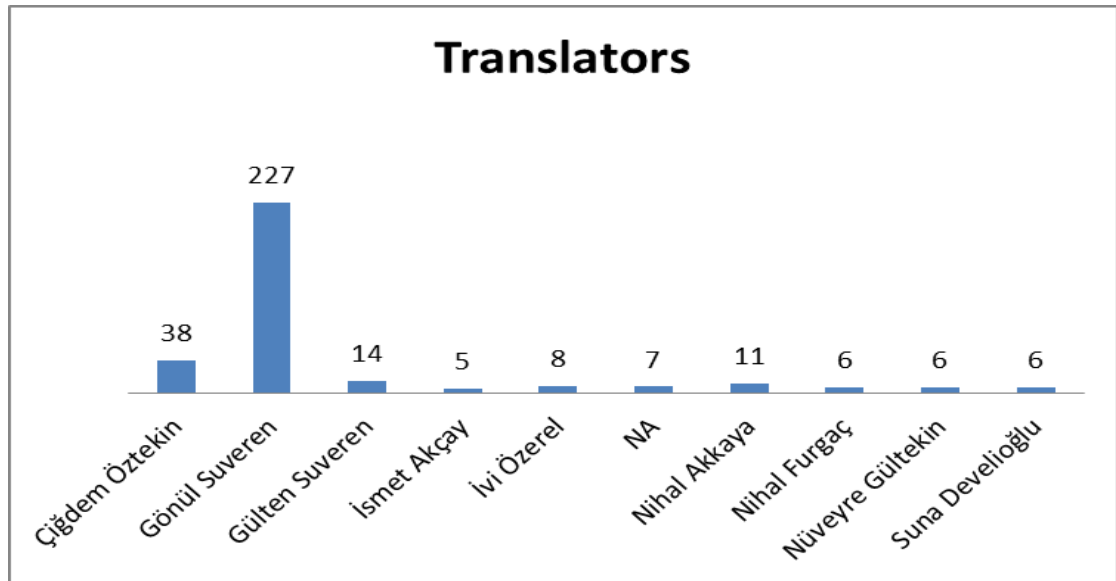


Chart 5.3: Translators of Agatha Christie's crime stories in Turkey

Gönül Suveren dominates the Turkish translations of the author with 237 translations and reprints published by different publishers including notably Altın Kitaplar. In a map of networks drawn by Tahir-Gürçağlar (2005, p. 212), it can be observed that Gönül Suveren was mainly engaged in translations of detective fiction, romance novels and classical works; and omissions and additions were a strategy she applied in her translations, although she claims to have deferred from omissions if possible and if not demanded by the publishing house due to editorial reasons (Tahir-Gürçağlar, 2005, p. 148). However, Azize Bergin states that Gönül Suveren and her sister Gülten Suveren was very fast in the act of translation and could finish a translation of a book almost in 20 days if they worked fast enough (cited in Tahir-Gürçağlar, 2005, p. 149) and as argued by Tahir-Gürçağlar, this could lead to some problems in their translations (Tahir-Gürçağlar, 2005, p. 149).

As a matter of fact, her translation of *The Murder of Roger Ackroyd* was criticized severely by the author and translator Celal Üster, for the omissions and “additions” she rendered in the book and for the substitution of Mah Jong, a Chinese game, with Domino. He draws attention to the thematic importance of the game in the story to create a realistic environment due to the popularity of the game in the English society both in the cities and villages in 1920s (Üster, 2003). The publisher of the translator, Altın Kitaplar responded to this critique by withdrawing the book from circulation and

publishing a new translation for the book by Güliden Şen in 2005. Moreover, an official from Altın Kitaplar stated that Gönül Suveren's translation was good given the time of the translation; however, in the course of time, the translation by Suveren aged. And this aging brought about the need for a retranslation (Özyurt, 2003). As it is the case with *Murder on the Orient Express*, 29 of Suveren's earlier translations too have been replaced by Altın Kitaplar with the retranslations rendered by a number of translators, notably Çiğdem Öztekin.

So far, Öztekin has retranslated 34 books of the author. Many of these retranslations have been reprinted as well. Apart from crime stories, romance novels of the author have been translated by the translator. Therefore, it can be argued that she replaced Gönül Suveren.

As a translator of the author herself, Pınar Kür points out the difficulties she encountered during the process and criticizes the Turkish translations of the author's work in general. Drawing attention to the long-lasting appeal of the genre among the readers, despite the over-familiarity with the plot organizations, themes, characters etc., Pınar Kür explains Christie's use of language as plain but still ingenious for the genre in the afterword to her translation of the *Murder of Roger Ackroyd* by Metis Publishing House. However, according to her, translations of her books into Turkish failed to reflect these subtleties and the irony and the details in her books displaying the classism in her country never reached to Turkish audience though it was obviously difficult to translate these differences between social classes which made themselves felt in the idiolects of the characters, Poirot's unique French-English and the irony Christie used as an element of "alienation". Explaining the strategies she used in her translations, Kür states that she translated Poirot's French-English with an idiolect using both archaic and modern words together and the idiolect of upper class members and nobles with a clean and standard language including old words while using a broken version of the language for upstart characters (Kür, 1992, pp. 213-214).

As stated earlier in Chapter 3, the popularity of the author shows itself in the large number of adaptations of her works into small and large screens. While these adaptations were the result of her popularity; without a doubt, they increased the

popularity of the works reflexively; and publishing houses used these adaptations in order to increase their sales rate. For instance, Altın Kitaplar changed the book title of *The Mirror Crack'd* from *Kırık Ayna* which was used in the first translation in 1964 to the movie title *Ve Ayna Kırıldı* in 1986 (Kavalalı, 2012). Therefore, it can be argued that the adaptations of her work influenced the production of the translation at least at paratextual level.

Changes in titles were not limited to adapted works of the author. It can be inferred from the list of her books that Altın Kitaplar generally changes the book titles on the last retranslations of the books which replaces those of Gönül Suveren. In the retranslations, Altın Kitaplar adapts more source oriented titles instead of the earlier catchy-titles which are though to have been chosen to attract readers' attention.

Drawing attention to the ongoing publications of Christie's crime novels both in Turkey and in the world, Sevin Okyay claims that the author still appeals to the readers and accounts for this interest with the emergence of new generations. She points out that she prefers to read Christie in English, though she read the translations from Ak and Akba Publishing Houses, stating her satisfaction over Akba translations (Okyay, 2008, 2009).

As it is stated at the beginning of the Chapter, it is possible to find traces of Agatha Christie in some of the original works produced by Turkish practitioners of crime fiction. This influence can be observed at different levels, ranging from characterization and narrative structure to the settings of stories. In 1999, a short story collection, *Agatha'nın Anahtarı* by the Turkish crime writer Ahmet Ümit was published by Can Publishing House. In his book *Beyoğlu Rapsodisi*, he used the same narrative structure as Christie's *The Murder of Roger Ackroyd*, in which the narrator turns out to be the villain at the end of the story (Üyepazarcı, 2008, p. 402, 406).

The plot of *Agatha Christie'nin Odasında 11 Gün*, the first book of the Turkish crime writer Orhan Özdemir which was published in 2005 is focused on the author's disappearance in 1926 after her divorce (Ibid., p. 486).

In 2006, a crime novel series, *Melek Teyze Polisiyeleri*, featuring an elderly woman as an amateur sleuth by Çağan Dikenelli was published by Oğlak Publishing House. This fictional character shares a number of similarities with the British amateur sleuth, though she differs from Miss Marple in that she is a widow with two children. Just like Jane Marple she is a gossip, she helps official police forces with their investigations.

In his book, *Bir Şapka, Bir Tabanca*, Celil Oker, a Turkish practitioner of crime fiction applies a similar narrative structure as that of Christie's in which the detective explains his solution in a gathering (Ibid., pp. 418-419). The same narrative structure was also used by Nihan Taştekin in her short story collection, *Karganın Güldüğü* (Ibid., p. 424) and by Mehmet Murat Somer in his novel *Jigolo Cinayetleri* (Ibid., p. 444).

Yıldırım Üçtuğ produces crime stories in "whodunit" form and uses a similar format as Christie and other practitioners of classical detective fiction (Ibid., pp. 424-425).

In this Chapter, the positions of crime fiction and Christie novels in Turkey were discussed in accordance with the Polysystem Theory. At the end of the analysis, it was found out that, for a long time, the genre was left out of the works and discussions of dominant literary circles. It was attributed a non-canonized status and placed at the periphery of the polysystem. Nevertheless, in the last few decades, with changing norms in and approaches to the literary production, criticism; the increasing diversity and quality in both translated and original works of crime fiction; and the growing interest of the reader in these types of works with the support of media coverage and changes in marketing strategies, a change can be observed in the canonical status of genre, which is a fact stated even by the literary critics and scholars who began to incorporate the genre within the scope of their studies.

The same holds true for the position of Christie novels in Turkish literary polysystem. Possibly due to the publication method, the titles selected for the first translations, and the translation strategies applied by the first translator accelerated the acceptance of the author by Turkish reader. Despite the relatively low number of translations in the first two decades following the introduction of the author, 1960s saw a boost in the production and publications of Christie translations in Turkey. There were several

publishers actively engaged in these activities concurrently. And the interest of the publishers and readers increasingly continued and countless translations, retranslations and reprints of these translations have been published since then.

The next Chapter will focus on the retranslations of a certain book of the author, *Murder on the Orient Express*, into Turkish; the normative analysis to determine the norms and strategies which were evident in the translations through textual and paratextual sources and to discuss the possible reasons for the retranslations within the framework of the arguments put forward in the Retranslation Hypothesis.

CHAPTER 5

THE ANALYSES OF THE TURKISH TRANSLATIONS OF AGATHA CHRISTIE'S *MURDER ON THE ORIENT EXPRESS*

5.1. METHOD

In this Chapter, first and subsequent Turkish translations of *Murder on the Orient Express*, one of the most well-known and well-acclaimed books of Agatha Christie will be analyzed in the light of the theories discussed in the first chapter of the study.

First, a descriptive and comparative analysis will be carried out for the three categories stated in the Introduction part of the study, including the translations of references to Turkish society, people and culture; translations of French words, phrases and sentences, and lastly translations of proper names and titles. Examples will be limited to five and chosen randomly.

Following the analysis on the abovementioned categories, a descriptive normative analysis of the translational norms evident (or violated) in translated books will be carried out, drawing upon Gideon Toury's Descriptive Translation Studies and his methodology on describing the translational norms. As a first step, preliminary norms will be analyzed regarding solely the directness of the translations, as the systemic analysis in Chapter 4 already covered the translation policy part of the preliminary norms.

Next, the analysis of operational norms will be carried out at textual level, i.e. the translated texts themselves. To analyze the matricial norms which refer to the fullness of, additions to and omissions in translated texts, a comparative analysis will be conducted. In this analysis, translated texts will be examined in comparison to the source text. The omissions in the target texts will be described at three different levels; chapter level, paragraph level and lastly at sentence level. All of the original chapters will be included in the analysis of omissions at chapter level. On the other hand, for the omissions at paragraph and sentence levels, examples will be limited to five, given the

abundance of omissions at these two levels. And the examples will be selected randomly. At the end of this normative analysis, the norms applied (or overlooked) in translated texts will be evaluated in terms of source and target orientedness.

As the extra-textual sources on Agatha Christie and her works were already discussed in Chapter 4, no further analysis will be carried out on these sources in Chapter 5. Instead, the last part of the analysis will focus on the paratextual elements of the translated texts. These elements play a crucial role when the extra-textual sources are very limited as in our case. The reason for this is crime fiction received little to none attention from Turkish literary critics and historians in the past until 1990s. It was positioned in the periphery of the polysystem and regarded as a non-canonized genre. Therefore, it is significant and inevitable to analyze para-textual elements to reveal the general approach towards crime fiction and to have a complete grasp of the reception of the book in Turkey.

And lastly, in the discussion part, the findings of the systemic, normative and paratextual analysis will be used to put forward the possible reasons for the emergence of retranslations in this case. And the findings will be compared to the arguments of the Retranslation Hypothesis.

5.2. NORMATIVE ANALYSIS OF THE TRANSLATIONS

In this part, a normative analysis will be conducted, where the translated texts will be analyzed descriptively in the three different categories defined earlier in this Chapter; translation of references to Turkish society, people and culture; translation of French words, phrases and sentences; and translation of proper names and titles. Randomly-selected five examples will be given for each category, and the strategies employed by the translators will be discussed comparatively. Following the descriptive analysis, omissions at sentence, paragraph and chapter level will be analyzed.

5.2.1. Translations of references to Turkish society, people and culture (Category 1)

There are some references to Turkish society, people and culture within the novel, most of the time with a negative point of view. The analysis of the translations of these references will undoubtedly give valuable insight into the translators' strategies.

Example 1

ST	"Poirot knew [...]what she thought of the Turks and their slipshod ways and the conditions of their roads." p. 49-50
TT1	"Şimdi her önüne gelene Türklere karşı olan sevgisini, Türklerin iyiliklerini anlata anlata bitiremiyordu." p. 44
TT2	" [...] Türkler hakkında neler düşündüğünü ve yollarının düzensizliğiyle durumun nasıl olduğunu ondan işitmeyen kimse kalmamıştı." p. 25
TT3	"[...] Türkler hakkında neler düşündüğünü ve yollarının düzensizliğiyle durumun nasıl olduğunu ondan işitmeyen kimse kalmamıştı." p. 28
TT4	Omitted. p. 30
TT5	" [...] Türkler hakkında neler düşündüğünü, Türkiye'deki yolların durumunu ve gelişi güzel davranışlarını öğrenmişlerdi." p. 36
TT6	"[...] Türkler hakkında neler düşündüğünü, Türkiye'deki yaşam tarzının ve yolların düzensizliğini hemen herkes dinlemek zorunda kalmıştı." p. 39

In the novel, the character Mrs. Hubbard has an aversion to Turks in particular and eastern people in general, and expresses her aversion occasionally. This is one of those examples when she criticizes Turkish culture and society. When it comes to translating these parts, the translator of TT1 adopts a target oriented approach and makes a shift in the meaning of the sentences by replacing the contemptuous remarks of the character with those of appreciative ones, such as "Türklere karşı olan sevgisi[...], Türklerin iyilikleri[...]" (her fondness for Turkish people, kindness of Turkish people). Within an environment which saw attempts from both the political and intellectual circles to create a new "Turkish" society and a growing emphasis and importance attached to the notion of nation rather than religion in general and "Turkish" identity in particular, the

publisher or the translator may have sought favorable reception of the book by omitting these degrading remarks. Interestingly, the first and subsequent translations, except for TT4, stand in stark contrast in terms of the strategies employed. The subsequent translators keep the negative tone of the original in their translations, while TT4 chooses to omit this reference.

Example 2

ST	“[...]Mr. Johnson [...] met me and showed me all round Stamboul, which I found a very disappointing city – all tumbling down. And as for those mosques and putting on those great shuffling things over your shoes [...]” p. 231
TT1	“Bana İstanbulu gezdirdi. Görseniz ne yerler, ne yerler, Hele o camiler! İçeri girerken ayakkabılarınızı çıkarıyorsunuz bir terlik giyiyorsunuz... » p. 256
TT2	“Mr. Johnson [...] beni karşıladı. İstanbul’un her tarafını gezdirdi. Pek ziyade bakımsız olan bu şehir beni sukutu hayale uğrattı. Bütün camileri dolaşarak pabuç eskittik.” p. 115
TT3	Chapter omitted.
TT4	“Bana İstanbul’u dolaştırdı. Ah! Kızım bu başıma gelenleri duyunca ne diyecek kim bilir? Üstelik gemiyi de kaçıracağım. Allahım, ne feci-...” p. 126
TT5	“Mr. Johnson [...] bana şehri gezdirdi. Şehri hiç beğenmedim. Yalnız camilere ve pabuçlarınızın üzerine giydirdikleri o koca şeylere gelince...” p. 174
TT6	[...] Bay Johnson karşıladı. [...] Bana İstanbul’u gezdirdi. İstanbul gerçekten de yokuşlarıyla, kalabalığıyla insanı şaşırta, bir yandan da hayal kırıklığı yaşatan bir şehir. Camileri, tarihi eserleri, ama bir yandan da ayakkabılarınıza yapışan o çamurlar...” p. 169

In this example, Mrs. Hubbard expresses her disappointment with Istanbul and the Turkish culture. In TT4, the reference is yet again omitted, however, it is not just this reference which is omitted but some other sentences in the same paragraph as well, including Mrs. Hubbard’s remarks on her daughter’s assurance about the safety of the journey. Thus, it is hardly safe to assume that this reference was omitted or censored by the translator to avoid any possible negative reaction from the Turkish reader. In TT3 the chapter in question is omitted as a whole. However, it should be noted that a total of eight chapters, including preceding and subsequent ones, were also omitted in the target

text in question. In addition to this, the fact that the degrading tone in the ST in Example 1 is transferred into the translation shows that the omission was not carried out due to a concern over any possible rejection or reaction from the readers. TT1 sticks to its earlier strategy for translating this reference and replaces the negative adjectives used for describing the city, i.e. “very disappointing city - all tumbling down” with “Görseniz ne yerler, ne yerler [...]” (that was some city). Therefore, it can be said that TT1 adopts a target oriented approach for this example by replacing the disappointment the character feels towards the city with appraisal. Moreover, the sentences in the ST are divided in the translation and omissions are rendered at word level. On the other hand, in TT5, the disapproving tone of the character for Istanbul is kept, while a part of the negative description of the city, “all tumbling down”, is omitted in TT5. Just like in TT1, the sentences are divided and omissions are rendered at word level in TT5. In TT2, a source oriented approach is adopted with the negative tone and disappointment of the character kept in the text through the replacement of negative remarks with “pek ziyade bakımsız” and “bu şehir beni sukutu hayale uğrattı”. Lastly, it would not be wrong to argue that TT6 adopts a source oriented approach by relaying the disapproving tone of the character in the translated text with a few additions of its own such as “yokuşlarıyla, kalabalığıyla insanı şaşırtan” in the first; and “tarihi eserleri” in the second sentences. Yet again, the sentences are divided in the last translation as well.

Example 3

ST	“It’s just natural to the folks here to be indolent,” she said “they just haven’t got any hustle in them.” p. 41
TT1	Omitted. p. 33
TT2	“Burada tenbellik pek tabidir. İçlerinde yorulmadan çalışmak arzusu vardır”. p. 19
TT3	“Burada tenbellik pek tabidir. İçlerinde yorulmadan çalışmak arzusu vardır.” p. 21
TT4	Omitted. p. 41
TT5	“Buradaki insanlar için tembellik doğal birşey. İçlerinde telaş diye birşey yok.” p. 28
TT6	“Buradaki insanlar için ağırkanlı olmak son derece doğal. Ruhlarında telaş, acelecilik yok,” p. 32

The disparaging remark in this example refers to easterners in general including Turkish people and portrays them as lazy and sluggish. Both omitting the reference, TT1 and TT4 differ from each other in that while TT1 mainly omits the reference part of the paragraph, the omission in TT4 covers the details on the college Mrs. Hubbard's daughter works in along with the reference. Thus, it would be misleading to claim that in TT4, the aim of the omission is to clear the disparaging sentence in the translation. TT2 and TT3 keep the belittling tone of the original and render omissions at word level and the sentence is divided into two. Therefore, it can be argued that they show a source oriented approach in this reference, however, it is target oriented in text segmentation. The same holds true for TT5 and TT6 which transfer the remarks of the character with the same tone, however, in TT5, the sentence is divided into two. In TT6, too, the sentence is divided, and the word "hustle" is translated with two words "telaş" and "acelecilik".

Example 4

ST	"La Saint Sophie, it is very fine," said Lieutenant Dubosc" p. 13
TT1	"Ayasofya dünyanın en güzel mimari eserlerinden biridir, göreceksiniz." p. 5
TT2	"La Sainte Sophie (1) pek güzeldir' dedi." p. 5
TT3	"La Sainte Sophie (1) pek güzeldir' dedi." p. 4
TT4	"Ayasofya çok güzeldir, dedi" p. 9
TT5	"Ayasofya görmeye değer, dedi." p. 7
TT6	"Ayasofya çok güzeldir," dedi" p. 13

Unlike the earlier three examples, this sentence/example uses an appreciative tone, where a character expresses his appreciation of the Hagia Sophia. Not surprisingly, in the TT1, the tone of appreciation in the original sentence is toned up with the addition of "dünyanın en güzel mimari eserlerinden biridir [...]" (one of the most beautiful architectural works of the world" and the French word for the said monument is replaced with its Turkish equivalence. Interestingly, the TT2 and TT3 keep the original French word and use a footnote to clarify the meaning. This, without a doubt, obstructs the fluency of the text by distracting the reader and therefore, hints an adherence to the

ST. In the last three translated texts, however, the translators opt to use the Turkish name once again, which implies a clear return to the target oriented approach observed in TT1. In TT5, the meaning is slightly shifted in translation with the phrase “görölmeye deęer” (worth- seeing)

Example 5

ST	“Later they passed through the magnificent scenery of the Taurus. As they looked down towards the Cilician Gates standing in the corridor side by side [...]. “It’s so beautiful!” p. 20
TT1	“Biraz sonra tren Toros daęlarına geldi. [...] bu daęların vahři manzarasını seyrediyorlardı.” “Ah! Ne kadar güzel!” p. 12
TT2	“Az sonra Torosların sihirli manzarasından geçiyorlardı. Koridorda yanyana durarak, Cilician Gates’lere doęru bakarlarken [...]” p. 8
TT3	“Az sonra Torosların sihirli manzarasından geçiyorlardı. Koridorda yanyana durarak Cilician Gates’lere doęru bakarlarken [...]” p. 9
TT4	“Daha sonra řahane manzaralı Toroslardan geçtiler. İki İngiliz koridorda yanyana durmuş Külek boęazına bakarlarken [...]” p. 13
TT5	Bundan sonra muhteřem bir güzellięe sahip Toroslardan koridorda yanyana durmuş vaziyette geçtiler. Klikya (Adana’nın eski adı) kapılarından geçerlerken [...]. “Manzara öyle güzel ki, [...]” p. 12
TT6	“Daha sonra Toros Daęlarının muhteřem manzaralarının arasından geçtiler. İki İngiliz koridorda yan yana durmuş Gülek Boęazı’na doęru bakarlarken [...]. “Çok güzel!” p. 17

This sentence follows the preceding one with its admiring tone used for the landscape. In TT1, this tone is not toned up in the translation unlike in the earlier example, and even the adjective “magnificent” is replaced with the word “vahři” (wild) which may have negative connotations in some cases. Furthermore, a shift can be observed in the text segmentation in TT1, where the translator mentions the “magnificent scenery” in the second sentence, although it is used in the first one in the ST. The translator also omits the “Cilician Gates” in the second sentence, and instead, refers to Taurus once again with “bu daęlar” (these mountains). As for the reason as to why it is omitted, it is

possible that the translator could not find a Turkish equivalence for the reference due to, possibly, the lack of a Turkish name to refer to. It may be argued that for the same reason, the English word for the mountain pass is kept as it is in TT2 and TT3. However, the fact that no attempt is made to clarify the meaning implies inclination towards a source oriented approach in translation. Interestingly, the Turkish suffixes added to the English word contain the pluralization suffix, although the original word is already in pluralized form. Moreover, the adjective “magnificent” in ST is translated as “sihirli” (magical). It can be interpreted as carelessness on the translators’ part or as a result of a limited time assigned for the translation, which may be the reason why “Cilician Gates” is kept as it is in the translation. On the other hand, in TT4 and TT6, translators use the Turkish name of the mountain pass and replace “Cilician Gates” with “Külek boğazı” and “Gülek Boğazı” respectively. This shows a clear turn towards target oriented approach. Lastly, in TT5, it is translated as “Klikya [...] kapıları” with an explanation within the text that the word “Klikya” is the former name of the city Adana. The explanation in brackets in the translated text rather than the use of a footnote at the end of the page can be interpreted as the translator’s attempt to minimize the distraction that would be felt by the reader. However, it still makes the translator visible in the text. Therefore, it can be claimed that the translator adopted a source oriented approach in that she employs the literal translation of the phrase instead of using the Turkish name of the pass.

These examples show that the strategies applied by the translators for translating the references to Turkish society, people and culture vary or even stand in stark contrast in some of the examples. In TT1, the negative and disapproving tone of references are replaced with that of appreciation, while the tone of “admiration” is toned up. It can be attributed to its year of publication, 1936. It was a period when the government was trying to create a new national identity for the people. Furthermore, a certain degree of nationalism was evident in the society. Therefore, it can be argued that the translator used this strategy for a favorable reception of the book since this was the first translation rendered from Agatha Christie novels.

The second translation was published almost twenty years after the first one. It follows a different strategy from TT1 by keeping both the tone of appreciation and disparagement

of the references in the same way in the translation. The same holds true for translating the foreign words for certain locations in Turkey, with TT1 employing the Turkish names; while TT2 keeping the foreign words in translation. As it can be inferred from the examples, the TT3 uses, interestingly, an abridged version of the translation in TT2. Thus, it is possible to argue that TT3 is a revision of TT2; however, as they are published by different publishing houses and there is not concrete evidence to proof this argument they will be treated as retranslations in the study.

Unlike the TT2 and TT3, TT4 simply omits the negative references; however, as it is stated in the analysis of the examples, such omissions are rendered at paragraph level rather than solely on the said references. Therefore, it is hard to consider the decision of the translator as an attempt to avoid a possible negative reaction from the reader, and to pinpoint the exact reason behind the omissions. As for the names of certain places, TT4 assumes a target oriented approach by choosing the Turkish names over the original foreign ones and thus shows a return to the first translation.

The analysis of the examples suggest that TT5 adopts a source oriented approach for the most part in the translations in Category 1. Except for a few omissions, the translator conveyed the degree of both the negativity and positivity of the references as it is. The only exception where it diverges from this approach is the translation of Hagia Sophia in Example 4.

The translator of TT6 does not stick to a single approach or strategy for the examples in this Category. In the last two examples, it is clear that a target oriented approach is assumed with the adoption of Turkish names of certain locations. On the other hand, no changes are made in the tones of appreciation and disapproval in all of the examples, a clear indication of source orientedness.

The next part of the analysis focuses on the translation strategies employed in the translations of French words, phrases and sentences which appear in the ST frequently.

5.2.2. Translations of French words, phrases and sentences (Category 2)

There are some francophone characters in the novel including the detective Poirot himself and therefore, the book contains a large amount of French words, phrases and sentences. This enables the multiculturalism in the novel to be felt by the reader and therefore, has an important function in the book. The next section examines the translation of the phrases in question by the translators.

Example 1

ST	“ <i>Ce n’est rien. Je me suis trompé.</i> ” p. 52
TT1	“Bir adam gayet temiz bir fransızca ile: -Bir şey yok, yanlış çaldım, diyordu.” p. 48
TT2	« Ce n’est rien. Je me suis trompe (1) » p. 26
TT3	« Ce n’est rien. Je me suis trompe (1) » p. 29
TT4	“« Bir şey yok. Yanılmışım. » Fransızca konuşmuştu.” p. 31
TT5	“ Ce n’est rien. Je me suis trompe, diye bağırdı.” p. 38
TT6	“ <i>Ce n’est rien. Je me suis trompé.</i> ” p. 40

The French sentence in the first example is seemingly uttered by the deceased man just before his murder, and this fact is crucial for the solution of the crime. In the TT1 and TT4, the sentence was translated into Turkish. However, with the addition of “gayet temiz bir fransızca ile” (with refined French) in TT1 and “Fransızca konuşmuştu” (He spoke in French) in TT4, the fact that it was uttered in French is made clear to the reader. Therefore, it can be argued that TT1 and TT4 assume a target oriented approach by opting to create a fluent text for the target audience by decreasing the foreignness of the sentence, which would otherwise distract the reader’s attention. On the contrary, footnotes are employed in the TT2, TT3 and TT6 to explicit the meaning of French sentence which is kept as it is in the translations. As stated earlier, adoption of footnote is a distraction for the readers, which is certainly supplemented with the French sentence kept in the target texts. Thus, it is safe to argue that the translators of TT2, TT3 and TT6 are visible in the translations and they assume a source oriented approach for translating this sentence. Lastly, the TT5 also keeps the French sentence in the

translation with the exception of the accent marks. However, the translator keeps the reader in dark about the meaning of the original sentence. Therefore, it can be assumed that foreignization approach is adopted by the translator.

Example 2

ST	“ <i>Vous êtes un directeur de la ligne, je crois, Monsieur. Vous pouvez nous dire -</i> ” p. 57
TT1	“[...] fransızca olarak : - Zannedersem siz tren müdürü idiniz, dedi. Bu hususta bize malûmat verebilirsiniz.“ p. 55
TT2	“« <i>Vous êtes un directeur de la ligne, je crois, Monsieur. Vous pouvez nous dire...</i> » (1) ” p. 30
TT3	“« <i>Vous êtes un directeur de la ligne, je crois, Monsieur. Vous pouvez nous dire...</i> » (1) ” p. 33
TT4	“ Fransızca konuşmaya başladı. « Yanılmıyorsam siz bu şirketin Müdürlerindensiniz, Mösyö. Acaba bana- » ” p. 35
TT5	“ <i>Vous etes un directeur de la ligne, jo crois, Monsieur. Vous pouvez nous dire.</i> ” p. 42
TT6	“ <i>Vous êtes un directeur de la ligne, je crois, Monsieur. Vous pouvez nous dire...</i> ” p. 44

For the translation of the French sentence in the second example, similar strategies are employed by the translators. In TT1 and TT4, the Turkish translations of the sentence are used with the addition of “fransızca olarak” (in French) and “Fransızca konuşmaya başladı” (He started to speak in French) respectively. In TT2, TT3 and TT6, the original French sentence is kept with a footnote on the meaning. For the reasons explained in Example 1 of this Category, it would not be wrong to argue that TT1 and TT6 assume a target oriented approach while TT2, TT3 and TT6 are more source oriented. In TT5, the French sentence is kept as it is except for the accent marks with no explicit explanation on the meaning. However, unlike in the first example, a somewhat implicit attempt to convey the meaning of the sentence is made with an expansion in Poirot’s following remark “No, no, [...] It is not I” (p. 58). It is translated as “Hayır, hayır Vagon Lit şefi ben değilim [...]” (p. 42) (No, no, I am not the Wagon Lit director). Still, by keeping

the French sentence, i.e. the foreignness in the translated text, the translator can be considered to have adopted a source oriented approach.

Example 3

ST	“ <i>Ah! c’est rigolo, tout ça!</i> ” p. 84
TT1	“Nasıl, gülünecek bir şey değil mi?” p. 89
TT2	“ Ah! C’est rigolo tout ça (1)» ” p. 45
TT3	“Ah! C’est rigolo tout ça (1)»” p. 52
TT4	“Ah, pek komik ! »” p. 52
TT5	“ « Ah c’es est rigolo, tout ça. »” p. 64
TT6	“ <i>Ah! C’est rigolo, tout ça!</i> ” p. 64

In this example, it can be seen that the translators employ the same strategies in the TT2, TT3, TT5 and TT6. TT2, TT3 and TT6 use a footnote to offer the Turkish translation of the original French sentence which is maintained as it is in the translated texts. Therefore, it can be claimed that they adopt a source oriented approach. On the other hand, TT5 keeps the original French sentence in the translation, with spelling and grammatical errors though. And, yet again no explanation is offered on its meaning. The grammatical and spelling errors can be explained with a variety of reasons. Firstly, the aim of the translator may be to convey simply the function of these French sentences to create alienation for the reader. Secondly, no editorial concerns are attached to correct spelling of the sentence, possibly because of the scarcity of reader with enough French competence. Alternatively, it can be attributed to translator’s lack of French language competency, or regarded as an editorial mistake. In any case it is clear that the source oriented approach is on the forefront for this example. On the contrary, translators of TT1 and TT4 simply translate the French sentence into Turkish without any attempt to make it clear that the original sentence is uttered in French. Therefore, it can be stated that they assume a target oriented approach, as they left out the French sentence in their translations to, possibly, create a fluent and natural text for Turkish readers.

Example 4

ST	“ <i>Vous n’éprouvez pas d’emotion.</i> ” p. 196
TT1	“Tam bir İngiliz soğukkanlılığı”. p. 216
TT2	“Heyecan duymıyan bir ruhunuz var.” p. 96
TT3	Chapter omitted.
TT4	“Hislerinize kapılmıyorsunuz.»” p. 108
TT5	“ <i>Vous n’éprouvez pas d’emotion.</i> (Hiç heyecan hissetmiyorsunuz)” p. 147
TT6	“ <i>Vous n’éprouvez pas d’emotion</i> ” p. 143

For the sentence in this example, TT6 sticks to its strategy and employs a footnote to offer the Turkish translation of the original French sentence, while TT2, unlike earlier examples, uses the Turkish translation in the text without any reference to the original language of the sentence and this way, assumes target oriented approach. The same holds true for the TT1 and TT4 which both stick to their strategy in Example 3. In TT3, the whole chapter is omitted. And lastly, in TT5 the translator adopts a new strategy by including the Turkish translation of the sentence in brackets next to the original French sentence. However, as it can be observed in the last example of this Category, the translator does not adhere to this strategy and continues with her source oriented approach.

Example 5

ST	“ <i>Mon cher, vous êtes épatant, [...]. C’est formidable.</i> ” p. 315
TT1	Chapter omitted.
TT2	Omitted. p. 138
TT3	Omitted. p. 105
TT4	“ « Harikasımız, dostum ! » [...] »” p. 170
TT5	“ « Mon Chér, vous etes epetant, [...]. ” p. 239
TT6	“ <i>Mon cher, vous êtes épatant! [...] C’est formidable</i> ”p. 231

In this example, TT1 omits the whole chapter; while in TT2 and TT3 three pages of the source text along with the example sentence are omitted. However, as it can be seen in the earlier examples of this category, this is an exception to their usual strategy. Originally translators tend to keep the French sentence in the texts with a footnote about the meaning. Thus, it can hardly be claimed that the omission in this example is carried out with the intention to decrease the foreignness or to create a fluent target text for the reader. TT4 and TT5 omit the second part of the example; while the first part is kept as it is in TT5 again without any explanation on the meaning, and TT4 uses the Turkish translation without keeping the original French sentence. Therefore, it can be claimed that they stand in stark contrast in terms of the approach assumed. And lastly, TT6 sticks to its usual strategy of keeping the original French sentence while clarifying the meaning with a footnote, hinting the inclination towards a source oriented approach.

The analysis of the examples show that target texts mainly adhere to one approach or another throughout the texts, the only exception being the TT2 which, for the first three examples, adopts a foreignizing strategy; but diverges from its usual strategy in Example 4 by opting for a target oriented approach and directly replacing it with the Turkish translation. TT3 follows the TT2 except for the Example 4, where the whole chapter is omitted in the former. Adopting the same foreignizing strategy as TT2 and TT3 is the TT6 with all the original French sentences kept in the translated text and the Turkish translations offered with a footnote. As discussed earlier, this strategy interferes with the fluency of the text and creates a distraction for the reader and keeps the foreignness of the ST. Therefore, it can be said that these three translators adopt a source oriented approach and prefer to be visible in their translations. A more source-oriented translated text is the TT5 which opts to keep the reader in dark about the meaning of the French sentences. The translator shows a consistency in the translations of French sentences except for the sentences in Example 4. Apart from this example, French sentences are kept in the translated text except for the spelling and grammatical errors. It can be observed from the examples that the translator who employs a source-oriented approach in her translation fails to convey the sentences correctly. It can be argued that the aim of the translator was to convey simply the function of these French sentences to create multiculturalism and alienation for the reader in the translation.

Another possible explanation can be that no editorial concerns were attached to the correct spelling of the sentence, possibly because of the scarcity of reader with enough French competence. Alternatively, they can be attributed to the translator's lack of French language competency or regarded as an editorial mistake or an editorial decision. Despite these spelling and grammatical errors, it can be claimed that the translator adopted a source-oriented approach.

TT1 and TT4, however, prefer a target oriented approach by simply replacing the original French sentences with Turkish translations in the translations. Moreover, apart from the first two examples, the original language of original sentences is not mentioned by the translators. These two translators create a fluent text for the readers and do not distract them with a foreign sentence; therefore, arguably they create a target oriented text.

In some of the examples, the original French sentences are omitted. For instance TT3 omits the chapter including the sentence in Example 4, while TT1 omits the whole chapter in Example 5. Moreover, in TT2 and TT3 the French sentence is omitted in the last example. However, given the fact that these omissions cover either the whole chapter or a few pages together with the French sentences, rather than focusing solely on them, it is safe to assume that the reason behind these omissions has nothing to do with French sentences. Therefore, they do not contribute to the arguments in terms of the approach adopted by the translators for translating French sentences.

5.2.3. Translation of proper names and titles (Category 3)

The last analysis will be conducted on the translation of titles and proper names in the target texts, which “is first and foremost a cultural issue [...] and defines specific ways of addressing and relating to the readers” (Tahir-Gürçağlar, 2008a, p. 204). Classified by Aixelá (1996, p. 61) as orthographic adaptation or by Tahir-Gürçağlar (2008a, p. 204) as the phonetic or foreign spellings are the alternative strategies put forward for the translating proper names. The adoption of one of the alternatives gives insight into the translators' way of perception of the reader.

Tahir-Gürçağlar argues that the adoption of the phonetic spelling in translations means avoiding any possible distractions in the form of unfamiliar letter, accent marks etc. and decreases the foreignness which would otherwise be felt by the reader and makes it easier for the reader to identify themselves with the narrative and the characters. On the other hand, adoption of foreign spelling gives the reader a sense of alienation and decreases the fluency of the text (Ibid., p. 204). In the light of this information, the first example focuses on the treatment of proper names by the translators.

Example 1

ST	“My name is Hercule Poirot.” p. 71
TT1	“Adım da Herkül Puaro’dur.” p. 74
TT2	“İsmim Hercule Poirot.” p. 38
TT3	“İsmim Hercule Poirot.” p. 43
TT4	“Adım da Hercule Poirot.” p. 43
TT5	“[...] adım Hercule Poirot.” p. 54
TT6	“Adım Hercule Poirot.” p. 55

This example demonstrates that the only target text adopting the phonetic spelling for translating proper names is the first translation. However, the phonetic spellings adopted for the same proper names lack consistency in the text. For instance, “Hercule Poirot” is transliterated both as “Herkül Puaro” (p. 4) or “Herkül Puvaro” (p. 5) throughout the text. It holds true for the second example and for the other proper names in the novel. However, it was not an out of the ordinary translational act for the period as transliteration of proper names was a norm evident in Turkish translated literature even before the proclamation of Republic. It was adopted for both canonical and popular literature translations until the establishment of the Translation Bureau which adopted the foreign spellings in its translations. However, in the field of translated popular literature in Turkish literary system, phonetic spellings were adopted until 1950s (Ibid., p. 204).

True to Tahir-Gürçağlar’s argument, starting with the TT2 published in 1955, the following retranslations use the foreign spellings of names. Both the first and

subsequent translations stick to the same strategies throughout the texts. Nevertheless, the strategies for the translation of titles vary among the target texts.

Example 2

ST	“Oh, no, sir. Mr MacQueen was a very pleasant gentleman. » p.127
TT1	“Hayır, hiçbir şey görmüyordum. Esasen, Mak Kuin çok iyi huylu bir gençtir.” p. 137
TT2	“Oh, hayır, efendim. Mr. MacQueen pek hoş bir centilmendir.” p. 63
TT3	“Oh, hayır, efendim. Mr. MacQueen pek hoş bir centilmendir.” p. 72
TT4	“Katiyen, efendim. Mr. MacQueen, çok iyi bir beydir.” p. 71
TT5	“Yoo, hayır efendim. Mr. Mac Queen çok iyi bir insandır.” p. 93
TT6	“Oh, hayır, efendim. Bay MacQueen, çok iyi ve nazik bir beyefendidir.” p. 94

The English form of addressing “Mr” is pretty common and is used to address men with no other titles. In this example, the translator of TT1 omits the original form of addressing. However, the translated text lacks consistency in the translation strategy applied for the same form throughout the text with the employment of “Mister” in some of the cases. It is kept as it is in almost all of the target texts. It can be argued that the translators’ expect the reader to infer the function or meaning of the form either from within the text or with their growing contact with the source culture in the course of time after the first translations. However, an exception to this is TT6 which assumes a target oriented approach by replacing it with the Turkish form of addressing in the translation. It is not surprising or uncommon to come across the replacement of the English form with its Turkish equivalence, as it has gradually become an alternative course of action for translator especially with the dubbings from American movies.

Example 3

ST	“I went in to the American lady, Mrs Hubbard ” p. 142
TT1	“Misters Hubbard’da gittim, [...]” p. 156
TT2	“Amerikalı leydi, Madam Hubbard’a gittim” p. 71
TT3	“Amerikalı leydi Madam Hubbard’a gittim.” p. 81
TT4	“Amerikalı hanıma, yani Mrs. Hubbard’a gittim.” p. 78
TT5	“Amerikalı Leydinin yani Mrs. Hubbard’ın kompartımanına gidip [...]” p. 105
TT6	“Amerikalı hanımın, yani Bayan Hubbard’ın yanına gittim” p. 104

This form of address is the female counterpart of the one in the previous example and is as common as that one. Nonetheless, it can be seen that the strategies employed by the translator vary for translating this English form of addressing. Interestingly, TT1 replaces it with “misters”, though the abbreviation stands for either “mistress” or “missus” which is rarely used even in English. Although it is hard to pinpoint the exact reasons behind this choice, it can be argued that it is easier to read and understand for the Turkish reader as it is phonetically and semantically close to the honorific “mister” which may sound more familiar to the reader. TT2 and TT3 prefer to use the French loanword “madam” in Turkish, rather than any other English or Turkish terms such as “Bayan”, “Mistress” or “Mrs”. It is hard to account for the change in the translators’ strategy in comparison to the previous example. However, it can be argued that despite their increasing contact with the source culture, Turkish reader was still more familiar with French forms of addressing due to the central position of French language and culture in Turkish literary polysystem for a long time since the Tanzimat reform era. On the other hand, TT4 return to the original English form; while TT6 adopts domestication by replacing it with “Bayan”, a Turkish form of addressing for women for the same reasons discussed in the previous example.

Example 4

ST	“There was nothing, Monsieur.” p. 109
TT1	“Ben bir şey işitmedim, Bayım [...]” p. 116
TT2	“Ben hiçbir şey görmedim, Monsenyor.” p. 56
TT3	“Ben hiçbir şey görmedim, Monsenyor.” p. 64.
TT4	“Koridorda hiç bir şey yoktu ki, efendim.” p. 62
TT5	“Birşey olmadı Mösyö.” p. 80
TT6	“Koridorda hiçbir şey yoktu, mösyö.” p. 82

As discussed earlier, Turkish readers were relatively more familiar with the French forms of addressing such as “Mademoiselle”, “Madame” and “Monsieur” compared to those of English and the last two examples are from the French ones. In this example, different treatments for “Monsieur” can be observed. In TT1, it is replaced with the Turkish term of address “Bayım”. The succeeding two target texts, however, adopt a foreignizing strategy by using the French loanword in Turkish “Monsenyor” (mon seigneur). It should be noted down that this loanword was once used, mistakenly, interchangeably with that of “(monsieur) “Mösyö” at some point in Turkish. In TT4, the translator prefers a domesticating strategy by replacing the French term with a Turkish form of addressing “efendim”. In the last two retranslations, a return towards foreignization can be observed in that the translators use the French loanword “mösyö”. However they do not strictly follow the same strategies for the translation of the same term throughout the translations. For instance in TT1 and TT4 it is possible to come across French loanwords such as “mösyö” and “madam”, which can be observed in the following example as well. And lastly, in TT6, the first letter of the title is not capitalized, although it is used to address to a certain person and stands for the proper name of the person.

Example 5

ST	“You know, of course, of what took place last night, Mademoiselle?” p. 142
TT1	“Dün gece olan hâdiseden tabîî haberiniz var, değil mi Matmazel?” p. 155
TT2	“Dün gece bu yerde ne olduğunu, şüphesiz biliyorsunuz, Matmazel?” p. 71
TT3	“Dün gece bu yerde ne olduğunu, şüphesiz biliyorsunuz, Matmazel?” p. 80
TT4	“Dün gece trende olanları biliyorsunuz tabii, Matmazel?” p. 78
TT5	“Tabii dün gece olanlardan haberiniz var, Matmazel?” p. 105
TT6	“Dün gece trende olanları biliyorsunuz, değil mi matmazel?” p. 104

As discussed above, Turkish readers were familiar with the French forms of addressing and some of them, including “Mademoiselle” are borrowed from French into Turkish language and used especially to address Turkish people of Greek origin. In this example, all of the target texts adopt foreignization by replacing the original French term with this loanword. However, as stated earlier, the target texts do not follow the same strategy throughout the translations and employ different strategies for even the same foreign term of address.

In the source text, there is a multicultural environment. This diversity shows itself in the forms of addressing as well, and it is possible to come across English, French and German forms of addressing and proper names in the source text concurrently. When it comes to translating proper names, it can be inferred from the examples that translators follow the same strategy, i.e. foreignization, throughout the texts, with TT1 being the only exception by using the phonetic spellings of the proper names. However, as discussed earlier, it was a norm in the late Ottoman and early Republican period to adopt phonetic spellings of proper names in translation of both popular and canonical literature until the establishment of the Translation Bureau in 1940. The Bureau assumed a source oriented approach by opting for foreign spellings in the translations (Tahir-Gürçağlar, 2008a, p. 204). Nevertheless, in popular literature translations, the adoption of phonetic spellings continues until 1950s. The adoption of either phonetic or foreign spelling in translations tells a lot about the translators’ orientation towards either target or source norms. Phonetic spellings create a fluent text and make it easier for

target readers to delve into the narration, while foreign spellings distract the reader with unfamiliar and unnatural accent marks and way of reading, and create alienation.

The translations of foreign titles and forms of addressing lacks the same consistency in the strategies adopted. Even in the same target text, translators do not adhere to the same strategy through the translated texts and employ both foreignization and domestication methods in the same text. However, interestingly French terms are more likely to be replaced with loanwords. It can be explained with the familiarity of Turkish people with French culture and language due to the dominance of the latter on the Turkish culture and language for a long period of time. Unlike French terms, their English counterparts are either kept as they are or replaced with their Turkish equivalences in the translations.

In the next part of the analysis, omissions rendered in the target texts will be analyzed comparatively to get a better grasp of the matricial norms observed (or overlooked) in target texts. To this end, omissions at three different levels: sentence, paragraph and chapter will be examined for a complete analysis.

5.2.4. Omissions in translations at sentence level

Before delving into the analysis of omissions in TTs, it should be noted down that the inherent features of crime fiction as a genre call for fullness in translations. These features include clues, red-herrings, puzzles, foreshadowing and flashbacks etc. And they are spread throughout the ST. Thus, any omissions in TTs will cause gaps in the plot and the reader will find it hard to follow the narration. Moreover, omissions of descriptive paragraphs or sentences will reduce the genre to a mere puzzle to be solved.

In the light of this information, the example sentences will be analyzed for the omissions rendered in the translations. The examples are selected randomly and contain cultural elements, book titles, descriptive adjectives and such.

Example 1

ST	“At present, sir, I am reading <i>Love’s Captive</i> , by Mrs Arabella Richardson.” p. 125
TT1	Madam Arbella Riçardson’un “Aşkın esiri,, ismindeki romanını okuyordum.” p. 135
TT2	Omitted. p. 63
TT3	Omitted. p. 71
TT4	Omitted. p. 71
TT5	“-Şu anda Mrs. Arabella Richardson’un <i>Love’s Captive</i> (Aşkın Esiri) isimli kitabını okuyorum.” p. 92
TT6	“Şu sırada Bayan Arabella Richardson’ın <i>Love’s Captive</i> adlı eserini okuyorum.” p. 92

This is an example taken from the testimony of the valet Masterman. He explains that in the evening of the murder, he was reading. This sentence is omitted in TT2, TT3 and TT4. In TT2 and TT3, the dialogue between Poirot and Masterman is abridged with following or preceding paragraphs and sentences included in the omission. Similarly in TT4 too, the omission is not limited to the sentence in the example, but other paragraphs and sentences are omitted as well. It can be argued that the translators omitted the part they deemed unnecessary.

TT1 uses the Turkish translation for the title of the book. As the first translation was published serially in a newspaper and addressed to a wide range of reader, it can be claimed that the translator in TT1 considered the readers’ English competency not to be enough to understand the title of the book or s/he avoided to distract the reader with a foreign title to increase fluency of the text. On the other hand, TT5 uses the original title of the book together with the Turkish translation in brackets. The last target text, however, simply uses the original title without offering any Turkish translation. It can be argued that the reader was expected to understand that the title refers to a book, without any translation and the Turkish meaning of the title is deemed unnecessary.

Example 2

ST	“She took out in turn two large clean handkerchiefs, a pair of horn-rimmed glasses, a bottle of aspirin, a packet of Glauber’s salts, a celluloid tube of bright green peppermints, a bunch of keys, a pair of scissors, a book of American Express cheques, a snapshot of an extraordinarily plain-looking child, some letters, five strings of pseudo Oriental beads and a small metal object – a button.” p. 133
TT1	“İçinden evvelâ iki temiz mendil çıkardı. Sonra bir gözlük, bir aspirin kutusu, bir hap kutusu, bir şeker kutusu, bir demet anahtar, bir makas, bir çek defteri, bir çocuk fotoğrafı, bir iki mektup, beş inci dizisi ve en sonra küçük ve madenî bir şey : Bir düğme.” p. 145
TT2	“Büyücek iki temiz mendil, bir çift gözlük, bir şişe aspirin, bir paket karbonat, içinde parlak yeşil nane bulunan bir selüloid tüp, bir deste anahtar, bir çift makas, Amerikan Ekspres bankasına ait bir çek defteri, solgun benizli bir çocuğun şipşak çekilen resmi, bazı mektuplar, beş sıralı sahte Şark boncukları ve ufak bir madeni madde, bir düğme çıkardı.” p. 66
TT3	“Büyükçe iki temiz mendil, bir çift gözlük, bir şişe aspirin, bir paket karbonat, içinde parlak yeşil nane bulunan bir selüloid tüp, bir deste anahtar, bir çift makas, Amerikan Ekspres bankasına ait bir çek defteri, solgun benizli bir çocuğun şipşak çekilen resmi, bazı mektuplar, beş sıralı sahte Şark boncukları ve ufak bir madenî madde, bir düğme çıkardı” p. 75
TT4	“Bunu biraz karıştırdıktan sonra madeni bir düğme çıkardı.” pp. 73-74
TT5	“Göstermek istediği şeyin yerine çantadan iki temiz mendil, baya kenarlı gözlük, bir şişe aspirin, bir paket karbonat, içinde yeşil naneli şekerler bulunan plâstik bir tüp, bir deste anahtar, bir makas, Amerikan Ekpress bankasının çek defteri, özelliği olmayan bir çocuğun resmi. Beş sıra kadar boncuk ve küçük madeni bir cisim, bir düğme çıkardı.” p. 98
TT6	“İki büyük temiz mendil çıkardı, ardından bağa çerçevesi bir gözlük, bir şişe aspirin, bir paket mide tuzu, şeffaf bir kutu içinde naneli şekerler, bir tomar anahtar, bir makas, bir American Express çek karnesi, son derece sıradan bir çocuk fotoğrafı, birkaç mektup, beş sıra yapay Şark işi boncuk kolye ve küçük, metal bir nesne; bir düğme.” p. 98

This is a sentence which describes the contents of Mrs. Hubbard’s bag in which she is looking for a button which, according to her, is related to the murderer. It contains a

dozen of descriptive adjectives for each object in the bag. TT1 abridges the paragraph by omitting most of these adjectives. For instance, the adjectives describing the child in the photograph are omitted and only “a photograph of a child” is kept in the translation. In TT2, almost all of these adjectives are translated into Turkish except for the pair of glasses. The same can be said for TT3 which uses almost the same translation as TT2 as in the other examples. Interestingly, TT4 omits all of the information in the sentence regarding the contents of the bag except for “a metal button” the button. To cover up the omitted parts, the translator adds “bunu biraz karıştırdıktan sonra [...]” (after rummaging it for a while). In TT5, the phrase “some of the letters” and a few descriptive adjectives are omitted and the original sentence is divided into two with a grammatical error as the first sentence in translated text lack a verb. Similarly, in the last retranslation, a few adjectives such as “bright green” for peppermint are omitted. In all of the target texts apart from TT4, translators employ a domesticating strategy for translating “a packet of Glaubert’s salts”. In TT2, TT3 and TT5 it is translated as “a packet of carbonate”. In TT6, an expansion is used with “a packet of gastric salt” and in the first translation translator uses “a bottle of medicine”. Although at first glance, it can be thought that the fullness of the ST is kept in the translations in this example, it can be observed that it is hardly the case as there are omissions or additions in translated texts at word level.

Example 3

ST	“She was, she told him, matron in a missionary school near Stamboul.” p. 142
TT1	“[...] İsveçli kadın İstanbulda bir hastanenin müdürü olduğunu söyledi [...]” p. 155
TT2	“İstanbul yakınındaki bir misyoner okulunun müdüresi olduğunu söyledi.” p. 71
TT3	“İstanbul yakınındaki bir misyoner okulunun müdüresi olduğunu söyledi.” p. 80
TT4	Omitted. p.78
TT5	“Kadın İstanbul yakınındaki bir misyon okulunda yönetici olduğunu [...]” p. 104
TT6	“Kadın, İstanbul’daki bir misyoner okulunda yöneticilik yaptığını söyledi.” p. 103

In this example, it is stated that the Swedish lady was working in a missionary in Istanbul. In TT1, the term “missionary” is replaced with “hastane” (hospital). Since the

same target text censured the degrading and negative references to Turkish people and society and even replaced them with translations with opposite meaning, it can be argued that the term “missionary” was censured by the translator due to ideological reasons. However, in the following retranslations, a source oriented approach is assumed with the sentence and the term kept as it is by the translators except for TT4 which omits the sentence altogether. Despite this, it is hardly justifiable to argue that this omission in TT4 was rendered to censure the term “missionary”, as another sentence with the same term (ST, p. 48) is translated without any alterations in the meaning or any abridgement in (TT4, p. 30).

Example 4

ST	“They hadn’t got any Evian or Vichy, which seems queer to me.” p. 43
TT1	Omitted. p. 35
TT2	Omitted. p. 21
TT3	Omitted. p. 23
TT4	Omitted. p. 26
TT5	“Ellerinde ne Evian ne de Vichy var, bu bana garip geliyor.” p. 30
TT6	“Eğer farklı Evian ya da Vichy gibi markalar almış olsalardı bana hiç de tuhaf gelmezdi.” p. 34

There is a reference in this sentence to mineral water brands, Evian and Vichy as Mrs. Hubbard complains about the water served in the train. As it can be inferred from the table above, all translations except for the last two, omit the sentence completely. In the first translation, the sentence is omitted along with the following two paragraphs which contain the second part of the dialogue between Mrs. Hubbard and Greta Ohlsson as the former continues to complain. Therefore, it can be stated that the translation is abridged with the omission of the original paragraphs. In TT2, the omission is limited to the sentence in the example. It can be argued that the translator omits this part, as even without the sentence in question, it is clear that the character complains about the water they serve in the train. It holds true for TT3 as well, as the translation is the same as its predecessor. In TT4, not only the sentence in the example but also three paragraphs including the whole dialogue between

Mrs. Hubbard and Greta Ohlsson are omitted. More importantly, the translator adds two sentences here to compensate for the omission: “Mary Debenham’ın masasındaki yaşlıca Amerikalı kadın hâlâ o tiz sesiyle konuşup duruyordu. Koyun yüzlü kadın da yine onu dinliyordu.”. Interestingly, the translator uses some of the words in the omitted part when building up her own sentences such as “sheep-faced lady” and “American lady’s voice [...] shrill [...]” in the original paragraphs (p. 43). The translator applies the same strategy in translations of some other paragraphs of the ST. However, it will be discussed in the following part of the analysis. And lastly, in the last two target texts, the original brand names are kept in the translations. The translator of TT6 uses an expansion to hint that they are brand names with the addition of “gibi markalar” (brands such as).

Example 5

ST	“She’s a <i>pukka sahib</i> .” p. 176
TT1	“Babası ve kardeşleri ile ben aynı mektebin talebesiyiz.” p. 194
TT2	Omitted. p. 87
TT3	Chapter omitted.
TT4	Omitted. p. 97
TT5	“O tam bir <i>pukka sahib</i> ’dir.” p. 131
TT6	“O tam bir <i>pukka sahib</i> ” p. 129

In this example, a Hindi phrase is used to describe the relation between Col. Arbuthnot and Miss Debenham. TT1 assumes a target oriented approach by using an expansion for the translation of the word and omitting the Hindi term which would otherwise create alienation for the reader. In TT2 and TT4, the cultural term, and in TT3 the whole chapter is omitted. As it is highly unlikely to omit a whole chapter due to an unfamiliar term, it is safe to assume that the omission in TT3 is obviously not related to the Hindi word. This unfamiliarity and possible lack of sources to find the meaning of the term may have been the reason for the translators in TT2 and TT4 to omit this sentence. However, considering the expansion offered in the first translation, it is hardly justifiable to argue so. On the other hand, sticking to their source oriented approach, TT5 keeps the phrase in the original language without offering any explanation on the meaning, while TT6 keeps the original

word, however explains the meaning with a footnote. Therefore, it can be claimed that there is a consistency in these target texts in the treatment of foreign terms and sentences other than English ones.

Example sentences consist of cultural elements, unfamiliar foreign terms, “unnecessary” information and descriptions. These elements or terms contribute little to the narration or have nothing to do with the solution or the crime therefore, they become an easy target for any possible omissions intended, if any, by the translators. It can be inferred from the table presented above that these elements are kept in TT6 and TT5 with little to none omissions. Therefore, it can be argued that these two target texts assume a source oriented approach by rendering the least amount of omissions in translations. On the contrary, TT4 adopts a target oriented approach by omitting four out of five examples and heavily abridging the only example included in the translation. It is hardly justifiable to explain these omissions with any possible challenges or difficulties they may pose for the translator; with ideological reasons or with any concern over a possible negative reaction from the reader. As it does not follow a pattern, it can be argued that the translator simply abridged the ST by omitting the parts as they see fit, and the changes they made in the text may be explained as idiosyncrasies. With a similar approach, TT2 omits three out of five examples, Example 1, 4 and 5 as a whole while keeping the other two. Interestingly, it keeps the sentence containing information which would be perceived negatively by the reader. Thus, obviously ideological reasons are not on the forefront for the omissions rendered in TT2. And the fact that the omissions rendered in the examples are not limited to the sentences in question, it can be argued that the translator found these parts as unnecessary and so fit to omit. Same arguments hold true for TT3 which omits the same sentences as its predecessor, the only difference being the whole chapter which is omitted in the last example, and makes a few omissions in the only sentence included in the translated texts. The omitted sentences contain a cultural element and information with little importance for the story. Lastly, in TT1 one of the example sentences is omitted wholly. Two sentences in the examples are abridged and an expansion is offered in last example. Due to the changes and the abridgment rendered in the examples by the translator, it can be seen that the fullness of the source text is, to a large degree, not preserved in the first translation at least for the examples in question.

To have a better and complete understanding of the omissions evident in target texts, an analysis will be conducted at paragraph level in the next part.

5.2.5. Omissions in translations at paragraph level

As it is briefly stated in the previous analysis, there are cases where the omissions extent to paragraph level. And in the next part, such omissions will be studied in detail. Examples include paragraphs extracted from the testimonies of the characters, the solution and analysis of the crime put forward by the detective.

Example 1

ST	“Very simply, Madame. Your maid recognized the handkerchief I showed her as yours. She somewhat clumsily tried to shield you. She did encounter the man – but earlier – while the train was at Vincovci station. She pretended to have seen him at a later hour with a confused idea of giving you watertight <i>alibi</i> . ” p. 331
TT1	“O da katili daha önce görmüş olacak. Yalnız şüphe uyandırmamak, için, daha sonra gördüğünü söylüyor. Mendilinizi de tanıdığı halde, sizi şüpheden kurtarmak için, inkâr etmemiş miydi? ” p. 344
TT2	Omitted. p. 141
TT3	Omitted. p. 108
TT4	“ «Bu çok basit, Madam. Hizmetçiniz kendisine gösterdiğim mendilin sizin olduğunu hemen farkettiler. O adamla karşılaşmıştı ama daha önce. Tren Vincovci istasyonundayken. Hizmetçiniz sanki daha geç rastlamış gibi bir tavır takındı. Böylece size şüphelerden kurtaracağını sanıyordu. »” pp. 180-181
TT5	“– Gayet basit, Madam. Hizmetçiniz kendisine sizin diye gösterdiğim mendili tanıdı. Beceriksizce sizi korumaya çalıştı. Gerçi adama rastlamıştı ama dediği saatte değil, daha erken bir saatte. Tren Vincovci’deyken. Onu daha sonra görmüş numarası yaptı böylece size belli saatte başka yerde bulunduğunuzu ispatlama olanağı sağladı.” p. 252
TT6	“Bu çok basit, madam. Hizmetçiniz kendisine gösterdiğim mendilin size ait olduğunu hemen anladı. Ama her nedense beceriksizce bunu gizleyip, sizi korumaya çalıştı. O adamla karşılaşmıştı ama –çok daha önce- tren Vincovci istasyonundayken. Ona gördüğünden bir saat sonra rastlamış gibi bir tavır takındı çünkü böylece size cinayet sırasında başka bir yerde olduğunuzu iddia edebileceğiniz sağlam bir kanıt sağlamış olduğuna inanıyordu.” p. 243

This is a part taken from Poirot's solution of the crime. In TT1, although the paragraph is not omitted altogether, it is abbreviated with omissions rendered. The first and third sentences in the original paragraph are omitted in the translated text. And, the locations of the other sentences in the original paragraph are changed. The second and last sentences are combined at the end of the paragraph in the translated text with the addition of "[...] inkâr etmemiş miydi?" (did she not deny?). Another addition in this TT is "Yalnız şüphe uyandırmamak, için, [...]" (however not to raise suspicion). These additions can be regarded as an attempt on translator's part to compensate for the omissions in the translation. In TT2 and TT3, the paragraph is omitted wholly. Nevertheless, in these TTs, the omission is not limited to the paragraph in question, but the whole chapter is heavily abridged that it can be regarded as a summary of the Chapter in the ST. In TT4, "hemen" (immediately) is added to the second sentence in the original paragraph and one of the sentences in the original paragraph is omitted. The fourth and last sentences in the original paragraph are divided into two. It can be argued that the translator saw fit to omit this sentence as it can be regarded as the conclusion which can be drawn from the whole paragraph and an easy-to-understand text is created by the translator. No omissions are rendered in TT5; however a similar division is made in the original fourth paragraph. As for the last target text, certain additions can be observed in the translated text. For instance, in the translation of the third sentence, the phrase "to hide this" is added to the original sentence. In addition, similar to Suveren's translation, the Turkish adverb "hemen" is added to the translation of the second sentence in the ST.

Example 2

ST	“Well, it seems queer to me.’ She looked distastefully at the heap of small change on the table in front of her. Look at all this peculiar stuff. He’s given me Dinars or something. Just a lot of rubbish, it looks. My daughter said-” p. 43
TT1	Omitted. p. 35
TT2	“«Her neyse, ama bu bana garip görünüyor...» Önündeki masanın üzerine yığılmış ufak paralara beğensizlikle baktı: «Bana verilmiş olan şu değersiz şeylere bakın. Ya dinar, yahut ta başka bir şey. Hırsızlığın daniskası. Kızım demişti ki...»” . p. 21
TT3	“«Her neyse, ama bu bana garip görünüyor...» Önündeki masanın üzerine yığılmış ufak paralara beğensizlikle baktı: «Bana verilmiş olan şu değersiz şeylere bakın. Ya dinar, yahut ta başka bir şey. Hırsızlığın daniskası. Kızım demişti iki...»”pp. 23-24
TT4	Omitted p. 26
TT5	Bilmem, bana garip geliyor, diyerek hoşnutsuz bir ifadeyle önündeki bozuk para yığınınına baktı: Şuraya bakın, bana verdiği şu garip şeylere hele. Dinar mıdır nedir bunlar. Bir sürü süprüntüye benziyor. Kızım dedi ki...” p. 30
TT6	““Olsun yine de bana tuhaf geldi,” diyen Amerikalı kadın tam önündeki bozuk para yığınınına bakıyordu. “Şu bana verdiklerine bak. Dinarlar filan. Bir sürü işe yaramaz çöp. Saçmalık bu. Kızım söylemişti...”” p. 34

This is a paragraph from a dialogue between Mrs. Hubbard and Greta Ohlsson. In TT1 and TT4, the paragraph is omitted. In TT1, the omissions can also be observed in the following and preceding paragraphs and sentences at word or sentence levels and moreover there are several changes and divisions made in the original sentences of the parts translated. In TT4, too, there are omissions in the following and preceding parts of the ST and sentences are divided. In TT2 and TT3 no omission is rendered. However, a change in the text segmentation can be observed in the third and fourth sentences and the word “rubbish” is mistranslated probably due to a similarity of spelling between “robbery” and “rubbish”. Likewise a change in the location of sentences can be observed in TT5. The first two sentences in the ST are translated as one. There are omissions at word level such as the omission of “on the table”. Lastly, in TT6 certain omissions at word level and additions at sentence level are carried out and text

segmentation is changed. The parts “on the table”, “peculiar” and “distastefully” are omitted and “Saçmalık bu”, “tam” are added in the translation. Moreover, the first sentence in the original is united with the following one.

Example 3

ST	“First, I fetched her Excellency an extra rug from my compartment. It was very cold in spite of the heating. I arranged the rug over her and she wished me good-night. I poured her out some mineral water. Then I turned out the light and left her.” p. 207
TT1	Omitted. p. 227
TT2	Omitted. p. 102
TT3	Chapter omitted.
TT4	Omitted. p. 113
TT5	“Önce Prenses için kendi kompartımanımdan fazla bir örtü buldum. Şofaja rağmen çok soğuk vardı. Üzerini örttüm, bana iyi geceler diledi. Bardağına maden suyu koydum, sonra ışığı söndürüp yanından ayrıldım.” p. 155
TT6	“Öncelikle ekselansları için kendi kompartımanımdan bir battaniye alıp ona götürdüm. Isıtılmasına rağmen tren soğuktu. Battaniyeyi üzerine örttüm, bana iyi geceler diledi. Sonra onun için bardağa biraz maden suyu koydum. Işığı kapadım ve yanından ayrıldım.” p. 151

This is a paragraph from the evidence of the lady-maid of the Russian Princess. TT1, TT2 and TT4 omit the sentence, while in TT3 the whole chapter is omitted. In TT1, similar to the earlier examples, several omissions are rendered at different levels in the following and preceding sentences; in some of them the whole sentence is omitted, while the omissions in the others are at word level including descriptive adjectives. In addition to this, several changes are made in the original sentences; some of them are combined, while some are divided. In TT2, some of the previous sentences in the dialogue were also omitted along with the example sentence. Similarly, the omission in the original paragraph is accompanied by some others, additions made to cover up for them and divisions in original sentence structures in TT4. TT5 renders omissions at word level including “the rug” in the second original sentence and “some” in the following one. Moreover the last two sentences are combined in the translated text.

Likewise, in the last translation, the translator omits “extra” in the first original sentence and adds “tren” to the second translated sentence. Despite the rule, she does not capitalize the title of the Russian princess in Turkish.

Example 4

ST	“That oughtn’t to be difficult. He’s a Britisher, and does what he calls “Keeps himself to himself.” He’s a low opinion of Americans and no opinion at all of any other nationality. ” p. 77
TT1	“O cihetten merak etmeyin. Tam bir İngilizdir o. Ağzından lâf almanın bile imkânı yoktur. Müsaadenizle.” p. 81
TT2	“«Güç olmayacak...»” p. 41
TT3	“«Güç olmayacak...»” p. 47
TT4	“«Bu zor olmasa gerek. Masterman İngiliz. Ve kendi deyimiyle de, ‘etliye sütlüye karışmıyor.’ Amerikalıları aşağı görüyor. Diğer milletten olanlarla ise hiç ilgilenmiyor.»” p. 47
TT5	“- Bu iş zor olmaz çünkü kendisi İngilizdir, kendi deyimiyle, «Bildiğini kendine saklar», Amerikalılar hakkında pek iyi düşünmez onları küçümser, diğer milletlere de hiç değer vermez.” p. 59
TT6	“”Bu o kadar da zor olmasa gerek. O bir İngiliz ve kendi deyişiyle görevinin ‘bildiğini kendine saklamak’ olduğunu düşünüyor. Amerikalıları aşağılar, diğer milletlerden olanlarla ise hiç ilgilenmez.” p. 60

This is a paragraph from MacQueen’s testimony which hints the reader about the valet’s character and the distant personality. TT1 abridges the paragraph in the translation and omits the part about Masterman’s disfavor of other nationalities especially Americans. TT2 and TT3 offer a translation way shorter than the preceding one by omitting the details on the valet. When the translation of the preceding sentence is examined, it can be seen that the translator misunderstood it. In the original sentence, Poirot asks MacQueen to make sure that Masterman keeps quiet about the murder if the valet already knows that his master is murdered. However, it is translated as “Bilmiyorsa diliniz tutmaya çalışın...” (Try to keep quiet if he does not know). Therefore, it can be argued that the translators failed to connect the two parts and chose to omit the

paragraph except for the first original sentence translated as “Güç olmayacak”. In TT4, the second and last sentences are divided into two and despite the Turkish grammar rule; the translator starts the sentence with the Turkish conjunction “ve”. The idiom “Keeps himself to himself.” in the ST is translated with a Turkish one “etliye sütlüye karışmamak), which creates a natural translation for the reader. In the following translated text, the sentences in the whole paragraph are combined, “onları küçümser” (he looks down on them [Americans]) is added to the last sentence. In the last retranslation, the second sentence in the ST is slightly changed in translation with the addition of “görevinin [...] olduğunu düşünüyor” (he thinks his job is [...]).

Example 5

ST	<p>“Hector MacQueen - American subject. Berth No. 6. Second Class. <i>Motive:</i> Possibly arising out of association with dead man? <i>Alibi:</i> From midnight to 2 a.m. (midnight to 1.30 vouched for by Col. Arbuthnot and 1.15 to 2 to vouched for by conductor. <i>Evidence against him:</i> None <i>Suspicious circumstances:</i> None)” p. 262</p>
TT1	“Hektör Mak Kuin: Hiç bir şüpheli dağ değildir.” p. 288
TT2	Omitted. p. 131
TT3	Omitted. p. 98
TT4	Omitted. p. 140
TT5	<p>“HECTOR MAC QUEEN – Amerikan vatandaşı. 6 no.lu yatak...ikinci mevki Amaç (Öldürmesi için sebep) : Ölen adamla olan yakınlığından doğma bir neden olabilir. O saatte bulunduğu yer : Gece yarısından ikiye kadar (on ikiyle bir on beş arası Yarbay Arbutnotla berabermiş, 1.15 ile 2.0 arası kondüktör onun nerede olduğunu görmüş.) Aleyhinde delil : Yok. Şüpheli hâl : Yok.” p. 197</p>
TT6	<p>“Hector MacQueen - Amerikan vatandaşı. Yatak no 6. İkinci mevki. <i>Cinayet nedeni:</i> Ölen adamla iş ilişkisinden kaynaklanan bir neden olabilir. <i>Suç anında başka yerde olduğuna ilişkin kanıt:</i> Gece yarısından sabah 2’ye kadar var (Gece yarısından 01.30’a kadar Albay Artbutnot birlikte olduklarını doğruladı, 01.15’ten 02.00’ye kadar da kondüktör tanık.) <i>Aleyhine kanıt:</i> Yok <i>Kuşkulu bir durum:</i> Yok” p. 193</p>

Poirot writes down a list for all suspects including the alibis and motives of and evidence against each of them, which gives the reader a glimpse of how systematic and ingenious the detective is when it comes to solving the crime, and makes it easier for the reader to come up with a solution of their own. This paragraph is a part of the said list and can be treated as a summary of the information and evidences collected up until then. In TT1 a highly abridged translation consisting of only one sentence is offered, which can be considered as a summary of and conclusion drawn from Poirot's notes by the translator. TT2, TT3 and TT4, however, omit the part completely. Moreover, in TT2 and TT3, more than ten pages are omitted in total and the translation continues with a sentence in the following Chapter of the ST, which also shows that the two chapters in question are combined by the translator. However, as the translator continue with another list of Poirot in the following chapter, it is really hard for the reader to notice the omission. Similarly, a total of four pages are omitted in TT4 and a sentence is added and some sentences are changed in the preceding paragraph to connect it to the first sentence of the following Chapter and this makes it difficult for the reader to notice that an omission is rendered in the TT. It is possible to argue that the omissions are rendered as the pages in question does not contain any new information for the reader and can be regarded as repetitive. On the contrary, TT5 and TT6 translate the part completely. The translator of TT5 translates the word "motive" with "amaç" and then offers a second and more accurate phrase "öldürmesi için sebep" in brackets, probably, to underscore the meaning. While the last TT keeps the form of the chart used in the ST, TT5 changes the style by replacing italicized words with bolded ones and capitalizing MacQueen's name.

An overall examination of the omissions at paragraph level indicates that the TT1 omits two of the examples completely, abridges three paragraphs heavily in the other three examples. TT2 omits the paragraphs in Example 1, 3 and 5, while abridging the one in Example 4 and only translating the Example 2. In TT3, two examples are omitted, a chapter including the example was completely omitted, and one example was heavily abridged while only one paragraph is translated without any omissions. TT4 omits the paragraphs in 3 examples out of five. However, as explained earlier, it is inevitable to examine the translation of the following and preceding parts in the ST to understand the

reason behind these omissions better. It was seen in the analysis that several other paragraphs, sentences or words are omitted in the following and preceding parts; changes are made in the sentence structures where sentences are divided or combined. From the parts omitted, it can be inferred that translators of the TTs in question omit the parts which can be regarded as a summary of the information already given to the reader. By the divisions made, it can be argued that they attempted to create a very fluent and easy-to-read translated text for the reader. In TT6 all of the examples are translated and the style of the table in the last example is kept in the translation. Despite being slight, it is possible to come across omissions and additions at word level in both of the TTs. And they show certain amounts of changes made in the sentence structures of the original paragraphs as well. While some of the sentences are divided; some of them are combined by the translators.

5.2.6. Omissions in translations at chapter level

Lastly, in this section, omissions at chapter level will be analyzed, which together with the omissions at the other two levels will give an opinion on the matricial norms observed (or overlooked) at the target texts. Furthermore in the analysis, changes in the text segmentation will be shown in the table and included in the discussions.

The source text is divided into three parts, thirty two chapters. The first example includes the translations of the eight chapters in the first part of the novel, which covers the introduction of the characters together with Poirot, the murder, Poirot's taking over the solution of the crime, the examination of the body and the first clues and evidences which shed light as to the possible reasons of the murder and therefore, lead the investigation in the following part.

Example 1: Part 1

ST	TT1	TT2	TT3	TT4	TT5	TT6
Chapter 1	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 2	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 3	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 4	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 5	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 6	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 7	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 8	Translated	Translated	Translated	Translated	Translated	Translated

The eight chapters of the first part of the book are not omitted in any of the target texts.

The second example focuses on the omissions in the chapters of second part which include the story of the investigation, the analysis of evidences and presentation of possible solutions put forward by Poirot's companions, all together leading the reader to the actual solution of the crime.

Example 2: Part 2

ST	TT1	TT2	TT3	TT4	TT5	TT6
Chapter 1	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 2	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 3	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 4	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 5	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 6	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 7	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 8	Translated	Translated	Omitted	Translated	Translated	Translated
Chapter 9	Translated (within the preceding chapter)	Translated	Omitted	Translated	Translated	Translated
Chapter 10	Translated	Translated	Omitted	Translated	Translated	Translated
Chapter 11	Translated	Translated	Omitted	Translated	Translated	Translated
Chapter 12	Translated	Translated	Omitted	Translated	Translated	Translated
Chapter 13	Translated	Translated	Omitted	Translated	Translated	Translated
Chapter 14	Translated	Translated	Omitted	Translated	Translated	Translated
Chapter 15	Translated	Translated	Omitted	Translated	Translated	Translated

The analysis of the second example yields two significant results. While TT2, TT4, TT5 and TT6 seemingly keep the completeness of the novel by translating all of the chapters in the second part, TT1 unifies two consecutive chapters, the eighth and ninth, in the translation. These are the chapters covering the evidences of Colonel Arbuthnot and Mr. Hardman. What is more interesting is that the TT3 omits more than half of the chapters.

The omitted chapters narrate the evidences of Colonel Arbuthnot, Mr. Hardman, the Italian, Miss Debenham, German lady's-maid, the summary of the passengers' evidences, the examination of the weapon and passengers' luggage. It can be argued that the focus in this TT is on the crime and solution rather than the investigation.

Example 3: Part 3

ST	TT1	TT2	TT3	TT4	TT5	TT6
Chapter 1	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 2	Translated	Omitted	Omitted	Translated	Translated	Translated
Chapter 3	Translated (within the preceding chapter)	Translated	Translated	Translated	Translated	Translated
Chapter 4	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 5	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 6	Translated	Translated	Translated	Translated	Translated	Translated
Chapter 7	Omitted	Translated	Translated	Translated	Translated	Translated
Chapter 8	Translated (as the seventh chapter in translation)	Translated	Translated	Translated	Translated	Translated
Chapter 9	Translated	Translated	Translated	Translated	Translated	Translated

Part 3 of the book consists of nine chapters and these chapters include some further investigations, revelations hinting to the solution of the crime and lastly, the solution put forward by the detective. The last three target texts keep all the chapters of Part 3 in their translations. However, TT2 and TT3 omit Chapter 2 which centers on and draws attention to the ten questions which are to be answered for the solution of the crime and possible answers put forward by Poirot and his companions, while TT1 unifies original Chapter 2 and 3, focusing respectively on the ten questions to which answers are sought for the solution of the crime and Poirot's re-evaluation and further emphasis on some

certain clues and parts of the evidence which may be considered as the summary of the nuances leading to the solution, in the translated text. The translator omits the original Chapter 7 which narrates the revelation of the real identity of Miss Debenham.

An overall analysis indicates that TT3 omitted nine chapters out of thirty two; TT1 omitted one chapter completely and translated three chapters within the preceding ones in the translation. TT2 omitted one chapter completely; TT4 and TT6 translated all chapters in the source text. It should be noted down, however, that the existence of chapters within the target texts does not necessarily imply a complete translation of the chapters and omissions at different levels in the said paragraphs should still be maintained as a possibility.

The ST which is the edition published by HarperCollins in 2007 consists of 347 pages. The first three translated texts are all in pocket book format, with varying trim sizes though. The total number of pages in TT1 is 360 while TT2 is 144 pages and TT3 is 112 pages. On the other hand, the last three translated texts, TT4, TT5 and TT6 share very identical trim sizes and have 192, 264 and 255 pages, respectively. An overall examination of the number of pages in the original and target texts tells that there were heavy omissions especially in TT3 and the amounts of omissions do not follow a chronological order which would otherwise hint a linear and steady progress towards a complete translation in the end.

From the normative analysis, it was observed that TT3 is almost identical to TT2. However, this resemblance cannot be regarded as concrete evidence to consider TT3 as the revised version of TT2. The reason is that, there are more omissions in TT3 compared to TT2. Moreover, while the translator of TT3 preferred to adopt initials instead of his/her full name; the name of the translator of TT2, Yusuf Kenan Karacalar, was already recorded on the title page of the translation. Therefore, it would be misleading to think that the same translator preferred to adopt initials for TT3 which was published eight years later than TT2. From this point of view, it can be argued that TT3 plagiarized TT2.

5.3. PARATEXTUAL ANALYSIS OF THE TURKISH TRANSLATIONS OF MURDER ON THE ORIENT EXPRESS

The last part of the analysis will be on the paratextual elements surrounding the TTs. These elements include author's name, a title, prefaces, illustrations which make the texts to be considered as books present the texts and ensure their perception and consumption as book (Genette, 2001, p. 1). They affect the way books are received (Ibid., p. 7).

Paratextual elements consist of peritexts including book or chapter titles, prefaces which are located within the books and epitexts which are located outside the books in the form of interviews, letters, conversations, diaries etc. (Ibid., pp. 4-5). However, as the extratextual material at hand regarding *Murder on the Orient Express* was already discussed in the preceding chapter, epitexts as defined in Genette's model will be excluded in this section.

Genette argues that the covers of the book started to be exploited when the possibilities they provide were discovered. And the name of the author, the title of the book and the emblem of the publisher are expected to be visible on the front cover, along with some other elements such as the name of the translator, illustration, epigraph, genre indication etc. which are not obligatory as much as the formers. These informative elements are reinforced and supplemented by items related to the cover design, characteristic features of the publisher or the series (Ibid, pp. 23-24).

The analysis of these paratextual elements are based on the model introduced by Genette. However, it was seen from the analysis on paratextual elements that the TTs do not follow the same order as in Genette's model, omit some pages in the original work such as the dedication page or even add new contents. According to Genette, the front cover of the translations, most likely includes the names of the author and the work, the emblem of the publishing house, illustrations etc. these elements are reinforced by the style and design of the cover (Ibid., 24). The front cover is followed by half title page which covers only the name of the book, even partly, omits the author's name and the emblem of the publisher. Next is the title page where the name of the author, translator

and the emblem of publisher are recorded. The back cover of the work which, according to Genette, is a strategic location may contain the name of the author and the work, quotations and comments on the book at hand or previously-published books of the author, ISBN and “paid” advertisement etc. (Genette, 2001). In the light of this brief information, this part of the analysis focuses on the para-textual elements surrounding the book.

5.3.1. Peritextual analysis of TT1

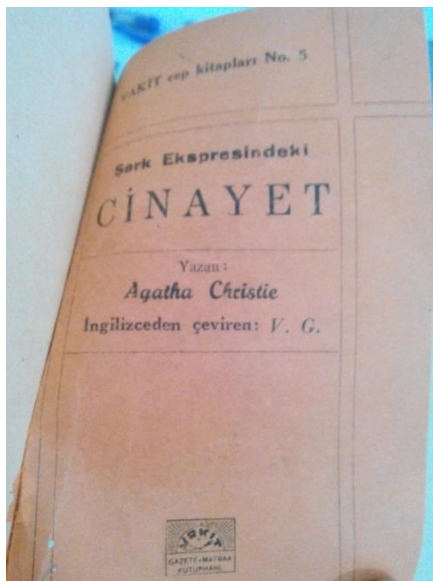


Figure 5.1: Front cover of TT1



Figure 5.2: Back cover of TT1

TT1 uses a very simple design on its front cover, the same as that of the other books published in the same series. It does not contain any illustrations. The information offered on the front cover include: Christie’s full name, which can be considered as the publisher’s attempt to introduce the writer to Turkish audience; Turkish title of the book in which the word “cinayet”, Turkish word for “murder”, is emphasized with capitalized letters and the largest font on the cover; the emblem of the publisher; the initials of the translator rather than the full name, which may be explained with the “low” or “non-canonized” status of the genre in that period or as the initials of the newspaper; and the name of the series the book is published in, “Vakit pocket books series”, a form which, according to Tahir-Gürçağlar, would soon be used for popular literature products as well as canonical ones in 1950s (2008, p. 174). It can be argued from the obvious

emphasis on the word “cinayet”, which hints the reader that the book is a crime novel, that the genre is more important than the author’s name and the publisher tried to appeal the readers’ attention with the popularity of the genre rather than the name of the author who was an unknown figure for Turkish reader at that time. However, it should come as no surprise; as Genette argues, the size of the author’s name is associated with the author’s reputation and “the better known the author, the more space his name takes up” (Genette, 2001, pp. 38-39).

The dedication page in the original work is omitted by the publisher. There are changes and abbreviations in the translations of the original chapter titles. Although the term “evidence” is used in all the titles in Part Two of the book, it is obviously avoided by the translator, and alternative translations are employed by the translator each time.

The back cover informs the reader that the book was originally serialized in the newspaper *Kurun* and then published as a book, and goes on to introduce and advertise the newspaper with a special emphasis on its name, which is capitalized, and its reporters in all around the country, Europe and the USA. Interestingly, the other word bolded and underlined on the back cover is “free of charge”. It may be interpreted as an attempt to attract readers’ attention and to emphasize the low price of the newspaper. In addition, the phrase of “low price” was also underlined on the front page of the newspaper published during the years in question. Therefore, it can be argued that the serialization in a low-priced newspaper caused the novel to be easily accessible by a wide range of audience including the undereducated part of the society.

5.3.2. Peritextual analysis of TT2

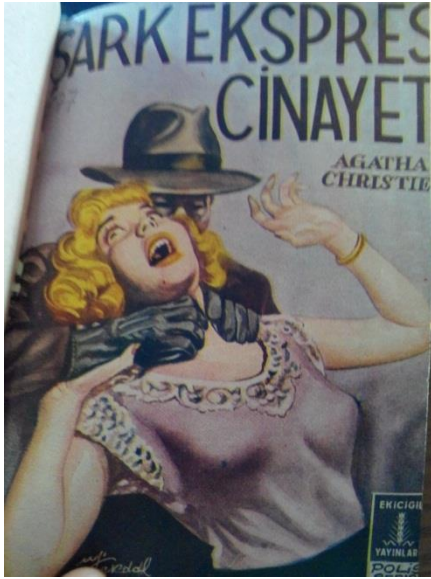


Figure 5.3: Front cover of TT2



Figure 5.4: Back cover of TT2

TT2 uses a colored front cover, an image of a blond woman being choked by a mysterious looking man. Interestingly, the image has nothing to do with the plot of the book, thus it can be argued that it was used for the mere purpose of attracting the reader's attention or as genre indication. It also includes the Turkish title of the book, the name and symbol of the publisher, author's name and the name of the series the book is published in. The book is published in "polis serisi" (police series). Unlike the earlier translation, no word is emphasized in the title of the book and all the words are written in the same font and size, and the title of the book is larger in size than the author's name. It can be argued that the book title was more popular than the author's name and thus, the publisher intended to capitalize on the familiarity of the audience with the book. Recorded on the title page are full names of the author and the translator, the publisher's name and contact information and the title of the book which is highlighted with the largest font size followed by the author's name. Unlike the earlier translation, translator's full name is given on the title page. It uses the same Turkish title as the preceding translation. On the following page, it is stated that the publications of Ekicigil are published weekly and this is the fifty third of these publications.

The back cover is also used for advertising a Mike Hammer translation by the same publishing house. The front cover of the book *Kanlı Baskın* by Mickey Spillane appears on the back cover of *Şark Ekspresindeki Cinayet* and not surprisingly with the phonetic spelling of the famous character's name. Similar to the front cover of Christie's novel, *Murder on the Orient Express*, it also uses a woman figure in suggestive clothing holding a gun and wrestling with a mysterious man clad in a trench coat and a fedora, very stereotypical attire for the "private eye" detectives. It can be inferred from these paratextual materials that the book is presented as a popular fiction and is addressed to the reader who read Mayk Hammer stories.

5.3.3. Peritextual analysis of TT3

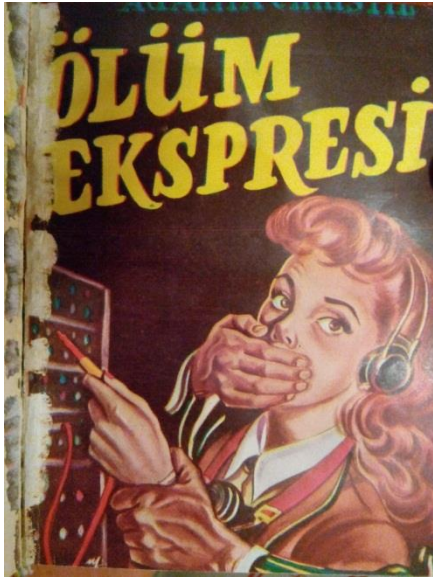


Figure 5.5: Front cover of TT3

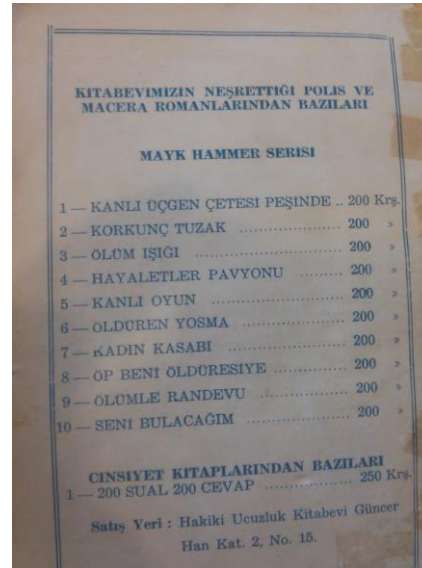


Figure 5.6: Back cover of TT3

Similarly, TT3 uses a blond woman figure in the front cover and a mysterious man who covers her mouth with his hands which are the only visible parts of this mysterious figure. Christie's name appears on the cover, however in much smaller font size than the book title. TT3 omits the train name in the title and uses a different book title, "Ölüm Ekspresi" (Death Express) on the front cover. This may be an attempt of the publisher to present the work as a new translation and to cover the fact that it used the same translation as the preceding one. As in the preceding translated text, the cover design has nothing to do with the story in the book, which again implies that the translated text

uses the woman figure to attract the reader’s attention. The title page includes the author’s name in the same font size as the initials of the translator’s name as well as the title of the book with a larger font size and states that the book is “sürükleyici polis romanı” (an absorbing crime novel). On the back cover is an advertisement for some of the crime and adventure novels and sexology books published by the same publisher. Ten of the advertised titles belong to the “Mayk Hammer series” of the publisher including *Öp Beni Öldüresiye* (*Kiss Me Deadly*). And the last one is a translated book on sexuality, most likely *A Marriage Manual* by Drs. Hannah and Abraham Stone.

The information presented on the covers of the book indicates that the translated text targets the readers’ of popular fiction and the products of these genres are still considered as non-canonized.

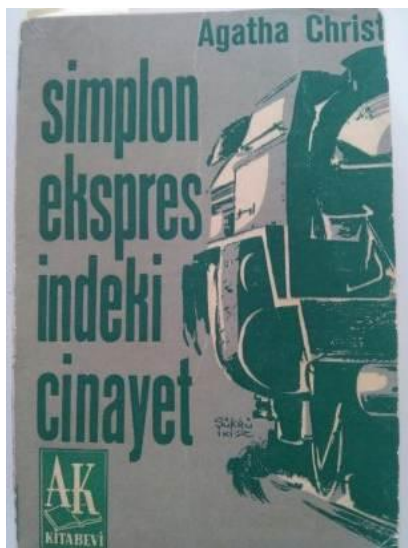


Figure 5.7:Front cover of the translation by Yusuf Kenan Karacalar from Ak Publishing House

The following retranslation was published by Ak Publishing House in 1965. On textual level it is the same as the translation published by Ekicigil Publishing House in 1955. The front cover uses a simple design with the Turkish title of the book emphasized with a large font accompanied by a drawing of a locomotive. Christie’s name is smaller in comparison to the name and logo of the publisher. Interestingly, the publisher opts for an alternative and less common name for the express in the book title. It is published as a set with a translation of Jack London’s *The Assassination Bureau* by Nihal

Yeğınobalı. Therefore, it can be inferred that the way the publisher presents the book to the reader is different from the previous publishers. The translation is now addressed to the readers of Jack London.

The back side of the front cover is used for vocative reasons and advertises the forty-two crime novels published by Ak Publishing House and includes the price of the novel. On the title page of the novel is the Turkish title of the book emphasized with capitalized and bolded letters with a larger font than those of the author's and translator's full names.

5.3.4. Peritextual analysis of TT4

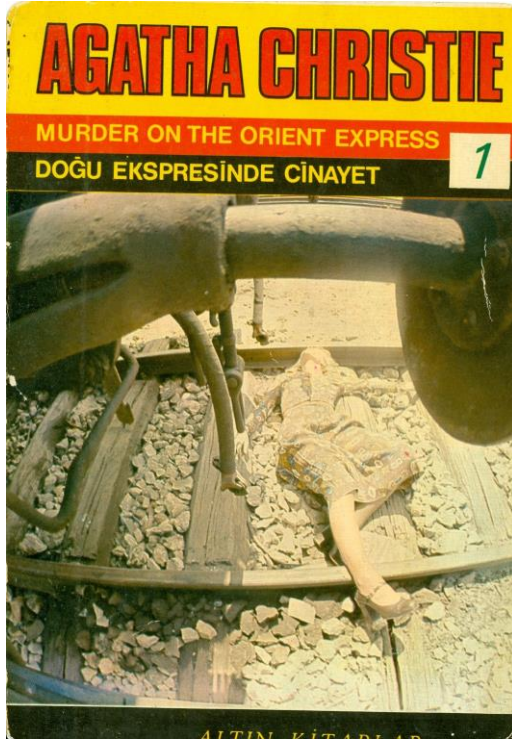


Figure 5.8: Front cover of TT4

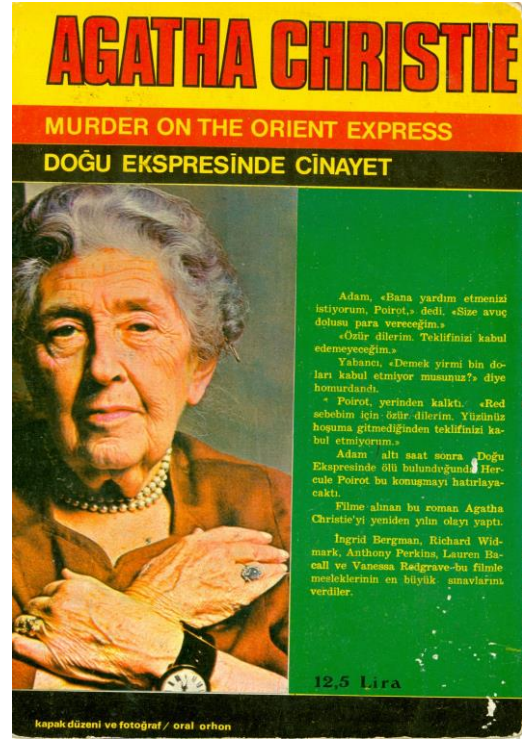


Figure 5.9: Back cover of TT4

The subsequent retranslation published by Altın Kitaplar in 1974 uses a similar design as TT3 on its front cover. A seemingly dead blond woman lies on the railroad tracks under a train. This cover too has nothing to do with the story of the novel, which indicates that it was an attempt to attract the reader's attention. Other than this image, the name of the publisher, both Turkish and English titles of the book, and the author's

name were printed on the front cover. However, unlike the preceding translations, it can be seen that Christie's name was printed with larger font than the book titles and the name of the publisher. The emphasis on the author's name shows that it already gained enough symbolic power and recognition among Turkish readers to be highlighted by the publisher. On the title page lies the emblem and name of the publisher which was engaged in publishing activities for fifteen years by then. It was followed by another cover including and emphasizing Christie's full name and then the page offering information on the name of the series the book is published in, both Turkish and English titles of the novel and full name of the translator. The book is published in "crime novel series". The appearance of the original title which is printed on the front cover as well may be the result of the importance attached by the publisher to the original work. Following is two additional pages which offer brief information on each character of the book ranging from their appearances to personalities which are emphasized in the story; clues and evidences gathered by the investigators throughout the text and questions to which answers are sought by Poirot for the solution of the crime. These pages can be considered as an attempt on the publishers end to make the reader follow the flow of the story more easily by referring to these pages when a name is hard to remember for the reader.

A big picture of the author covers almost half of the back cover and her name is once again printed in a large font, which hints the extent of the author's symbolic power and the publisher's attempt to capitalize on this power. Similarly, both English and Turkish titles of the book are once again printed on the back cover. In addition, the first encounter of the detective with the soon-to-be-deceased character is quoted on the back cover. This is followed by a remark on Christie's success reiterated with the movie adaptation of the novel released in the same year as TT4 and a reference to some actors and actresses featuring in the movie which is thought to pose a great challenge for these actors. It should come as no surprise that the reference to the movie adaptation is not on the forefront of the back cover as the movie was not released in Turkey until 1977

5.3.5. Peritextual analysis of TT5

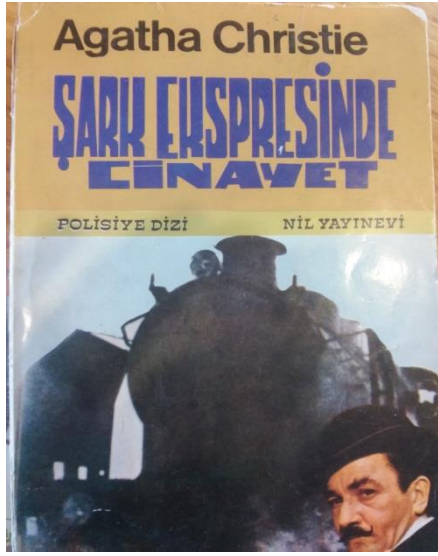


Figure 5.10: Front cover of TT5



Figure 5.11: Back cover of TT5

Published in the same year as the release of the movie adaptation of the book in Turkey, the front cover of the TT5 uses the same title as the movie. Moreover, a picture of the actor Albert Finney featuring Hercule Poirot character in the movie is printed on the front cover. On the background is a train figure. In addition to Christie's name, the name of the publishing house and the series the book is published in are printed on the cover. It is published in a series title "polisiye dizi" (crime series). Similarly the back cover shows the pictures of the other actors featuring in the movie. It informs the reader that "the book was adapted to large screen. Greatest actors and actresses of the cinema sector came together for this movie". It gives information on the plot. The price of the novel was twenty Turkish liras. It is clear from the information on front and back cover of the target text that the publisher aimed to capitalize on the popularity of the adapted movie.

The title page of the book is dedicated to the Turkish title of the book which is followed by information on publication details such as redaction, printing house, and translator. The following cover includes the full name of the author, Turkish title of the novel with the original one presented in brackets, full name of the translator and name and contact information of the publishing house. Of this information, the title of the book and the

name of the publishing house are brought to the forefront. This is followed by an introduction of the author and her books and detectives. Especially the popularity and appeal of the author, the adaptations from her works are emphasized.

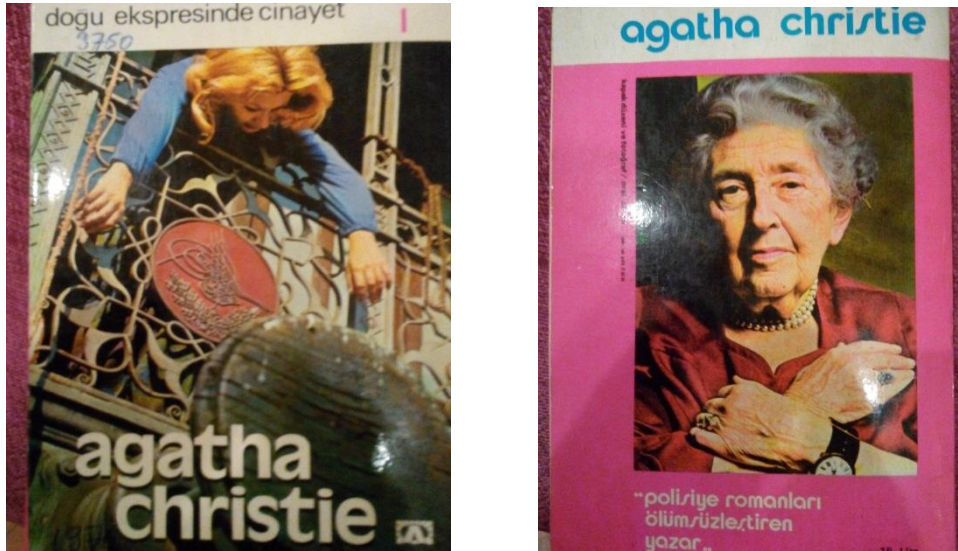


Figure 5.12: Front and back cover of the reprints published by Altın Kitaplar in 1976 and 1979

In the next reprint, Altın Kitaplar used a new front cover with a similar design though. A dead blond woman lies on the railings of either a building or a train. On the cover of this reprint, the author's name is once again the most emphasized information followed by the logo of the publisher and the Turkish title of the book. Interestingly there is a tughra (sultan's signature) on the photograph used on the cover. It can be claimed that it was used to hint the reader that the murder is committed or the book is set on Turkish lands despite it being a translated book written by a foreign author and to attract readers' attention this way. Author's photograph covers almost the entire back cover. The back cover includes the full name of the author and no information is offered regarding the topic of the novel, and lastly defines the author as "the author eternalizing crime novels...". This way, the publisher attributes an important role to Christie's works of detective fiction and claims that she brings eternity to crime fiction, which is an attribute attached to classical works of literature generally. Thus it can be said that the publisher believed the author brought crime fiction among the works of classical works of literature.

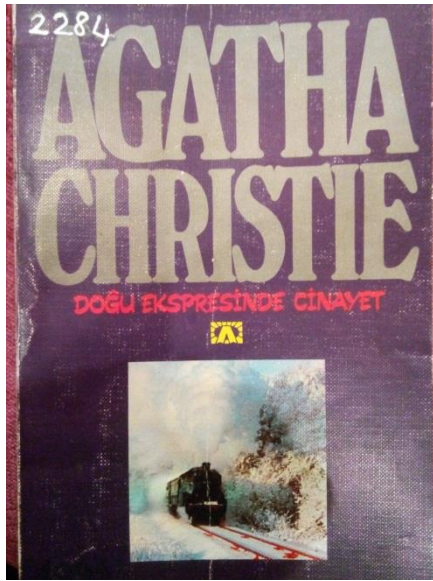


Figure 5.13: Front cover of the reprints published by Altın Kitaplar in 1984 and 1989 (on the left)

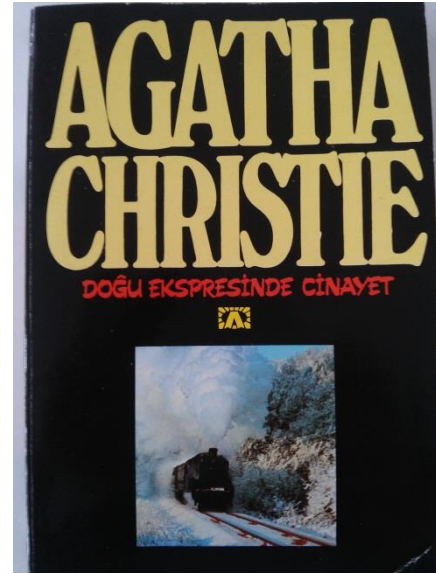


Figure 5.14: Front cover of the reprint published by Altın Kitaplar in 1994 (on the right)

In the next reprint, Altın Kitaplar adopted a new front cover. It has a simpler design than the preceding ones. There is an illustration of a train riding among snowy mountains. Unlike the earlier ones, this illustration is related to the narrative. The Turkish title of the book, the emblem of the publisher and Christie's name were printed on the cover with the author's name covering nearly half of the front cover. This shows the symbolic power the name holds. A nearly identical front cover and cover are used for the subsequent reprint in 1994, the only difference being the font and background colors.

5.3.6. Peritextual analysis of the reprints published by Altın Kitaplar in 2004, 2006, 2008, 2010, 2011 and TT6

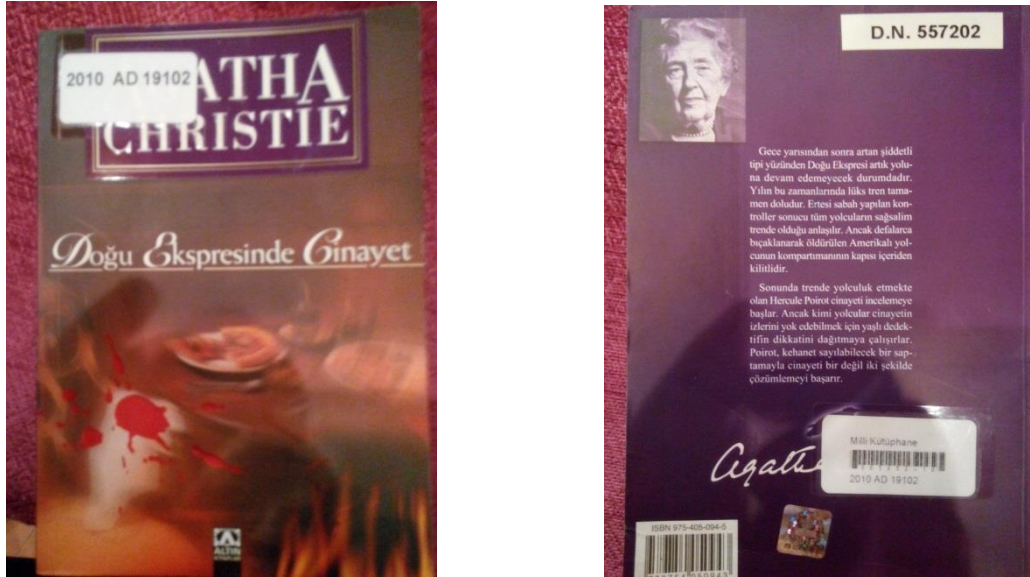


Figure 5.15: Front and back cover of the reprints published by Altın Kitaplar in 2004, 2006, 2008, 2010 and 2011 and TT6

Altın Kitaplar which is now the legal publisher of Christie's books in Turkey has used a new cover for the reprints of the book for more than a decade starting with the one in 2004. The front and back covers are almost identical the only difference being the blood pattern on the front cover of the reprints published since then. Similar to the front cover of the preceding reprint, it has a simple design with the author's name emphasized again among the other information on the cover including the Turkish title of the book and the emblem of the publisher. And on the back cover are a smaller-sized photograph of the author, her signature and a summary of the story with slightly changed facts.

More importantly, with the TT6, a retranslation of the novel by Altın Kitaplar, the additional page presenting brief information on the characters; questions to be answered for solution and clues found by the investigators are no longer published before the story. Instead, the "contents" of the book including part and chapter titles and the dedication page which are present in the ST are included in the translation.

As discussed at the beginning of the analysis, paratexts are what makes a text a book and give invaluable insight as to how this book is presented by the author and the publisher to the readers. Therefore, the analysis of these elements will supplement the findings of textual and extra-textual analysis and shed light to the position of the respective author and his/her work in the literary polysystem.

The paratextual analysis of the Turkish translations of Christie's *Murder on the Orient Express* yields interesting results. At first, the novel was positioned by the publishers within the sub-system of translated crime fiction. From the translators' choice to use their initials rather than the full names and the small font size applied to Christie's full name, it is possible to argue that she was positioned in the periphery of the crime fiction sub-system. However, the steadily growing font size employed for the author's name suggests an increase in the reputation and symbolic power of the name.

In this case study, translators' choices and strategies for translating three pre-defined categories were analyzed and discussed in detail. In addition to this, omissions rendered at sentence, paragraph and chapter levels were detected and discussed. And lastly, paratextual analysis was carried out on the elements surrounding the translations. The implications of these results of these analyses will be discussed in the following Conclusion part of the study.

CONCLUSION

The aim of this study was to examine the Turkish translations of Agatha Christie's *Murder on the Orient Express* within the framework of the Retranslation Hypothesis and to uncover the possible motivations behind these translations by five different publishing houses including Vakıf, Ekicigil, Toptan Ucuz Kitabevi, Altın Kitaplar and Nil Yayınları.

For the purposes of the study, answers were sought to the following questions:

- What are the profiles of first and subsequent translations of *Murder on the Orient Express* into Turkish?
 - In what ways do the strategies and norms adopted by the translators differ from each other?

For this question, translation strategies applied by the six translators in three different categories were analyzed in terms of source and target orientedness. In the first category, translation of references to Turkish society, people and culture, the translator of TT1 assumed a target oriented approach by omitting or replacing all degrading references with those of appreciative ones and toning up most of the original appreciative ones in the translated texts. On the other hand, translators of TT2 and TT3 stood in stark contrast with the first translation as they assumed a source oriented approach by keeping the negative and appreciative tones of the references and the foreign names of some Turkish landmarks the same as in the original in their translations. TT4 marks a return to the target oriented approach as the translator omitted the original negative references and replaced the foreign names of the landmarks with their Turkish equivalences. However, it is hard to pinpoint the exact reasons behind these omissions in TT4 as they are generally followed or preceded by some others in the translated text. In TT5 and TT6, the translators applied a more source oriented approach as they kept the original negative and appreciative tones in the translations. On the other hand, their strategies to use the Turkish equivalences for translating the names of Turkish landmarks can be considered to be target oriented.

In Category 2, translation of French sentences, translators of TT1 and TT4 assumed a target oriented approach by replacing the original French sentences in the ST with their Turkish translations and, except for two examples, not referring to the original language the sentences were uttered in. Although in some examples, they diverged from their usual strategies, the translators of the TT2, TT3, TT5 and TT6 applied a source oriented approach in their translations by keeping the original French sentences in their translations. However, they showed slight differences in their strategies with TT5 keeping the reader in dark about the meanings of the sentences; while TT2, TT3 and TT6 used footnotes to offer their Turkish translations.

The last category included the translation of proper names and titles. As for the translation of proper names, TT1 used a target oriented approach by adopting the phonetic spellings of the proper names and, this way creating a fluent text for readers. On the contrary, all the following retranslations used the foreign spellings creating a sense of alienation in readers, which can be taken as a sign of source orientedness. However, when it comes to translating the titles in the ST, a certain degree of inconsistency was observed in the TTs. For the translation of English forms of addressing, the translator of TT1 expanded the abbreviations, though incorrectly, in a way which is never used in English. Therefore, it can be considered as an attempt to make them easier to read and understand for Turkish reader and as a target oriented approach on the translator's part. Similarly for the French forms of addressing, despite the lack of consistency, the translator generally adopted a relatively more source-oriented approach by using the Turkish loanwords. On the other hand, TT2 and TT3 French and English forms of addressing were used interchangeably, however with a clear precedence towards French ones, probably due to the relatively more familiarity of Turkish reader with those of French. Still they adopted a source oriented approach to a large extent. Despite the exceptions with "M." standing for Monsieur used interchangeably with "Mr." which may have stemmed from a lack of attention on translators' part, TT4 and TT5 also adopted a source oriented approach in translating the forms of addressing. Interestingly, a more target oriented approach can be observed in the translations of English forms of addressing in the latest retranslation; while French

loan words were used by the translator for the French ones, hinting a source oriented approach.

In the next part of the normative analysis, omissions at three different levels, i.e. sentence, paragraph and chapter, were examined. At chapter level, the first part of the novel which includes a total of eight chapters was kept in all of the TTs. Nevertheless, the following part of the book which includes fifteen chapters consisting of, to a large extent, evidences of the passengers, was heavily omitted in TT3. And the translator of the TT1 made a change in text segmentation by integrating Chapter 9 in the preceding chapter. In the last part of the book which includes a total of eight chapters narrating the revelations that lead to the solution of the crime and at last the solution itself was yet again partly omitted by the translators of TT1, TT2 and TT3 with the omissions of Chapter 2 in TT2 and TT3 and Chapter 7 in TT1. Yet another change was rendered in the text segmentation by the translator of TT1 who integrated Chapter 3 in the preceding one. Therefore, translators of TT1, TT2 and TT3 did not keep the fullness of the ST in their translations. However, as it would be misleading to base this argument whether translators kept the fullness of the ST in their translations just on the analysis of omissions at Chapter level, it was inevitable to observe the same at paragraph and sentence levels.

The analysis of omissions at these two levels indicated that the presence of the original chapter in the TT does not necessarily mean that the fullness of the ST is kept in the translations, especially in the cases of the first four TTs. It was seen that the translator of TT1 rendered omissions or heavy abridgements in the ST at sentence and paragraph levels, changed the location of original paragraphs or sentences as s/he deemed fit and rendered shifts in the ST for ideological reasons. The omissions were, to large extent, on the parts contributing little to the narration and containing descriptive adjectives and repetitive parts. Similarly in the TT2, TT3 and TT4 omissions and abridgements were evident in the translations at two levels in question. Although they do not follow a strict pattern when it comes to the omissions, it was observed that the repetitive parts in the investigation, parts holding little importance for the plot or posing a challenge for the translator due to cultural references were mainly omitted. Unlike the first translator, they did not render omissions due to ideological reasons. More importantly, in most of

the cases, omissions were not limited to the parts quoted in the examples of the analysis, but generally followed or preceded by others in the TTs. Interestingly, the translator of TT4, adopted a compensation strategy to “cover up” for the omissions by rendering some additions in the translated text. The last two retranslations were seemingly faithful to the ST by keeping its fullness in the translated texts. Still, it can be inferred from the analysis of the examples that the translator of TT5 made slight changes in the text segmentation of the ST by dividing some of the sentences and rendered slight omissions at word level. Similarly, the translator of the last retranslation made slight additions to the sentences and slight changes in the text segmentation of the original text. Lastly, the results of the analysis altogether suggest that TT2 might have been plagiarized by Toptan Ucuз Kitabevi which published almost the same translation in TT3 with only slight changes and more omissions at chapter level.

The second question to which answers were sought was:

- How did the position of crime fiction as a system in Turkish literary polysystem affect the translators’ choices and the norms adopted by them? Does the position of translated Agatha Christie novels in Turkish crime fiction play a role in the selection of norms and strategies to be adopted by the translators? If so, to what extent?
 - How are the first and subsequent translations received by the literary critics and the audience? And to what extent do these critical reviews have an impact on the rendering of retranslations of the book at textual level?

The systemic analysis of the positions of crime fiction and Agatha Christie novels in Turkish literary polysystem indicated that it was during a time when crime fiction genre was in the periphery of the polysystem that the book and the author was introduced into the Turkish literature. The genre was a part of the non-canonized popular literature system which was dominated by profit-seeking private publishers. It was regarded as a non-canonized genre by the dominant literary figures of the period and excluded in their productions and literary reviews and critics. The production and translation activities in the field of popular literature in Turkey were, for a long time, profit-oriented and were marked with pseudo-translations, anonymity and absence of a systematic approach.

Therefore, the agents active in the field of popular literature (including crime fiction) did not seek a source-oriented translation. It was a norm set out by the literary authorities whose translations of canonical and classical works of Western literature occupied the center of the literary polysystem. As it was clear from the systemic and paratextual analyses, the book was positioned in the literary polysystem as a popular literature book by the publishers. And the publishers themselves were generally engaged in the production and translations of popular literature works. Thus, it was no exception to the translational norms observed in the field of popular literature in Turkish literary polysystem.

With the changing paradigms and norms in the field of literary production and criticism, however, crime fiction genre is thought to have undergone a change in its canonical position in Turkish literary polysystem and is nowadays credited as a literary genre by the literary critics and scholars who began to deem it as a research-worthy genre and produce reviews and studies focusing on the genre itself or on both translated and indigenous works of crime fiction. As it can be observed in example of *The Murder of Roger Ackroyd*, publishers take notice of the critical reviews on the earlier translations. They consider the criticisms for the omissions and additions in the translated texts, and the readers' reception of the translators and translated texts. This way, more source-oriented and faithful translations are rendered by new translators commissioned by the publisher replace the previous translations.

The third research question of the study was:

- To what extent does Retranslation Hypothesis apply to the case of Turkish translations of *Murder on the Orient Express*?

Within the framework of Retranslation Hypothesis, Paul Bensimon argues that first translations aim to produce a text which will be received positively by the target system (cited in Paloposki and Koskinen, 2004, p. 27). According to him, while first translations create naturalized texts and have a role to introduce the author to a given target system, retranslations have a tendency to keep the foreignness of the source text and be more source-oriented and considerate to the stylistic and other features of source text (cited in Tahir-Gürçağlar, 2009, p. 233).

Similarly, Berman claims that first translations introduce a source-text to a given target language-culture and such target-oriented translations lack quality and are hardly great translations, while subsequent ones hold the advantage of the familiarity of audience with an already translated text and are generally successful in reflecting the source text (cited in Koskinen and Paloposki 2010, p. 295). He argues that first translations tend to be completed as they get more close to the source text. And this is achieved through the retranlations produced later (cited in Tahir-Gürçağlar, 2009, p. 233).

Gambier argues that first translations tend to reduce the foreignness which is to be found in a translated text due to cultural and editorial concerns to create a more readable text for the target audience, thus create a cut and changed text (cited in Tahir-Gürçağlar, 2009, p. 233), and that “[...] the retranslation, in this respective, would mark a *return* to the source-text” (cited in Paloposki and Koskinen, 2004, p. 28).

True to the arguments put forward by the scholars, the first translation of the book introduced both the author and the book to the Turkish reader for the first time. As it can be inferred from the analysis undertaken, it created a rather fluent and target-oriented text for the reader. Omissions and changes were rendered to decrease the foreignness of the text; many Turkish idioms and proverbs were used in the translation; original sentences were divided; phonetic spellings of proper names were adopted and meanings of the original sentences were changed in a way that would avoid negative reception of the book and the author by the reader.

a more complete and source-oriented translation was, however, hardly the case for the following TT2, TT3 and TT4 despite being published nineteen, twenty seven and thirty eight years, respectively, after the first translation through which the familiarity of the reader with the book and the author was achieved. Although they can be considered as foreignizing in some aspects, i.e. translations of French sentences, usage of footnotes etc. TT2 and TT3 were far from marking a return to the original text with the heavy omissions still evident in the translated texts, especially in TT3. Their successor, TT4 can even be considered as a return to the first translation in a sense, with the omission of French sentences, additions made to cover up for the omissions, division of the original sentences and changes made in the original text segmentation to create a more fluent

text for the reader. Therefore, it can be claimed that they failed to reflect the source text successfully as argued in the Retranslation Hypothesis.

A more complete and source-oriented translation was carried out only after forty one years following the first translation of the book, marking a return to the source. However, the textual analysis indicated that this translation too, made changes in the source text by dividing sentences and rendered omissions at word level though in a relatively small extent. True to the arguments put forward in the Retranslation Hypothesis, the most complete and source-oriented translation is the latest retranslation of the book with the least amount of omissions, usage of footnotes, French sentences kept in the translation and so on.

The second argument put forward by Berman is that first translations get older in the course of time, which is not observed in original works and this aging brings about the need for a retranslation (cited in Tahir-Gürçağlar, 2009, p. 234). Given the fact there were only nineteen years between the first and second translations and the other retranslations were published consecutively in short periods apart, i.e. four years in the case TT4 and TT5, it can be claimed that this argument does not hold true for the case of retranslations of *Murder on the Orient Express* into Turkish.

Finally, the last research question of the study was:

- What are the possible reasons behind the retranslations of Christie's *Murder on the Orient Express* into Turkish?
 - Does the social and historical context have an influence on the rendering of translations? If so, how?

As discussed earlier, the arguments of the Retranslation Hypothesis fall short to explain the case of Turkish translations of the *Murder on the Orient Express*. From the results of the normative, systemic and paratextual analysis, it is clear that the book was presented to the Turkish reader as a popular literature work. And the activities of the private publishers which were active in the field of popular literature were profit-oriented. Therefore, it can be argued that the main reason behind the retranslations of the book was mainly economic. However, as it can be inferred from the systemic and

normative analysis that it may not be the case for the last retranslation of the book. It can be considered as part of the publisher's overall attempt to replace the translations of Agatha Christie novels by Gönül Suveren, which were criticised by different agents of the literature for the omissions and additions rendered in the books in general. It can be argued that the translational norms have changed since the publication of the first translation by Altın Kitaplar in 1974. Alternatively, it can be claimed that the change observed in the canonical status of the novel and the genre caused the translation of the novel by the official publisher to be the subject of the reviews of literary critics and of the norms attached to the canonized literature.

Whatever the reason may be, it is clear from the analyses that the Retranslation Hypothesis which was originally put forward for classical works of literature fell short to explain this case. However, it would be misleading to claim that the arguments of the Retranslation Hypothesis fails to explain the emergence of retranslations in popular literature and further studies need to be carried out to generalize the results of this case study.

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APPENDIX 1. LIST OF CHRISTIE TRANSLATIONS INTO TURKISH

Original Title	P. Year	Title of Translation	P. Year	Publisher	Translator
The Mysterious Affair at Styles	1920	Aşkımı Sen Öldürdün	1944	Net	Nihal Karamağaralı
		Styles'teki Esrarengiz Vaka	1963	Ak	Nihal Önal
		Ölüm Sessiz Geldi	1972	Altın	Gönül Suveren
		Katil Kim	1977	Nil	Suna Develioğlu
		Katil Kim	1981	Şilliler	Suna Develioğlu
		Ölüm Sessiz Geldi	1989	Altın	Gönül Suveren
		Katil Kim	1989	Nil	Suna Develioğlu
		Ölüm Sessiz Geldi	2008	Altın	Çiğdem Öztekin
The Secret Adversary	1922	Meçhul Düşman	1963	Ak	Nihal Akkaya
		Gizli Düşman	2015	Altın	Çiğdem Öztekin
Murder on the Links	1923	Golf Sahasındaki Cinayet	1962	Ak	Güzin Sayar
		Zincirleme Cinayetler	1972	İnkılap ve Aka	Tayfun Sütken
		Dersimiz Cinayet	1976	Altın	Gönül Suveren
		Dersimiz Cinayet	1978	Altın	Gönül Suveren
		Dersimiz Cinayet	1986	Altın	Gönül Suveren
		Dersimiz Cinayet	2000	Altın	Gönül Suveren
		Dersimiz Cinayet	2005	Altın	Gönül Suveren
		Dersimiz Cinayet	2007	Altın	Gönül Suveren
		Dersimiz Cinayet	2009	Altın	Gönül Suveren
		Dersimiz Cinayet	2011	Altın	Gönül Suveren
The man in the Brown Suit	1924	Kahverengi Elbiseli Adam	1963	Ak	Gül Kurtulan
		Kahverengi Elbiseli Adam	2009	Altın	Çiğdem Öztekin
		Kahverengi Elbiseli Adam	2010	Altın	Çiğdem Öztekin
The Secret of Chimneys	1925	Chimneys Şatosunun Esrarı	1963	Ak	Nihal Önal
		Köşkte Cinayet	1978	Selkan	M. Eren
		Köşkteki Esrar	1979	Altın	Gönül Suveren
		Köşkteki Esrar	2004	Altın	Gönül Suveren
		Köşkteki Esrar	2005	Altın	Gönül Suveren
		Köşkteki Esrar	2006	Altın	Gönül Suveren
		Köşkteki Esrar	2008	Altın	Gönül Suveren
		Köşkteki Esrar	2009	Altın	Gönül Suveren
		Köşkteki Esrar	2011	Altın	Gönül Suveren
		Köşkteki Esrar	2012	Altın	Gönül Suveren
The Murder of	1926	Akroydun Katli	1945	Türkiye	İ ve T

Roger Ackroyd					Karamahmut
		Roger Ackroyd Öldürüldü	1963	Ak	Nihal Öno1
		Ölümün Sıcak Eli	1971	Altın	Gönül Suveren
		Ölümün Sıcak Eli	1972	Altın	Gönül Suveren
		Şok	1978	Kitapsarayı	NA
		Ölümün Sıcak Eli	1982	Altın	Gönül Suveren
		Roger Ackroyd Cinayeti	1992	Metis	Pınar Kür
		Roger Ackroyd Cinayeti	2002	Altın	Gönül Suveren
		Roger Ackroyd Cinayeti	2005	Altın	Gülden Şen
		Roger Ackroyd Cinayeti	2011	Altın	Gülden Şen
The Big Four	1927	Esrarengiz Dörtler	1946	Türkiye	Temel Karamahmut
		Büyük 4	1963	Ak	Nihal Akkaya
		Büyük Dörtler	1980	Altın	Gönül Suveren
		Büyük Dörtler	2004	Altın	Gönül Suveren
		Büyük Dörtler	2005	Altın	Gönül Suveren
		Büyük Dörtler	2010	Altın	Gönül Suveren
The Mystery of Blue Train	1928	Öldüren Miras	1963	Ak	Nihal Akkaya
		Yakut Kana Bulandı	1975	Altın	Gönül Suveren
		Öldüren Miras	1981	Taner	İsmet Akçay
		Öldüren Miras	1984	Taner	İsmet Akçay
		Yakut Kana Bulandı	1986	Altın	Gönül Suveren
		Mavi Trenin Esrarı	2005	Altın	Çiğdem Öztekin
		Mavi Trenin Esrarı	2006	Altın	Çiğdem Öztekin
		Mavi Trenin Esrarı	2009	Altın	Çiğdem Öztekin
		Mavi Trenin Esrarı	2011	Altın	Çiğdem Öztekin
The Seven Dials Mystery	1929	Kasadaki Dosya	1963	Ak	Nihal Akkaya
		Dört Neşeli Arkadaş	1979	Altın	Gönül Suveren
		Dört Neşeli Arkadaş	1986	Altın	Gönül Suveren
Murder at the Vicarage	1930	Yerin Kulağı var	1963	Ak	Va Nu
		Ölüm Çılgılığı	1972	Altın	Gönül Suveren
		Evdeki Korku	1977	Ak	
		Ölüm Çılgılığı	1982	Altın	Gönül Suveren
		Ölüm Çılgılığı	1992	Altın	Gönül Suveren
		Ölüm Çılgılığı	2006	Altın	Gönül Suveren
		Ölüm Çılgılığı	2008	Altın	Gönül Suveren
The Sittaford Mystery, Murder at Hazelmoor	1931	Beşi Yirmibir Geçe	1966	Akba	Coşkun Y. Göksu

		Ruhların Cinayeti	1977	Altın	Gönül Suveren
		Sittaford Malikânesi'nin Gizemi	2009	Altın	Çiğdem Öztekin
		Sittaford Malikânesi'nin Gizemi	2012	Altın	Çiğdem Öztekin
Peril at End House	1932	Kızlara Suikast	1962	Ak	Va Nu
		Cesetler Ağlamaz	1975	Altın	Gönül Suveren
		Miras	1977	Nil	İvi Özerel
		Miras	1981	Şilliler	İvi Özerel
		Cesetler Ağlamaz	1984	Altın	Gönül Suveren
		Son Evdeki Tehlike	2013	Altın	Çiğdem Öztekin
Thirteen at Dinner, Lord Edgware Dies	1933	Lordun Ölümü	1963	Ceylan	Gülten Suveren
		Birisi Ölecek	1968	Altın	Gönül Suveren
		Lordun Ölümü	1978	Nil	İvi Özerel
		Birisi Ölecek	1978	Altın	Gönül Suveren
		Birisi Ölecek	1979	Altın	Gönül Suveren
		Lordun Ölümü	1981	Şilliler	İvi Özerel
		Lord Edgware'i Kim Öldürdü?	2008	Altın	Gönül Suveren
		Lord Edgware'i Kim Öldürdü?	2010	Altın	Gönül Suveren
Why Didn't They Ask Evans, The Boomerang Clue	1935	Uçurumdan Aşağı	1963	Ak	Nihal Önal
		Evans Nerede	1963	Türkiye	Gönül Suveren
		Ceset Dedi ki	1977	Altın	Gönül Suveren
		Evans'a Neden Sormadılar	1978	Ak	NA
		Ceset Dedi ki	1981	Altın	Gönül Suveren
		Esrarlı Kayalık	1981	Şilliler	Ömer Oflas
		Neden Evans'a Sormadılar	2011	Altın	Çiğdem Öztekin
		Neden Evans'a Sormadılar	2012	Altın	Çiğdem Öztekin
Murder on the Orient Express, Murder in the Calais Coach	1934	Şark Ekspresindeki Cinayet	1936	Vakit	V.G.
		Şark Ekspresindeki Cinayet	1955	Ekicigil	Yusuf Kenan Karacanlar
		Ölüm Ekspresi	1963	Toptan Ucuz Kitabevi	M.S.
		Simplon	1965	Ak	Yusuf Kenan

		Ekspresindeki Cinayet			Karacanlar
		Doğu Ekspresinde Cinayet	1974	Altın	Gönül Suveren
		Doğu Ekspresinde Cinayet	1976	Altın	Gönül Suveren
		Şark Ekspresinde Cinayet	1977	Nil	Suna Develioğlu
		Doğu Ekspresinde Cinayet	1979	Altın	Gönül Suveren
		Doğu Ekspresinde Cinayet	1984	Altın	Gönül Suveren
		Doğu Ekspresinde Cinayet	1989	Altın	Gönül Suveren
		Doğu Ekspresinde Cinayet	1994	Altın	Gönül Suveren
		Doğu Ekspresinde Cinayet	2004	Altın	Gönül Suveren
		Doğu Ekspresinde Cinayet	2006	Altın	Gönül Suveren
		Doğu Ekspresinde Cinayet	2008	Altın	Gönül Suveren
		Doğu Ekspresinde Cinayet	2010	Altın	Gönül Suveren
		Doğu Ekspresinde Cinayet	2011	Altın	Gönül Suveren
		Doğu Ekspresinde Cinayet	2013	Altın	Gönül Suveren
		Doğu Ekspresinde Cinayet	2015	Altın	Çiğdem Öztekin
		Doğu Ekspresinde Cinayet	2016	Altın	Çiğdem Öztekin
Murder in Three Acts, Three Act Tragedy	1935	Kadehteki Zehir	1963	İtimat Kitapevi	İsmail Orkun
		Üç Perdelik Trajedi	1964	Akba	Enver Günsel
		Üç Perdelik Cinayet	1977	Altın	Gönül Suveren
		Üç Perdelik Cinayet	1981	Şilliler	Nihal Furgaç
		Üç Perdelik Cinayet	1990	Altın	Gönül Suveren
		Üç Perdelik Cinayet	2000	Altın	Gönül Suveren
		Üç Perdelik Cinayet	2005	Altın	Gönül Suveren
Death in the Air, Death in the Clouds	1935	Bulutlar İçinde Ölüm	1963	Ak	Tayfun Sütken
		Ölüm Diken Üstünde	1971	Altın	Gönül Suveren
		Ölüm Diken Üstünde	1973	Altın	Gönül Suveren
		Havadan Gelen Ölüm	1980	Şilliler	İsmail User
		Ölüm Diken Üstünde	1983	Altın	Gönül Suveren

		Ölüm Diken Üstünde	1992	Altın	Gönül Suveren
		Ölüm Diken Üstünde	2004	Altın	Gönül Suveren
		Ölüm Diken Üstünde	2006	Altın	Gönül Suveren
		Ölüm Diken Üstünde	2008	Altın	Gönül Suveren
The ABC Murders, The Alphabet Murders	1936	Dilsiz Tanık	1963	Ak	Nihal Akkaya
		Cinayet Alfabetesi	1971	Altın	Gönül Suveren
		Cinayet Alfabetesi	1975	Altın	Gönül Suveren
		Cinayet Alfabetesi	1984	Altın	Gönül Suveren
		Cinayet Alfabetesi	2000	Altın	Gönül Suveren
		Cinayet Alfabetesi	2005	Altın	Gönül Suveren
		Cinayet Alfabetesi	2006	Altın	Gönül Suveren
		Cinayet Alfabetesi	2009	Altın	Gönül Suveren
		Cinayet Alfabetesi	2011	Altın	Gönül Suveren
Murder in Mesopotamia	1936	Mezopotamya Cinayeti	1946	Türkiye	İ ve T Karamahmut
		Mezopotamya Cinayeti	1962	Ak	G. Akıncı
		Gece Gelen Ölüm	1970	Altın	Gönül Suveren
		Gece Gelen Ölüm	1977	Altın	Gönül Suveren
		Gece Gelen Ölüm	1991	Altın	Gönül Suveren
Cards on the Table	1936	Briç Masası Cinayeti	1962	Akba	Gönül Suveren
		Briç Masası Cinayeti	1970	Akba	Gönül Suveren
		Briç Masasında Cinayet	1980	Altın	Gülten Suveren
		Briç Masasında Cinayet	1982	Altın	Gülten Suveren
		Briç Masasında Cinayet	1986	Altın	Gülten Suveren
		Briç Masasında Cinayet	1996	Altın	Gönül Suveren
		Briç Masasında Cinayet	2006	Altın	Gülten Suveren
		Briç Masasında Cinayet	2007	Altın	Gülten Suveren
		Briç Masasında Cinayet	2010	Altın	Gülten Suveren
Poirot Loses a Client, Dumb Witness	1937	Ölüden Gelen Mektup	1962	Ak	Tayfun Sütken
		Aptal Tanık	1978	Kitapsarayı	İvi Özerel
		Ölüden Mektup Var	1979	Altın	Gönül Suveren
		Mektupla Gelen Ölüm	1981	Taner	Seyhan Çelebi

		Ölüden Mektup Var	1981	Altın	Gönül Suveren
		Ölüden Mektup Var	1988	Altın	Gönül Suveren
		Ölüden Mektup Var	1997	Altın	Gönül Suveren
		Sessiz Tanık	2010	Altın	Çiğdem Öztekin
Death on the Nile	1937	Kim Ölecek, Kim Dönecek?	1962	Ceylan	Oğuz Alplaçın
		Nil Cinayeti	1963	İnkılap ve Aka	Gani Yener
		Nil Nehrinde Cinayet	1978	Altın	Gönül Suveren
		Nilde Ölüm	1985	Altın	Gönül Suveren
		Nil'de Ölüm	2000	Altın	Gönül Suveren
		Nil'de Ölüm	2005	Altın	Gönül Suveren
		Nil'de Ölüm	2006	Altın	Gönül Suveren
		Nil'de Ölüm	2008	Altın	Gönül Suveren
		Nil'de Ölüm	2010	Altın	Gönül Suveren
		Arka Sokaktaki Cinayet	2011	Altın	Çiğdem Öztekin
Appointment with Death	1938	Ölümler Randevu	1965	Akba	Enver Günsel
		Ölümler Randevu	1966	Yeni İstanbul Neşriyat	Heyecan Moran
		Ölümler Randevu	1967	Altın	Gönül Suveren
		Ölümler Randevu	2007	Altın	Gönül Suveren
		Ölümler Randevu	2009	Altın	Gönül Suveren
Murder for Christmas, Hercule Poirot's Christmas, A Holiday for Murder	1938	Tatilde Cinayet	1963	Ceylan	Gülten Suveren
		Noel'de Cinayet	1969	Altın	Gönül Suveren
		Noel'de Cinayet	1983	Altın	Gönül Suveren
		Noel'de Cinayet	1991	Altın	Gönül Suveren
		Noel'de Cinayet	1999	Altın	Gönül Suveren
		Noel'de Cinayet	2005	Altın	Gönül Suveren
		Noel'de Cinayet	2006	Altın	Gönül Suveren
		Noel'de Cinayet	2009	Altın	Gönül Suveren
		Noel'de Cinayet	2012	Altın	Gönül Suveren
Easy to Kill, Murder is Easy	1939	Yedi Sigara	1963	Ak	Nihal Akkaya
		Zehiri Kim Verdi	1970	Altın	Gönül Suveren
		Zehiri Kim Verdi	1973	Altın	Gönül Suveren
		Kolay Cinayet	1977	Ak	Nihal Akkaya
		Kolay Cinayet	1981	Şilliler	Betül Öztoprak
		Zehiri Kim Verdi	1985	Altın	Gönül Suveren
		Zehiri Kim Verdi	1996	Altın	Gönül Suveren
		Zehiri Kim Verdi	2005	Altın	Gönül Suveren
		Zehiri Kim Verdi	2007	Altın	Gönül Suveren

		Zehiri Kim Verdi	2010	Altın	Gönül Suveren
Ten Little Indians, Ten Little Niggers, And Then There Were None	1939	On Küçük Zenci	1945	Ahmet Halit	Bedia Erol
		On Küçük Zenci	1963	Varlık	Tomris Tamer
		On Küçük Zenci	1971	Altın	Gönül Suveren
		Negro Adasının Sırrı	1977	Nil	Suna Develioğlu
		On Küçük Zenci	1982	Can	Tomris Uyar
		On Küçük Zenci	1988	Altın	Gönül Suveren
		On Küçük Zenci	1994	Altın	Gönül Suveren
		On Küçük Zenci	2006	Altın	Semih Yazıcioğlu
Sad Cypress	1940	Zehirli Miras	1962	Şafak	Nüveyre Gültekin
		Ölüme Doğru	1964	Varlık	Gülmen Öztrak
		Koltuktaki Ölü	1972	Altın	Gönül Suveren
		Morfin	1983	Taner	İsmet Akçay
		Koltuktaki Ölü	1990	Altın	Gönül Suveren
		Esrarengiz Sanık	2010	Altın	Çiğdem Öztekin
The Patriotic Murders, One, Two, Buckle My Shoe, An Overdose of Death	1940	Cinayet Salgını (Hercule Poirot Zaferi)	1964	Ak	Nihal Akkaya
		İskemlede Beş Ceset	1975	Altın	Gönül Suveren
		İskemlede Beş Ceset	1988	Altın	Gönül Suveren
		İskemlede Beş Ceset	2000	Altın	Meltem Süngür
		İskemlede Beş Ceset	2006	Altın	Gönül Suveren
Evil Under the Sun	1941	Ölüm Oyunu	1966	Altın	Gönül Suveren
		Ölüm Oyunu	1977	Altın	Gönül Suveren
		Büyülü Ada	1981	Şilliler	Ömer Oflas
		Ölüm Oyunu	1985	Altın	Gönül Suveren
		Ölüm Oyunu	1998	Altın	Gönül Suveren
		Ölüm Oyunu	2005	Altın	Gönül Suveren
N or M?	1941	N veya M	1945	Sinan	Ahmet Zühtü Işıl
		M. Or. N.	1963	Ak	Gül Kurtulan
		Ölüm Pusudaydı	1981	Altın	Gönül Suveren
		N veya M?	2008	Altın	Çiğdem Öztekin
The Body in the Library	1942	Kütüphanedeki Ceset	1950	Rafet Zaimler	Suat Derviş
		Cesetler Merdiveni	1974	Altın	Gönül Suveren
		Kitaplıkta Bir Ceset	1980	Şilliler	Okşan Tanca
		Cesetler Merdiveni	1985	Altın	Gönül Suveren
		Cesetler Merdiveni	1994	Altın	Gönül Suveren

		Cesetler Merdiveni	2005	Altın	Gönül Suveren
The Moving Finger, The Case of the Moving Finger	1942	Daktilodaki Parmak	1962	Akba	Işık İplikçi
		Cinayet Reçetesi	1976	Altın	Gönül Suveren
		Arsenik	1978	Başak	Müfit İmşir
		Esrarengiz Kalem	1978	Ak	NA
		Zehirli Kalem	1980	Şilliler	Ayten Oray
		Cinayet Reçetesi	1982	Altın	Gönül Suveren
Murder in Retrospect, Five Little Pigs	1942	Mazideki Cinayet	1951	Rafet Zaimler	Semahat Yıldız
		Beş Küçük Domuz	1968	Altın	Gönül Suveren
		Beş Küçük Domuz	1984	Altın	Gönül Suveren
		Beş Küçük Domuz	2001	Altın	Gönül Suveren
		Beş Küçük Domuz	2005	Altın	Gönül Suveren
		Beş Küçük Domuz	2010	Altın	Gönül Suveren
Towards Zero	1944	Sıfıra Doğru	1963	Akba	Enver Günsel
		Sıfıra Doğru	1978	Altın	Gönül Suveren
		Sıfıra Doğru	2001	Altın	Gönül Suveren
		Sıfıra Doğru	2006	Altın	Gönül Suveren
Death Comes As the End	1945	Firavun Ağacı	1964	Akba	Nüveyre Gültekin
		4000 Yıl Önce İşlenen Cinayet	1977	Nil	İvi Özerel
		Yılan İçini Döktü	1978	Altın	Gönül Suveren
		Sonunda Ölüm Geldi	2013	Altın	Çiğdem Öztekin
Remembered Death, Sparkling Cyanide	1945	Bir Kadeh Şampanya	1964	Akba	Nüveyre Gültekin
		Şampanyadaki Zehir	1978	Altın	Gönül Suveren
		Yanlış Cinayet	1981	Şilliler	Nihal Furgaç
		Şampanyadaki Zehir	1989	Altın	Gönül Suveren
		Şampanyadaki Zehir	2004	Altın	Gönül Suveren
		Şampanyadaki Zehir	2006	Altın	Gönül Suveren
		Şampanyadaki Zehir	2010	Altın	Gönül Suveren
Murder After Hours, The Hollow	1946	Uğursuz Malikane	1964	Ak	Nihal Akkaya
		Ceset Katilini Arıyor	1973	Altın	Gönül Suveren
		Kutsal Tören	1978	Ak	NA
		Ceset Katilini Arıyor	1986	Altın	Gönül Suveren
		Hollow Malikanesi Cinayeti	2010	Altın	Çiğdem Öztekin
There is a Tide, Taken at the	1948	Poirot Söylerse	1964	Akba	Enver Günsel


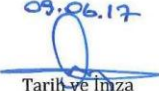

Flood					
		Şeytan Dönemeci	1978	Altın	Gönül Suveren
		Şantaj	1979	Nil	Suna Develioğlu
		Şeytan Dönemeci	1982	Altın	Gönül Suveren
		Şeytan Dönemeci	1991	Altın	Gönül Suveren
		Şeytan Dönemeci	1998	Altın	Gönül Suveren
		Ölüm Dalgaları	2011	Altın	Çiğdem Öztekin
Crooked House	1949	Çarpık Ev	1964	Altın	Gönül Suveren
		Çarpık Evdeki Cesetler	1973	Altın	Gönül Suveren
		Çarpık Evdeki Cesetler	1990	Altın	Gönül Suveren
A Murder is Announced	1950	Meşum İlan	1962	Ak	Nüveyre Gültekin
		Cinayet İlanı	1967	Altın	Gönül Suveren
		Cinayet İlanı	1973	Altın	Gönül Suveren
		Cinayet İlanı	1980	Altın	Gönül Suveren
		Cinayet İlanı	2007	Altın	Gönül Suveren
They Came to Baghdad	1951	Bağdatta Buluşalım	1962	Ak	Nüveyre Gültekin
		Bağdattaki Randevu	1978	Ak	NA
		Bağdat'a Geldiler	2005	Altın	Güliden Şen
Mrs. McGinty's Dead, Blood Will Tell	1952	Gördü ve Öldü	1963	Akba	Hikmet Niven
		Korkunç Sır	1977	Başak	Müfit İşmir
		Fotoğraftaki Lekeler	1980	Altın	Gülten Suveren
		Hizmetçinin Ölümü	1981	Şilliler	Nihal Furgaç
		Hizmetçinin Ölümü	1989	Nil	Nihal Furgaç
		Fotoğraftaki Lekeler	1998	Altın	Gülten Suveren
		Bayan McGinty'nin Ölümü	2009	Altın	Çiğdem Öztekin
Murder With Mirrors, They Do it With Mirrors	1952	Yürüyen Ceset	1963	Ak	Gül Kurtulan
		Zarif Bir Cinayet Gecesi	1987	Altın	Gönül Suveren
		Zarif Bir Cinayet Gecesi	2014	Altın	Çiğdem Öztekin
A Pocket Full of Rye	1953	Kara Tavuk Cinayeti	1964	Ceylan	Gülten Suveren
		Porsuk Ağacı Cinayeti	1968	Altın	Gönül Suveren
		Porsuk Ağacı Cinayeti	1979	Altın	Gönül Suveren
		Porsuk Ağacı Cinayeti	1984	Altın	Gönül Suveren

		Porsuk Ağacı Cinayeti	2001	Altın	Gönül Suveren
		Porsuk Ağacı Cinayeti	2006	Altın	Gönül Suveren
Funerals are Fatal, After the Funeral, Murder at the Gallop	1953	Cenaze Merasiminin Ardından	1965	Ak	Nihal Akkaya
		Ecelin Çağrısı	1972	Altın	Gönül Suveren
		Ölenin Ardından	1980	Şilliler	Nilüfer Algaş
		Cenazeden Sonra	2006	Altın	Çiğdem Öztekin
So Many Steps to Death, Destination Unknown	1954	Nereye?	1963	Ak	Fikret Arıt
		Bilinmeyen Hedef	1978	Ak	NA
		Ölüm Çölü	1981	Şilliler	İsmail User
		Ölüm Çölü	1989	Nil	İsmail User
		Bilinmeyen Hedef	2006	Altın	Çiğdem Öztekin
Hickory Dickory Death, Hickory Dickory Dock	1955	Poirot Bilir	1965	Akba	Nüveyre Gültekin
		Üç Yanlış Üç Ceset	1972	Altın	Gönül Suveren
		Hikori Dikori Dok	1976	Yağan	Ömer Oflaz
		Üç Yanlış	1978	Nil	Ömer Oflaz
		Üç Yanlış Üç Ceset	1979	Altın	Gönül Suveren
		Üç Yanlış Üç Ceset	1986	Altın	Gönül Suveren
		Üç Yanlış Üç Ceset	2003	Altın	Gönül Suveren
		Üç Yanlış Üç Ceset	2006	Altın	Gönül Suveren
Dead Man's Folly	1956	Sonuncu Kurban	1966	Altın	Gönül Suveren
		Sonuncu Kurban	1973	Altın	Gönül Suveren
		Ölü Adamın Dönüşü	1977	Nil	İvi Özerel
		Ölü Adamın Dönüşü	1981	Şilliler	İvi Özerel
		Sonuncu Kurban	1989	Altın	Gönül Suveren
		Sonuncu Kurban	2006	Altın	Gönül Suveren
What Mrs. Gillicuddy Saw!, 4:50 From Paddington, Murder, She Said	1957	4:50 treni	1963	Ak	Nihal Akkaya
		Trende Cinayet	1977	Altın	Gönül Suveren
		4.50 Treni	1978	Selkan	M. Eren
		Lahitteki Ceset	1981	Taner	İsmet Akçay
		Lahitteki Ceset	1983	Taner	İsmet Akçay
		16.50 Treni	2004	Altın	Çiğdem Öztekin
		16.50 Treni	2007	Altın	Çiğdem Öztekin
		16.50 Treni	2009	Altın	Çiğdem Öztekin


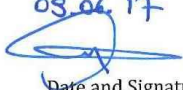
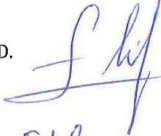
		16.50 Treni	2010	Altın	Çiğdem Öztekin
		16.50 Treni	2011	Altın	Çiğdem Öztekin
Ordeal By Innocence	1958	İçimizden Biri	1963	Hayat	Gönül Suveren
		Şahidin Gözleri	1977	Altın	Gönül Suveren
		Yanlış Hüküm	1981	Şilliler	Nihal Furgaç
		Yanlış Hüküm	1989	Nil	Nihal Furgaç
		Şahidin Gözleri	2012	Altın	Çiğdem Öztekin
Cat Among the Pigeons	1959	Kapı Tekrar Vuruldu	1965	Altın	Gönül Suveren
		Kapı Tekrar Vuruldu	1988	Altın	Gönül Suveren
		Güvercinler Arasında Bir Kedi	2012	Altın	Çiğdem Öztekin
The Pale Horse	1961	Öldüren Büyü	1963	Altın	Nihal Yeğınobalı
		Ölüm Büyüsü	1973	Altın	Nihal Yeğınobalı
		Ölüm Büyüsü	2006	Altın	Çiğdem Öztekin
The Mirror Crack'd, The Mirror Crack'd From Side to Side	1962	Kırık Ayna	1964	Altın	Semih Yazıcıoğlu
		Ve Ayna Kırıldı	1986	Altın	Semih Yazıcıoğlu
		Ve Ayna Kırıldı	2012	Altın	Çiğdem Öztekin
The Clocks	1963	Saatler	1964	Altın	Gülten Suveren
		Ölüm Saatleri	1975	Altın	Gülten Suveren
		Ölüm Saatleri	2007	Altın	Gönül Suveren
		Ölüm Saatleri	2012	Altın	Gönül Suveren
A Caribbean Mystery	1964	Ölüm Adası	1965	Altın	Gönül Suveren
		Ölüm Adası	1978	Altın	Gönül Suveren
		Ölüm Adası	1984	Altın	Gönül Suveren
		Ölüm Adası	2010	Altın	Çiğdem Öztekin
At Bertram's Hotel	1965	Cinayetler Oteli	1966	Altın	Gönül Suveren
		Cinayetler Oteli	1974	Altın	Gönül Suveren
		Otel	1977	Nil	NA
		Cinayetler Oteli	1978	Altın	Gönül Suveren
		Cinayetler Oteli	1983	Altın	Gönül Suveren
		Cinayetler Oteli	1993	Altın	Gönül Suveren
		Cinayetler Oteli	1999	Altın	Gönül Suveren
		Cinayetler Oteli	2005	Altın	Gönül Suveren
		Cinayetler Oteli	2008	Altın	Gönül Suveren
		Cinayetler Oteli	2010	Altın	Gönül Suveren
Third Girl	1966	Tavuskuşu Cinayeti	1967	Altın	Gönül Suveren
		Tavuskuşu Cinayeti	1971	Altın	Gönül Suveren
		Üçüncü Kız	2005	Altın	Gönül Suveren
Endless Night	1967	Geceyarısı Cinayeti	1969	Altın	Gönül Suveren

By the Pricking of My Thumbs	1968	Pembe Evdeki Ölü	1969	Altın	Gönül Suveren
		Pembe Evdeki Ölü	1974	Altın	Gönül Suveren
		Pembe Evdeki Ölü	1981	Altın	Gönül Suveren
		Pembe Evdeki Ölü	1983	Altın	Gönül Suveren
		Pembe Evdeki Ölü	2016	Altın	Çiğdem Öztekin
Hallowe'en Party	1969	Elmayı Yılan Isırdı	1970	Altın	Gülten Suveren
		Elmayı Yılan Isırdı	1973	Altın	Gönül Suveren
		Elmayı Yılan Isırdı	1983	Altın	Gönül Suveren
		Elmayı Yılan Isırdı	1992	Altın	Gönül Suveren
		Elmayı Yılan Isırdı	1999	Altın	Gönül Suveren
		Elmayı Yılan Isırdı	2005	Altın	Gönül Suveren
Passenger to Frankfurt	1970	Benim Adım Ölüm	1971	Altın	Gönül Suveren
		Benim Adım Ölüm	1989	Altın	Gönül Suveren
		Frankfurt Yolcusu	2006	Altın	Çiğdem Öztekin
Nemesis	1971	Ölüm Meleği	1972	Altın	Gönül Suveren
		Ölüm Meleği	2003	Altın	Gönül Suveren
Elephants Can Remember	1972	Filler de Hatırlar	1973	Altın	Gönül Suveren
		Filler de Hatırlar	1977	Altın	Gönül Suveren
		Filler de Hatırlar	1981	Altın	Gönül Suveren
		Filler de Hatırlar	1985	Altın	Gönül Suveren
		Filler de Hatırlar	2000	Altın	Gönül Suveren
		Filler de Hatırlar	2005	Altın	Gönül Suveren
Postern of Fate	1973	Cinayetler Kapısı	1974	Altın	Gönül Suveren
		Cinayetler Kapısı	1986	Altın	Gönül Suveren
		Kader Kapısı	2009	Altın	Gönül Suveren
Curtain	1975	Ve Perde İndi	1976	Altın	Gönül Suveren
		Ve Perde İndi	1979	Altın	Gönül Suveren
		Ve Perde İndi	1984	Altın	Gönül Suveren
		Ve Perde İndi	2001	Altın	Gönül Suveren
		Ve Perde İndi	2005	Altın	Gönül Suveren
Sleeping Murder	1976	Uyuyan Ölüm	1976	Altın	Gönül Suveren
		Uyuyan Ölüm	1981	Altın	Gönül Suveren
		Uyuyan Ölüm	2008	Altın	Gönül Suveren
Pseudotranslations	1956	Görünmeyen Kaatil		Hadise Yayınevi	İzzet Günkaya

APPENDIX 2. TEZ ÇALIŞMASI ORJİNALLİK RAPORU

 <p>HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU</p>
<p>HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ <u>Mütercim Tercümanlık</u> ANABİLİM DALI BAŞKANLIĞI'NA</p>
Tarih: <u>09/06/17</u>
Tez Başlığı / Konusu: <u>Yeniçeri Sevici Kursu Kapsamında Agatha Christie'nin Murdarları on the Orient Express Ah Eserinin Türkçe Seviciler Üzerine Betimsel Bir İnceleme</u>
<p>Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam <u>180</u> sayfalık kısmına ilişkin, <u>09/06/2017</u> tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % <u>5</u>'tür.</p>
<p>Uygulanan filtrelemeler:</p> <ol style="list-style-type: none"> 1- Kabul/Onay ve Bildirim sayfaları hariç, 2- Kaynakça hariç 3- Alıntılar hariç/dahil 4- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç
<p>Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orjinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p>
<p><u>09.06.17</u>  Tarih ve İmza</p>
<p>Gereğini saygılarımla arz ederim.</p>
<p>Adı Soyadı: <u>Esra Gül Özcan</u></p> <p>Öğrenci No: <u>N1126435</u></p> <p>Anabilim Dalı: <u>Mütercim Tercümanlık</u></p> <p>Programı: <u>İngilizce Mütercim Tercümanlık - Tezli Yüksek Lisans</u></p> <p>Statüsü: <input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.</p>
<p>DANIŞMAN ONAYI</p> <p style="text-align: center;">UYGUNDUR.</p> <p style="text-align: center;"> <u>Yrd. Doç. Dr. Elif Ersozlu</u> (Unvan, Ad Soyad, İmza)</p>

APPENDIX 2. THESIS ORIGINALITY REPORT

 <p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES THESIS/DISSERTATION ORIGINALITY REPORT</p>
<p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES TO THE DEPARTMENT OF <u>Translating and Interpreting in English</u></p> <p>Date: <u>09/06/17</u></p> <p>Thesis Title / Topic: <u>A Descriptive Analysis of the Turkish Translations of Agatha Christie's Murder on the Orient Express within the framework of the Retranslation Hypothesis</u></p> <p>According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on <u>09.06./17</u> for the total of <u>180</u> pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is <u>5</u> %.</p> <p>Filtering options applied:</p> <ol style="list-style-type: none"> 1. Approval and Declaration sections excluded 2. Bibliography/Works Cited excluded 3. Quotes excluded 4. Match size up to 5 words excluded <p>I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.</p> <p>I respectfully submit this for approval.</p> <p style="text-align: right;"><u>09.06.17</u>  Date and Signature</p> <p>Name Surname: <u>Esra Gül Özcan</u></p> <p>Student No: <u>N11126435</u></p> <p>Department: <u>Translating and Interpreting in English</u></p> <p>Program: <u>master of Arts in Translation and Interpretation in English-AA</u></p> <p>Status: <input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.</p>
<p><u>ADVISOR APPROVAL</u></p> <p style="text-align: center;">APPROVED. </p> <p style="text-align: center;"><u>Asst. Prof. Dr. Elif Erözülü</u> (Title, Name Surname, Signature)</p>

APPENDIX 3. ETİK KURUL İZİN MUAFİYETİ FORMU



HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 02/06/2017

Tez Başlığı / Konusu: Yeniden Çeviri Kuramı Kapsamında Agatha Christie'nin *Murder on the Orient Express* Adlı Eserinin Türkçe Çevirileri Üzerine Betimsel Bir İnceleme

Yukarıda başlığı/konusu gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

02/06/2017



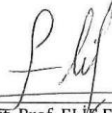
Adı Soyadı: Esra Gül ÖZCAN
Öğrenci No: N11126435
Anabilim Dalı: Mütercim Tercümanlık
Programı: İngilizce Mütercim Tercümanlık-Tezli Yüksek Lisans
Statüsü: Y.Lisans Doktora Bütünleşik Dr.

DANIŞMAN GÖRÜŞÜ VE ONAYI

Yrd. Doç. Dr. Elif ERSÖZLÜ

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APPENDIX 3. ETHICS BOARD WAIVER FORM

 <div style="display: inline-block; vertical-align: middle; text-align: center;"> <p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ETHICS BOARD WAIVER FORM FOR THESIS WORK</p> </div>
<p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES TO THE DEPARTMENT PRESIDENCY OF TRANSLATING AND INTERPRETING IN ENGLISH</p> <p style="text-align: right;">Date: 02/06/2017</p> <p>Thesis Title / Topic: A Descriptive Analysis of the Turkish Translations of Agatha Christie's <i>Murder on the Orient Express</i> within the Framework of Retranslation Hypothesis</p> <p>My thesis work related to the title/topic above:</p> <ol style="list-style-type: none"> 1. Does not perform experimentation on animals or people. 2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.). 3. Does not involve any interference of the body's integrity. 4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development). <p>I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.</p> <p>I respectfully submit this for approval.</p> <div style="text-align: right; margin-right: 50px;">  02/06/2017 </div> <p>Name Surname: Esra Gül ÖZCAN</p> <p>Student No: N11126435</p> <p>Department: Translating and Interpreting in English</p> <p>Program: Master of Arts in Translation and Interpretation in English</p> <p>Status: <input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.</p>
<p><u>ADVISER COMMENTS AND APPROVAL</u></p> <div style="text-align: center; margin-top: 50px;">  Asst. Prof. ELİF ERSÖZLÜ, Ph.D. </div>