



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**REVERSE ORIENTALISM IN THE TURKISH TRANSLATIONS
OF *TURKISH EMBASSY LETTERS OF LADY MARY WORTLEY*
MONTAGU**

Seher Özer Ütük

Master's Thesis

Ankara, 2016

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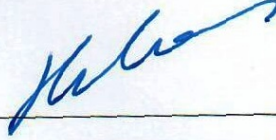
Ankara, 2016

KABUL VE ONAY

Seher Özer Ütük tarafından hazırlanan “Lady Mary Wortley Montagu’nün *Türkiye Mektupları* Adlı Eserinin Türkçe Çevirilerinde Tersine Oryantalizm” başlıklı bu çalışma, 17.05.2016 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



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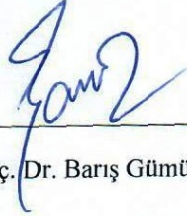
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BİLDİRİM

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Seher Özer Ütük

ADAMA

To Armağan & Dağhan

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ÖZET

ÖZER-ÜTÜK, Seher. *Lady Mary Wortley Montagu'nün Türkiye Mektupları Adlı Eserinin Türkçe Çevirilerinde Tersine Oryantalizm*, Yüksek Lisans Tezi, Ankara, 2016.

Edward Said'in "oryantalizm" kavramı, temelde Batı'nın Doğu'yu yanlış betimlemesi üzerine kuruludur. Sadiq Jalal al-Azm tarafından ortaya atılan tersine oryantalizm kavramı ise Doğu'nun gerçek kimliğine yeniden kavuşturulması için kullanılan bir söylemdir. Oryantalizmde olduğu gibi tersine oryantalizm, Doğu ve Batı arasındaki ayrım üzerine kurulu olsa da Doğu'nun ötekiliğini vurgular ve kimliğini yeniden ele geçirmeye çalışır. Bu tezin amacı, tanınmış İngiliz seyyah ve yazar Lady Mary Wortley Montagu'nun *Türkiye Mektupları* adlı eserinin Türkçeye çevirileri ışığında çeviride tersine oryantalizmin etkilerini araştırmak ve analiz etmektir.

Türkiye Mektupları, Osmanlı gelenek ve göreneklerini anlatan önemli bir gezi edebiyatı eseridir. Eser, daha önce erkek seyyahlarca yapılan yanlış anlatımları bozar ve oryantalizm karşıtı bir duruş sergiler ancak oryantalist öğeler de barındırır. Tersine oryantalizmin çevirideki etkilerinin görülmesi amacıyla *Türkiye Mektupları* adlı eserin beş Türkçe çevirisi, hem metinsel düzeyde hem de metin dışı unsurlar açısından analiz edilmiştir. Seçilen örneklerin analizi temel alınarak öncelikle çeviribilim ve tersine oryantalizm arasındaki ilişki ortaya konulmaya çalışılmıştır. Daha sonra Türkçe çevirilerdeki metin dışı unsurların tersine oryantalizmden ne ölçüde etkilendiği, metinsel düzeyde kullanılan çeviri stratejileri ile çevirmenlerin görünür mü görünmez mi oldukları hususları incelenmiştir.

Örnekler üzerinde yapılan inceleme, tersine oryantalizm ve çeviribilimin sömürgecilik sonrası çalışmalar ve özellikle de Doğu ve Batı arasındaki güç dengesizliği sorunu çerçevesinde ilişkili olduğunu göstermiştir. İnceleme sonucunda ayrıca çeviride tersine oryantalizmin; çevirmen tarafından belirsiz, eksik veya yanlış olarak değerlendirilen

kaynak metin unsurlarının açıklanması, düzeltilmesi ve açılmasını gerekli kılan otoriter bir tavır biçiminde kendini gösterdiği ortaya konulmuştur. Bu tezde *Türkiye Mektupları* adlı eserin Türkçe çevirilerinde makro çeviri stratejisi olarak yerleştirici çevirinin; mikro çeviri stratejisi olarak da yerleştirme, ekleme, çıkarma ve düzeltme stratejilerinin çevirmenlerin tersine oryantalist bir çeviri üretmelerine neden olan stratejiler olduğu sonucuna varılmıştır. Yerleştirici çeviri stratejisi normalde çevirmenin görünmez olması sonucunu doğururken bu çalışma kapsamında yapılan analizle yerleştirici çeviri stratejilerinin kullanımının *Türkiye Mektupları* adlı eserin çevirmenlerinin görünürlüğüne katkıda bulunduğu ortaya konulmuştur.

Anahtar Sözcükler

Çeviribilim, sömürgecilik sonrası çeviri, Oryantalizm, Tersine Oryantalizm, otoriter tavır, yerleştirici çeviri, görünürlük, görünmezlik

ABSTRACT

ÖZER-ÜTÜK, Seher. *Reverse Orientalism in the Turkish Translations of Turkish Embassy Letters of Lady Mary Wortley Montagu*, Master's Thesis, Ankara, 2016.

Edward Said's concept of "orientalism" is mainly grounded on the argument that the Orient is falsely represented by the Occident. Coined by Sadiq Jalal al-Azm, reverse orientalism, on the other hand, reveals a discourse used to reappropriate the authentic identity of the Orient. Like orientalism, reverse orientalism is also based on the East versus the West dichotomy; however, it stresses the otherness of the Orient and tries to recapture its identity. The aim of this thesis is to analyze and look into the impacts of reverse orientalism in translation with specific focus on the Turkish translations of *Turkish Embassy Letters* of Lady Mary Wortley Montagu, a renowned English traveller and writer.

Turkish Embassy Letters is a prominent work of travel literature, which gives account of the Ottoman customs and manners. Although the book deconstructs the false accounts of the previous male travellers and has a counter-orientalist stance, it also includes orientalist features. In order to have an insight into reverse orientalism in translation, five Turkish translations of *Turkish Embassy Letters* have been analyzed both at the textual and at the paratextual levels. Based on the analysis of sample excerpts, the relation between translation studies and reverse orientalism is displayed in the first place. Then, the thesis explores the paratextual elements that give rise to reverse orientalism in the Turkish translations; and the translation strategies used at the textual level as well as the question of visibility versus invisibility of the translators are examined.

The case study analysis has indicated that reverse orientalism and translation studies can be interrelated within the context of postcolonial studies, particularly, within the context of issue of power imbalance between the East and the West. The analysis has also

revealed that reverse orientalism is manifested in the translations in the form of an authoritative approach that makes the translators clarify, correct and expand the source text materials that are considered to represent the Orient vaguely, partially or incorrectly. The present thesis concludes that as the macro strategy, the domesticating translation strategy is chosen by the translators, and the micro strategies of localisation, omission, addition and correction are the translation strategies that make the translator generate reverse orientalism in the Turkish translations of *Turkish Embassy Letters*. Although the use of domesticating translation normally leads to the invisibility of the translator, the analysis of this study has revealed that the employment of domesticating translation strategies contributes to the visibility of the translators of *Turkish Embassy Letters*.

Key Words

Translation Studies, Postcolonial Translation, Orientalism, Reverse orientalism, authoritative approach, domesticating translation, visibility, invisibility

TABLE OF CONTENTS

KABUL VE ONAY	i
BİLDİRİM	ii
ADAMA	iii
ACKNOWLEDGEMENTS.....	iv
ÖZET.....	v
ABSTRACT.....	vii
TABLE OF CONTENTS.....	ix
LIST OF ABBREVIATIONS	xi
LIST OF ILLUSTRATIONS AND TABLES.....	xii
CHAPTER I – INTRODUCTION	1
1.1. GENERAL REMARKS	1
1.2. AIM AND RESEARCH QUESTIONS	5
1.3. METHODOLOGY	5
1.4. LIMITATION	6
1.5. OUTLINE OF THE STUDY	6
CHAPTER II – THEORETICAL BACKGROUND	9
2.1. ORIENTALISM AND REVERSE ORIENTALISM	9
2.1.1. Orientalism	9
2.1.2. Reverse Orientalism/Orientalism in Reverse	14
2.2. A REVERSE-ORIENTALISTIC APPROACH TO TRANSLATION.....	20
2.2.1. Cultural Turn in Translation Studies	20
2.2.2. Postcolonial Translation Studies	21
2.2.2.1. Visibility/Invisibility of the Translator	23
2.2.2.2. Domesticating and Foreignizing Translation	24
2.3. PARATEXTUAL ELEMENTS IN TRANSLATION	28
2.4. ORIENTALISM IN TRANSLATION	29
2.4.1. The Choice of Texts to be Translated	30
2.4.2. The Orientalist Nature of Translation	30
2.4.3. Fluent, domesticating translations	31

2.5. REVERSE ORIENTALISM IN TRANSLATION	35
2.5.1. Authoritative Approach Intrinsic to Reverse Orientalism.....	36
2.5.2. Selection of the Texts to be Translated	39
2.5.3. The Use of Paratexts to Generate Reverse Orientalism	40
2.6. TRAVEL LITERATURE AND TRANSLATOR	42
CHAPTER III – CASE STUDY ANALYSIS.....	45
3.1. ABOUT <i>TURKISH EMBASSY LETTERS</i> OF LADY MARY WORTLEY MONTAGU	45
3.2. ORIENTALISM IN <i>TURKISH EMBASSY LETTERS</i> OF LADY MARY WORTLEY MONTAGU	46
3.3. THE TURKISH TRANSLATIONS OF <i>TURKISH EMBASSY LETTERS</i>	48
3.4. THE ANALYSIS OF PARATEXTS AND TEXT.....	48
3.4.1. The Analysis of the Paratextual Elements in the TTs	49
3.4.1.1. Title	49
3.4.1.2. Cover Pages.....	50
3.4.1.3. Back Covers	53
3.4.1.4. Footnotes	55
3.4.1.5. Book Introductions	58
3.4.1.6. Illustrations.....	60
3.4.2. A Comparative Analysis of the Examples Obtained from the ST and the TTs	60
CHAPTER IV – DISCUSSION AND CONCLUSION	94
4.1. DISCUSSION	94
4.2. CONCLUSION	96
REFERENCES.....	104
PRIMARY SOURCES	104
SECONDARY SOURCES	104
ANNEX	113
ANNEX 1: ETHIC BOARD WAIVER FORM FOR THESIS WORK.....	113
ANNEX 2: THESIS ORIGINALITY REPORT	114
ÖZGEÇMİŞ	115

LIST OF ABBREVIATIONS

Source Text: ST

Source Language: SL

Target Text: TT

Target Language: TL

The First Turkish Translation of Turkish Embassy Letters (1963): TT1

The Second Turkish Translation of Turkish Embassy Letters (1973): TT2

The Third Turkish Translation of Turkish Embassy Letters (1996): TT3

The Fourth Turkish Translation of Turkish Embassy Letters (2004): TT4

The Fifth Turkish Translation of Turkish Embassy Letters (2009): TT5

LIST OF ILLUSTRATIONS AND TABLES

Illustration 1: The cover page of the ST

Illustration 2: The cover page of the TT1

Illustration 3: The cover page of the TT2

Illustration 4: The cover page of the TT3

Illustration 5: The cover page of the TT4

Illustration 6: The cover page of the TT5

Table 1: Translation strategies used in the TTs of *Turkish Embassy Letters*

CHAPTER I - INTRODUCTION

1.1. GENERAL REMARKS

Translation Studies has been built over major milestones and evolved to be a stand-alone discipline. These milestones are simply termed as the turns of the translation studies, namely the linguistic turn, cultural turn and social turn. With the cultural turn, it has become evident that texts are in fact a product of a culture, suggesting that translation is not a mere mechanical transaction between languages, but “a more complex negotiation between two cultures” (Trivedi, 2007, p. 280). It is the cultural turn, which detached Translation Studies from language and linguistics and brought into new perspectives and an inter-disciplinary approach. This has led to questioning of the basic premises and concepts of translation studies.

It is therefore not surprising that translation studies has also handled the concept of orientalism, which was coined by Edward Said and forms the background of postcolonial studies. In his book *Orientalism*, Said puts forward three major claims. His first claim is that Orientalist studies provided the colonial powers with the means through which they could justify their rule over the oriental lands (2003, p. 345). Secondly, he asserts that through creating “the Other”, the West defined its self-image (1978, pp. 1-2). Thirdly, orientalism has produced a misrepresentation of Islamic culture and Arabs (Said, 2003, p. 300). Said further argues that the knowledge produced by oriental studies helped produce the European Imperialism and colonial power (2003, p. 345). Although there is no other reference made by Said regarding the translation aspect of this particular relationship, this has become important during the post-colonial period, during which translation studies paid much attention on the translations made by the colonizers of the works of literature belonging to the colonized nations.

“Orientalism in reverse”, which is also known as reverse orientalism, is, on the other hand, a concept formulated by the Syrian critic Sadiq Jalal al-Azm (1981). Merhzad Boroujerdi defines reverse orientalism as “a discourse used by oriental intellectuals and political elites to lay claim, to recapture and finally impropriate their true and authentic identity” (1996, p.11-12). Although reverse orientalism as a discourse emerged as a

counter-attack against Orientalism, it is also based on the primary premises of Orientalism. This is why it stresses the specific characteristics of the Orient and its “otherness” from the Occident (Boroujerdi, 1996, p. 14).

The issue of reverse orientalism is also addressed by John Timothy Wixted, who particularly deals with the Chinese and Japanese cases. According to Wixted’s understanding of reverse orientalism, the Japanese and the Chinese regard themselves as the sole authority when it comes to their own culture (Wixted, 1989, p. 18). According to this understanding, their culture is something that can only be understood and appreciated by themselves (p. 18). Wixted considers that this attitude is taken against each other as well as the West (p. 26).

The act of translation has been used to establish and reinforce certain images and representations of the Other by the dominating cultures. By the same token, it has been used to deconstruct and reverse such images and representations by the dominated culture. Jacquemond (1992) displays a relationship between translation and Occidentalism, which he describes as a body of knowledge operating as a filter before the translation and during translation, as an “act of appropriation of the foreign text” (p. 156). Occidentalism, as a concept, rests on “concepts of reversal of Orientalism”, one being reverse orientalism as laid down by al-Azm (Conceison, 2004, p. 41). Apart from this relationship demonstrated by Jacquemond, reverse orientalism in translation has not been extensively handled. As a phenomenon which has not been studied extensively so far in the field of translation studies, reverse orientalism in translation can be explored in line with a framework similar to the one established for the translations from the languages of dominated cultures into the languages of dominating cultures (Hui, 2009).

According to the framework that is in parallel with Hui’s framework, reverse orientalism manifests itself in translation in the form of an authoritative approach. This is because within the framework of reverse orientalism, the Orient claims its authority back and wants to represent its genuine identity. This orientation of (re)claiming authority is displayed in the translation process as well through the choices made by the translator and the other agents involved in the translation process in the form of an authoritative approach.

While translating a foreign text that has an orientalist nature, the translator assumes a kind of authority to correct the foreign (i.e. source-text, ST) work that is concerned with his/her culture, and he/she clarifies and transforms the ST work in order to reappropriate the West's account of the East and to stress the East's uniqueness. The approach of cultural authority adopted by the translator makes him/her employ the domesticating translation strategies through which the ST where the Eastern culture is described is transformed into what the translator considers to be the correct representation of the East. While doing this, the translator tries to clarify, correct and expand the ST material, which he/she considers vague, partial or incorrect.

The typical translation decisions made by a translator performing a reverse orientalist translation are clarifying, correcting, and/or expanding the ST, whether consciously or unconsciously, since reverse orientalism is more concerned with representing and recapturing the East's original identity (Boroujerdi, 1996, p. 12-13). It is, thus, natural that not only the choice of the foreign text to be translated but also the selection of the individual words during the actual translation process can be influenced by this approach.

In this thesis, with a view to exploring the above-mentioned influence of reverse orientalism on translation, five Turkish translations (TTs) of Lady Mary Wortley Montagu's *Turkish Embassy Letters* are selected as the corpus of the case study. As the subject matter of this case study, *Turkish Embassy Letters* includes orientalist features on one hand, and on the other hand, it is a prominent work that deconstructs certain fantasies and myths created by the Western travel writers regarding Turkish women and their life in harem. Although Montagu's *Turkish Embassy Letters* is received with praise as a work of a foreign writer that is assumed to present truly the Turkish women and culture (Umunç, 2013, p. 304; Baysal, 2009, p. 599), it also includes an orientalist discourse. For instance, according to Petit, Montagu describes the Eastern objects and institutions through associating and familiarizing them to Western objects and institutions (2007, p. 7). Petit defines this way of description as another act of orientalism, since the Eastern culture is displayed as nothing but a mere "reflection" of the Western culture (p. 8). It is seen in the case study analysis that the translators of *Turkish Embassy Letters* assumed an authoritative approach and hence, they clarify,

correct or expand the ST work by employing domesticating translation strategies. As will be displayed in the case study analysis, for instance, certain Turkish cultural elements that are described by Montagu by using Western objects and institutions are transformed into their authentic Turkish culture-specific equivalents, and some incorrect information provided by Montagu is corrected by the translators of the work. Since reverse orientalism is concerned with recapturing the authentic culture-specific identity of the East, such decisions of the translators, who might have acted consciously or unconsciously, recapture the authentic identity of the Turks. Hence, such acts of decision-making of the Turkish translators can be evaluated in the light of reverse orientalism.

Montagu's *Turkish Embassy Letters* has been published in Turkish seven times. All publications cover the letters that were written within the Ottoman terrain:

- In 1933, *Şark Mektupları* (Letters from the East) translated by Ahmet Refik and published by Hilmi Publishing House.
- In 1963, *Türkiye Mektupları (1717-1718)* (Letters from Turkey) translated by Aysel Kurutluoğlu and published by Tercüman within its "1001 Basic Literary Works".
- In 1973, *Türkiye'den Mektuplar* (Letters from Turkey) translated by Bedriye Şanda and published by Yenilik Publishing House.
- In 1996, *Doğu Mektupları* (Letters from the East) translated by Murat Aykaç Erginöz and published by Yalçın Publishing House.
- In 1998, *Şark Mektupları* (Letters from the East) translated by Ahmet Refik and republished by Timaş Publishing House within the Ottoman Series.
- In 2004, *Doğu Mektupları* (Letters from the East) translated by Murat Aykaç Erginöz and republished by Ark Publishing House.
- In 2009, *Şark Mektupları* (Letters from the East) translated by Asude Savan and published by Lacivert Publishing House within its "Antique Eastern Classics" series.

The first translator, Ahmet Refik, translated the book from its French translation. Therefore, the translation in 1933 and its republication in 1998 are excluded from the case study analysis.

1.2. AIM AND RESEARCH QUESTIONS

The cultural turn in Translation Studies opened up new perspectives and brought about inter-disciplinarity to the discipline. Both relieved the area of its limitations and old stalemates. As language is not independent of culture, it is inevitable that the impact of several factors on culture would manifest itself in language. Orientalism is only one of the many cultural phenomenon, and so is reverse orientalism; both have influences on language and thus, on translation. This study, therefore, aims at analyzing and looking into the discourse of reverse orientalism in the Turkish translations of *Turkish Embassy Letters*.

To that end, the Turkish translations of *Turkish Embassy Letters* will be evaluated within the framework of the following research questions:

1. How can reverse orientalism and translation studies be dealt with within the context of the Turkish translations of Lady Mary Wortley Montagu's *Turkish Embassy Letters*?
2. In what ways are the paratextual elements in the Turkish translations of *Turkish Embassy Letters* affected by reverse orientalism?
3. Which translation strategies that are used in the Turkish translations of *Turkish Embassy Letters* generate a reverse-orientalist translation?
4. What is the position of the translators of *Turkish Embassy Letters* within the context of translator's visibility and invisibility?

1.3. METHODOLOGY

With a view to analysing reverse orientalism in the Turkish translations of *Turkish Embassy Letters*, the Turkish translations will be examined in comparison with the ST material. A framework will be developed for this comparative analysis in view of the framework provided by Wang Hui (2009) for the postcolonial translation. This specific framework will be grounded on three main elements.

The first and the most prominent one will be the authoritative approach, which is prevalent and pervasive in the reverse orientalist translations. Since this approach requires the translator to clarify, correct and reappropriate the ST material, which he/she

considers vague, partial or incorrect, domesticating translation constitutes the main translation strategy at different textual levels. Therefore, within the case study, Venuti's (1995) domestication and foreignization translation strategies will be used as the macro translation strategies. Under the umbrella of these macro strategies, there are also micro strategies used in the translations, which are determined in the light of the case study analysis. The sample excerpts obtained from the Turkish translations of *Turkish Embassy Letters* will be analysed in order to determine which macro and micro strategies are employed by the translators to generate a reverse orientalist translation. The second element to be analyzed will be the selection of the text for translation. To that end, the orientalist and reverse orientalist nature of *Turkish Embassy Letters* will be discussed. As the third element of the framework, the paratextual elements, namely, the titles, the cover pages, back covers, footnotes, book introductions and illustrations of the Turkish translations of *Turkish Embassy Letters* will be analysed.

1.4. LIMITATION

Orientalism, which has several manifestations in translations studies, has been a subject of study during the postcolonial turn of translation studies. Reverse orientalism, which is also closely linked to translation, constitutes the subject matter of the present thesis. Reverse orientalism in translation will be addressed in this thesis; however, the case study is limited to merely the Turkish translations of *Turkish Embassy Letters*. The sample excerpts taken from the Turkish translations of *Turkish Embassy Letters* will be analyzed at different textual levels in order to determine the influence of reverse orientalism in translation.

1.5. OUTLINE OF THE STUDY

The present thesis consists of four chapters. In the first chapter, the subject matter and the aim of this thesis as well as the methodology used for the purpose of analysis will be introduced.

The second chapter is devoted to the explanation of the concepts of orientalism and reverse orientalism and their association with translation studies. The concepts in

question will be explained briefly, given their broad scope of study. Then, it handles the concepts of orientalism and reverse orientalism within the framework of translation studies. To that end, the cultural turn to translation studies and the postcolonial translation studies will be elucidated. Then, Venuti's (1995) concepts of visibility and invisibility as well as the foreignizing and domesticating translation will be explained. Foreignization and domestication will be categorised as the macro translation strategies. The micro translation strategies will be explained and categorised under the macro strategies of foreignization and domestication. Micro strategies are selected in line with the analysis of sample excerpts. Therefore, they are limited to the strategies used in the case study. Accordingly, literal translation strategy, the translation strategies of localisation, addition and omission for the translation of culture specific elements will be treated as the micro strategies. Based on the analysis made on the sample excerpts, the strategy of correction will also be seen as a micro translation strategy within the framework of this thesis.

In this chapter, in order to establish a framework for the analysis of reverse orientalism in translation, the orientalist translation and the framework provided by Wang Hui (2009) will also be clarified. Within this framework, Hui (2009) sets forth the motive behind the selection of texts for translation, the characteristics of and the translation technique to generate a translation that establishes the generally accepted orientalist clichés regarding the dominated cultures. A framework similar to this one will be provided for the analysis of reverse orientalism in translation. This chapter will end with brief explanation of travel literature and the relationship between the traveller and translator, which is considered significant from the perspective of the case study analysis.

In the third chapter, Lady Mary and her travelogue *Turkish Embassy Letters* will be introduced; and information regarding the Turkish translations of *Turkish Embassy Letters* will be provided. This informative section will be followed by the case study analysis, whereby the Turkish translations of *Turkish Embassy Letters* will be examined from the perspective of reverse orientalism, in line with the framework provided in the second chapter. First, the paratextual elements will be explained; and then, 26 sample excerpts taken from the TTs will be analysed.

The fourth chapter will start with a discussion part, whereby the results of the case study analysis are presented and explained. Then, it will evaluate the results of the case study analysis and puts forward the conclusions reached in the light of the research questions provided in the introduction part.

CHAPTER II – THEORETICAL BACKGROUND

This Chapter aims at providing a basic understanding of the concepts of orientalism and reverse orientalism and their association with translation studies. Reverse orientalism emerged as a counter attack against orientalism. Therefore, the concept of orientalism will be explained in the first place and reverse orientalism will be elucidated in order to have a glimpse into their origins, major characteristics and their impact on the other disciplines.

To address reverse orientalism within the framework of translation studies, it is necessary to have an insight into the cultural turn in translation studies, as one of the crucial turning points in the history of the translation studies, as well as postcolonial translation, its resulting effect. As will be explained in this Chapter, Edward Said's conceptual framework of Orientalism has raised a great deal of debate and is received with both acknowledgement and criticism (Macfie, 2000). As a "discourse" of an enormous amount of accumulated knowledge of the Orient (Said, 1978, p. 2), Orientalism brings with it several intriguing questions. Among them are the question of "Western imperialism" (Barzilai-Lumbroso, 2008, p. 262), the issue of power relations between the Occident and the Orient (Said, 1978, p. 5) as the colonizer and the colonized, respectively, and the false representations of the Orient and its people (p. xi). All these have paved the way for the new approaches in various fields of study, including post-colonialism and translation studies (Macfie, 2000, p. 8).

2.1. ORIENTALISM AND REVERSE ORIENTALISM

2.1.1. Orientalism

The term "orientalism", which is an academic field of study associated with the Orient, came to be used in a dramatically different context in which a highly influential meaning was attributed to the term after the publication of *Orientalism* in 1978. In his book *Orientalism*, Edward Said ascribed a new meaning to the term, which refers to a general patronizing and degrading Western attitude towards the East.

Said uses the term orientalism with its three meanings. The first and conventional meaning of the term is an academic one, which covers those who teaches and studies on the Orient (Said, 1978, p. 2). Secondly, orientalism is defined as a way of thinking grounded on “an ontological and epistemological” differentiation between “the Orient” and “the Occident” (p. 2). For Said, such a way of thinking has constituted the basic premise upon which numerous writers have so far based their works regarding the Orient. Thirdly, orientalism can be handled as a “corporate institution” whereby the Orient is addressed, explained, described and thought with an authoritative attitude (p. 3). It is a Western attitude for controlling and reconstructing the Orient and having a say in it (p. 3). Edwards Said's critique of orientalist attitude of the West can be explored on three overarching grounds.

The Oriental Studies, which is an academic field studying the peoples and civilizations of the Orient, constitutes the first subject of his criticisms. According to Said, the Western studies of the Orient still acknowledge the principal dogmas of orientalism (1978, p.300). First and foremost, the Western scholarship acknowledges the stark distinction between the West and the East: the West being regarded as “rational, developed, humane and superior” and the East as “aberrant, undeveloped and inferior” (p. 300). The second dogma is the fact that the Orient is studied and described based upon previously collected knowledge of the “classical Oriental civilizations” rather than the Orient’s up-to-date, real world state of play (p. 300). The third dogma is that the “Orient is eternal, uniform, incapable of defining itself” and the Western way of interpreting the Orient is justifiable and “objective” (p.301). The fourth dogma is that “the Orient is something either to be feared or to be controlled” (p. 301).

In looking into the approaches of the orientalists against the people of the Orient, Said concludes that the oriental is put in a passive position, in which he is projected as incapable of expressing himself and closed to any development and change, while the orientalist has all the authority (Said, 1975/2000c, pp. 92-93). Therefore, the relationship between the people of the Orient and the Occident is based on an unequal ground, where the oriental is at an inferior status vis-à-vis the “Western and white human being” (p. 105). According to Said (2003), the Orient served to the West not only as a place of its colonies, but also a source of its civilizations and languages (p. 1).

Therefore, although orientalism includes imagination and myths about the Orient, it also constitutes an essential part of “European material civilization and culture” (p. 2). Orientalism, thus, is a reflection of this cultural and ideological foundation “as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles” (p. 2).

To exemplify his argument, Said refers to several Oriental scholars and their works, one being Sania Hamady's *Temperament and Character of the Arabs* (1960) in which the Arabs are described as follows:

The Arabs has so far have demonstrated an incapacity for disciplined and abiding unity. They experience collective outbursts of enthusiasm but do not pursue patiently collective endeavours, which are usually embraced half-heartedly. They show lack of coordination and harmony in organization and function, nor have they revealed an ability for cooperation. Any collective action for common benefit or mutual profit is alien to them (as cited in Said, 1975/2000c, p. 94).

What is criticised by Said in this specific example is the way the information regarding the Arabs is provided without any foundation and proof. According to Said (1975/2000c), the use of the verbs like demonstrate, reveal and show implies that “these truths are self-evident only to a privileged or initiated observer” (p. 94). The Arabs are reduced to a mere subject studied by this particular scholar (p. 94). It is observed in this specific study and many others provided by Said that there is a common approach of making generalisations regarding the Arabs with particular focus on their characteristics rather than their strengths, but doing this, without grounding these on sound basis and evidence.

His second criticism is that the Orient helps us define the West as its opposite in “image, idea, personality and experience” (Said, 1978, pp. 1-2). In establishing this assertion, Said benefits from Michel Foucault’s notion of “the Other”, which maintains that “self-knowledge develops through a knowledge of the other” (Boroujerdi, 1996, p. 2). According to Lockman (2004), Europeans defined their own identity “through defining who their others were” (p. 57). According to their interpretation, while the West was “the domain of freedom and of law”, the Oriental societies were the domains of “despotism” (Lockman, 2004, p. 57). This came to be viewed as the explanation of the West’s supremacy as well as the justification of its control over the non-Western societies (p. 57). Through discovering the qualities they believed other societies lacked

and differentiated them from others, they gradually defined the distinctive features of their civilization: “freedom, law, rationality, science, progress, intellectual curiosity, and the spirit of invention, adventure and enterprise” (p. 58). For instance, believed to be lacking the quality, which gives the West the upper hand, Islam has become the West’s “other” (p. 62).

Thirdly, Said establishes a relation between the Oriental scholarship and the Western colonial powers. The accumulated knowledge provided by the oriental scholars has enabled the colonial powers to justify beforehand the colonial power and to sustain it (Said, 2003, p. 345). It has also contributed to “the West’s self-appointed mission to transform the world into its own image” (Boroujerdi, 1996, p. 8).

Examples of power-knowledge relation as described by Said can be found in the Turkish history as well. Located at the oriental side of the line drawn between the East and the West, the Ottoman Empire was one of the favourite and common subjects of orientalism. Apart from the sexual life of the Turks and the sultan’s harem, which was the subject of many exaggerated stories in the West, the Ottomans were feared and often depicted in literature as “cruel, violent and fanatical” (Lockman, 2004, p. 42). Ruling over the vast part of the oriental lands, the Ottoman Empire could not be excluded from the political agenda of the European states, particularly when its power was declining. Once feared Empire came to be called as the Sick Man of Europe and during this period the West’s interest in the Ottoman Empire reached its climax. Said stresses to the role of the oriental scholars in the disintegration of the Ottoman Empire. He refers to the role of the British scholar Edward Henry Palmer, who acted as a secret agent in the service of the British Empire (Said, 1978, p. 223).

The orientalist attitude described above is no different when it comes to the orientalist viewpoint with regard to oriental women, an issue addressed during the postcolonial period within the framework of the feminist movement. Although Said himself does not address the issue from the perspective of the women representation in the orientalist discourse, he discusses the Flaubert’s portrayal of Küçük Hanım, who was his Egyptian courtesan during his stay in Egypt. According to Said (1978), Flaubert’s account of Küçük Hanım constituted a model of oriental women, which had a great influence (p. 6):

Be convinced that she felt nothing at all: emotionally, I guarantee, and even physically, I strongly suspect [...]The Oriental woman is no more than a machine: she makes no distinction between one man and another [. .] Smoking, going to the baths, painting her eyelids and drinking coffee - such is the circle of occupation to which her existence is confined (as cited in Barzilai-Lumbroso, 2008, p. 247).

In this account, Flaubert represented and spoke for her, and he never asked what she actually felt and thought (Said, 1978, p. 6). According to Said, his wealth and status as a foreign male as well as the historical context of control and domination enabled him not only to own her physically but also to provide his readers with a typical oriental image.

The Orientalist discourse reflects itself not only in literature but also in other areas such as art, history and cinema. According to Kaizaad Navroze Kotwal (2005), film and theatre have often helped enforce the “hegemonic relationship” between the subordinate and dominant groups, and they may be used in the institutions like “slavery and colonialism” (p. 166). As Said points out, in contemporary American entertainment and media coverage of the Middle East, the Arabs are represented through common stereotypes and clichés dominating the orientalist discourse: “Slave trader, camel driver, moneychanger, colorful scoundrel” (1978, pp. 286-287).

One of the well-known examples of this is the famous children movie *Aladdin* (1992), which is based on the famous *Arabian Nights*. A closer look at how the characters are visualized in the movie reveals the certain stereotypes attributed to the Arabs by the Western societies. As an explicit example to this, while the primary protagonists Aladdin and Jasmine have light skins, “Anglicized features and Anglo-American accents”, other characters, particularly the evil ones, have Arabic accents, dark-skins and “grotesque facial features” (Wingfield&Karaman, 2001, pp. 2-3). However, what is of particular significance from the orientalist viewpoint is one of the stanzas of its opening song, “Arabian Nights”:

Oh I come from a land, from a faraway place
Where the caravan camels roam
Where they cut off your ear
If they don't like your face
It's barbaric, but hey, it's home (Belkhyr, 2013, p.1369).

Belkhyr (2013) finds the selection of the words in the song significant. According to his analysis, the lyrics are encoded with major concepts, which contributes to the otherness created in the movie (2013, p. 1369). Albeit abstract and broad in meaning with no

specific “focus”, the word selection in the lyrics amplifies the effect of the “mythical environment” in the movie (p. 1370). Through stressing the distance in the first stanza: “from a faraway place” in fact the difference between the self and the other is stressed. Caravan camel is another common cliché and in the remaining stanzas, the Arabs are pictured as barbaric and violent people. The underlying message is that the Arabs and their culture are uncivilized, far too different from the Western culture.

The situation is no different when it comes to adult movies. Steven Spielberg’s *Indiana Jones and the Temple of Doom* (1984) constitute a significant example of orientalism. The film further “orientalized” (Said, 2003, p. 5) the Orient. It tells the story of how Indiana Jones recovers an Indian peasant village’s holy stone stolen by the occultists and rescues their children abducted by them. The village is portrayed as “filthy” and “dirt-poor”, and the villagers as “superstitious” and “in need of salvation by the white-man” (Kotwal, 2005, p. 202). The fact that Indian children abducted by other brutal and barbarian Indians are rescued by a Westerner reflects the white man as sympathetic and is another way of justifying the so-called “civilizing mission” of the colonizers (Kotwal, 2005, pp. 195-196). According to Dr. Kaizaad Navroze Kotwal (2005), films such as this should not be underestimated for such films indicate that colonial agenda can be reinforced long after the colonialism is demolished (p. 224). The Orientalist and colonial images cannot be totally eradicated, which is spread through the power of the Hollywood even into the markets of formerly colonized nations (p. 225).

Said’s thesis on orientalism has vast effects on many areas including sociology, art, history, literature, media studies, feminism and so on (Macfie, 2000) and paves the way for a large body of critique of “Western imperialism and ethnocentrism”, which was later called as the post-colonial theory (Barzilai-Lumbroso, 2008, p. 262).

2.1.2. Reverse Orientalism/Orientalism in Reverse

Said’s orientalism has been receiving criticisms as well as praise. One aspect of such criticisms is concerned with the following question: “Can the Orient’s representation of the Occident be less flawless?” (Boroujerdi, 1996, pp. 10-11). Although Said maintains that the Orient is not the West’s “interlocutor” but its “silent other” (1986/2000b, p.

349), he still warns his readers against the prospect of a reverse discourse (1978, p. 328). In his article “*Orientalism and Orientalism in Reverse*”, Syrian philosopher Sadiq Jalal al-Azm (1981) criticizes Said by arguing that despite Said’s warning, the practices of applying the “readily available structures, styles and ontological biases of orientalism upon themselves and upon others” have become widespread and he calls this phenomenon as “Orientalism in Reverse” (p. 19).

Merhazad Boroujerdi defines orientalism in reverse as “a discourse used by oriental intellectuals and political elites to lay claim, to recapture and finally impropriate their true and authentic identity” (1996, pp.11-12). This discourse is in the nature of a counter-attack; however, according to Boroujerdi, it still embraces the basic assumption of orientalism, which accepts the differences separating the peoples and cultures of the Orient and the Occident. Yet, reverse orientalism differs from orientalism in that it is more concerned with representing and recapturing “its domestic constituency” than compiling knowledge about the Other and using this knowledge in controlling and dominating others (pp. 12-13), unlike Westerners who benefitted from the knowledge of Orientalist scholars in their colonization endeavour.

In the classical practice of orientalism, the “Arab mind” is tried to be understood through the ontological analysis made on the Arabic language. In one example given by Said, it is asserted in an Arabic course book published in 1975 that the Arabic words are all tied with “violence” and that the Arab mind as reflected in the language is “bombastic” (Said, 1978, p. 287). It is noteworthy to mention here one of the examples of reverse orientalism provided by Sadiq Jalal al-Azm to understand how the common practices of orientalism came to be used by the Orientals themselves. In this specific example, a Syrian thinker tries to explain the principal features of “Arab mentality” through studying some of the basic words in Arabic language (al-Azm, 1981, p.19). After studying the Arabic word for man (*insan*), he concludes: “the primordial Arab mind says that man has a natural tendency to live with other man” as the word for man signifies “companionship, sociability and friendliness” (p. 19). Then, he makes the following comparison:

The philosophy of Hobbes is based on his famous saying that “every man is a wolf onto other men”, while, on the contrary, the inner philosophy in the word *insan*

preaches that “every man is a brother onto other men (as cited in al-Azm, 1981, p. 19).

In this particular example, it seems that the Syrian thinker tries to reverse one of the Western stereotypical images of the Arabs, which regards the Arabs as violent people, as exemplified above by Said. Rejecting the so-called “Western superiority” over the Orient (Said, 1978, p. 42), he favours the Oriental mind over the Occidental one (al-Azm, 1981, p. 19). According to al-Azm (1981), what is particularly noteworthy here is that he tries to do so through employing the typical Orientalist practice of studying the Arabic language to uncover the secrets of “Arab mind”, “Arab psyche or character” (p. 20). According to Boroujerdi (1996), with a reverse orientalist attitude, the Orient renders itself more Oriental to “(re)present” itself and to stress its peculiarities and “other-ness” from the Occident (p. 14). To explain this attitude, he uses the conception “othering the self”, which is observed among the colonial nations during the postcolonial period as a response to their previous state of “subalternity” (p. 14). Boroujerdi considers reverse orientalism as a “self-validating discourse that emphasizes otherness to account for the uniqueness of the East” (p. 14).

The fundamental features of the discourse of the orient motivated by reverse orientalism can then be summarized as: stressing “otherness” and distinctive characteristics of the East, and claiming back and restoring the East’s virtual and “authentic identity” (Boroujerdi, 1996, pp. 11-14), the one not distorted by the orientalists. According to Boroujerdi, such an endeavour will eventually lead up to the East’s further “orientalisation” (Boroujerdi, 1996, p.14) and end up with a West-East relationship operating in reverse: the West being the East’s “other”. It is evident that within the context of the reverse orientalism, the East no longer assumes the role of being the West’s “silent other” (Said, 1986/2000b, p. 349) and is no longer “submitted to be being made Oriental” (p. 6) by the West. However, this time the Orient renders itself more Oriental (Boroujerdi, 1996, p. 14); and while reclaiming its “authentic identity” back (pp. 11-12), it assumes an approach towards “the others”, which can be defined as authoritative.

John Timothy Wixted, Professor Emeritus of Asian Languages at Arizona State University, addresses the issue of reverse orientalism with particular interest in China and Japan. He looks into the attitudes of Chinese and Japanese scholars towards the

works of others that are concerned with their own culture. According to his observations, there is a common and fundamental view: “Only we can understand us” (Wixted, 1989, p.18). According to Wixted, reverse orientalism manifests itself in the case of Chinese scholars who possess and consider the area of Chinese studies as their own “bailiwick” and deny the authoritative knowledge of non-Chinese (p. 22). What is different in the case of Japanese scholars is that they are mostly willing to listen to what others say about the Japanese culture and language; nevertheless, no non-Japanese can truly understand or appreciate them although they can “understand and appreciate Shakespeare or Goethe” (p. 22). Wixted points out the fact that such attitude is already present, for instance, between China and Japan, and exercised by one to another, not solely to the Westerners (pp. 23-24). Therefore, Wixted holds the belief that it is not easy to make “cultural dichotomies” within East Asia let alone between the Orientals and the Westerners (pp. 24-25). He considers this reverse orientalism as “deep seated, insidious, and potentially harmful to humanity even more than Said’s orientalism” (p. 26).

Orientalism and reverse orientalism manifest itself in the Turkish case as well. Ottoman territories were one of the favourite destinations of Western travellers. There are many travellers’ books giving account of the social and cultural life of the Turkish society, one of which is Lady Mary Montagu’s *Turkish Embassy Letters*. Montagu’s *Letters* has served as a source of reference for the Turkish historians and scholars. The practices of reverse orientalism can also be observed in the works of Turkish historians. They have criticized the Western depiction of the Turkish society, particularly of women and harem life, on the grounds that Western accounts were mostly based on “imagination and myth” (Barzilai-Lumbroso, 2008, p. 240). Particularly during 1950s, in an attempt to “reclaim their history back”, the Turkish historians “deconstructed” the Western account of the Empire through writing the history by mostly using Ottoman sources, yet still implementing the Western methods and techniques (p. 241).

The word 'odalisque' [concubine] for the Europeans, who were heretofore very sensitive to harems of the East and always held an exaggerated image of harem life, became a symbol of the harem's foolish squandering. Nevertheless, the [concubine] was almost no different than the mistresses who were natural and common in Western palaces. If there were differences that could be detected they were in favor of the concubine in comparison with the mistress (as cited in Barzilai-Lumbroso, 2008, p. 238).

Ruth Barzilai-Lumbroso looks into the Turkish historians' works during 1950s and 1960s on Ottoman history and particularly Ottoman women. She notes the above extract from an article titled "*Odalıklar*" published in a Turkish historical journal, *Tarih Dünyası* (the World of History) in 1953 to exemplify the attempts of the Turkish historians to reverse the Western account of the Ottoman history and lifestyle. Here in this specific example, the Turkish historian points out the Western misunderstanding and ill-treatment of the harem life through comparing the women in harem with the mistresses in Western palaces. According to Barzilai-Lumbroso, the writer of the article tries to illustrate that Ottomans were morally superior than Westerners in terms of their approach towards women and to reconstruct Ottomans as "different and better" (2008, pp. 238-239).

This is one of the typical examples of reverse orientalism since, in this particular case, the Turkish historians attempt to "to lay claim, to recapture and finally inappropriate the true and authentic identity" (Boroujerdi, 1996, pp. 11-12) of the Turkish society. Below is a more recent extract from the speech of Prof. Dr. Mehmet Metin Hülâgi, the former Head of Turkish Historical Society, in a conference in Stockholm on "II. Abdülhamit Han":

Neither our people in Turkey nor those living abroad know the truths about the Ottoman Sultans. They have misinformation. They learn their history based on the information transferred to us from the West [...] The Sultan (II. Abdülhamid) was misrepresented due to the deliberate writings of William Eward Gladstone, the President of the England in the 19th century, John Henry Newman, the Cardinal and writer as well as Lord James Bryce, the diplomat and Armenian sympathizer of the time [...] As a matter of fact, the grounds of the Turkish Republic was established during his time (II. Abdülhamid). The Bosphorus Tube Crossing Project was first developed during his reign (<http://www.ttk.gov.tr/index.php?Page=Basinda&HaberNo=558>).

Through claiming that Turkish people do not know the truths about the Ottoman sultans and that they learn their history from the West, the former head of Turkish Historical Society implicitly says that the West's account of the Turkish history is wrong and misleading. Moving out from the specific example of Sultan II. Abdülhamid, he first criticizes and then reverses the Western account of the Sultan by deconstructing the Orientalist discourse and providing the virtual facts regarding him.

As in the case of orientalism, reverse orientalism reflects itself in other areas, one being the cinema industry. One of the specific examples of reverse orientalism can be found in

the movie *My Name is Khan* (2010), which is an Indian drama film directed by Karan Johar. It tells the story of an Indian Muslim with Asperger's syndrome. He embarks on a journey to speak with the President of the United States. Rizwan Khan, the protagonist, moves into the USA and meets with Mandira, a Hindu. After 9/11 incident, the attitude of non-Muslims towards the Muslim population dramatically changes and Mandira's son is killed at school due to religious hatred. Mandira accuses Rizwan for the death of her son, as he would not be murdered if Rizwan were not a Muslim. Mandira asks Rizwan to leave home and not come back until he speaks with the President of the United States and tells him that he is not a terrorist. He manages to deliver his message after experiencing many incidents and troubles, his story becoming the top agenda of the country. The most striking line throughout the film is the message: "My name is Khan and I am not a terrorist".

The Director of the film chooses to portray the protagonist as someone who is unable to represent himself rather than a normal person (Balraj, 2011, p. 93). Therefore, the character is not victimized due to his condition of being an autistic, but because he is a Muslim (p. 93). The Muslims become "the Other" after the 9/11 attacks (p. 94). The film successfully portrays the changing attitudes of the American society towards the Muslim Americans as well as the image of the Muslims as a whole, stereotyped as "terrorists". The film serves as a means of voicing the counter-attack of the American Muslims in particular and the Muslims in general. It is a counter-attack against the acts of stereotyping, generalizing and othering. It tries to recapture and reclaim the realities and eradicate the established prejudices and clichés against Islam, which has been the West's "Other".

2.2. A REVERSE-ORIENTALISTIC APPROACH TO TRANSLATION

2.2.1. Cultural Turn in Translation Studies

It is the cultural turn, which has enabled translation studies to be inter-disciplinary. It has opened up new perspectives and room for taking its part in the debates sparked off by Said and others. Coined by Susan Bassnett and Andre Lefevere in their book *Translation, History and Culture* (1990), the cultural turn has highlighted the act of translation as “a more complex negotiation between two cultures” (Trivedi, 2007, p. 280). Dethroning previously central concepts like the original, faithfulness and equivalence, it has introduced to the discipline the new ones such as “power”, “manipulation”, “rewriting” (Lefevere, 1992), “visibility/invisibility” and “abusive fidelity” (Venuti, 1995). The “culture”, “patronage”, “ideology” and “poetics” (Lefevere, 1992) as “extra-textual factors” (Bassnett, 2007, p. 13) come to the forefront and have been handled by translation scholars from various angles including gender and post-colonialism.

With the introduction of these factors outside the textual context, the power relations and ideology behind translations has started to be explored. In their introductory remarks to *Translator's Invisibility: A History of Translation Studies* (1995), Lefevere and Bassnett point out that irrespective of their intentions, all translations, as rewritings, are grounded on a certain ideology and a poetics; therefore, “the history of translation is the history [...] of the shaping power of one culture upon another” (p. vii). Translation's power of moulding other cultures manifests itself during the period of colonisation, which has been unfolded through various studies of translations made from the colonized nations. The linking of colonization and translation has paved the way for the argument that translation was used during the colonization period by the colonizing nations in order to construct an “ideologically motivated image of the colonized” (Munday, 2001, p. 134) as a means of justifying colonization. Therefore, it can be asserted that the translation studies and postcolonial theory overlap on the issue of “power relations” (p.134).

Lawrence Venuti is among the translation scholars with cultural perspective who inform and hold considerable influence on postcolonial translation studies. Venuti (1995) takes power imbalance at the center of his theory and stresses the significance of the socio-cultural framework within which the translations are produced (p.18). Venuti (2012) speaks of “hierarchies” that is established among “languages, cultures and institutions” within which translations are taking place. According to Venuti (1995), the target language with its “canons, taboos, codes and ideologies” shapes the translation such that, in certain cases, it becomes an agent in “ethnic discrimination, geopolitical confrontations, colonialism, terrorism, war” (p. 19). This ideology stress is prevalent in his criticism of the Anglo-American hegemony over less powerful cultures, so much so that he considers the foreignizing translation as “a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism” (p. 20).

2.2.2. Postcolonial Translation Studies

As “translation is about languages” and languages cannot be isolated from the context in which they are used (Bassnett, 2007, p. 23), it is only natural that the languages and thus, the translations are affected from various factors such as culture, ideology and patronage. Within the scope of the postcolonial studies, the issue of power relations has been addressed from various perspectives; the power relations between the colonizer and the colonized, the male and the female, the East and the West, the self and the other, so on and so forth. Vincente Rafael’s work on the Spanish colonialism in the Philippines, Eric Cheyfitz’s study over the Western account of the indigenous people in the Americas and Tejaswini Niranjana’s examination into the role of translation in the British colonisation of India are the first postcolonial studies, handling the issue from the translation studies perspective (Brisset, 2010, p. 71).

Translation came to be described within a postcolonial perspective, which is grounded on power relations. According to Brisset, for instance, the act of translation is vulnerable to “confiscation and instrumentalisation” and this vulnerability is even higher when it takes place between sides, which have an “asymmetrical relationship” (Brisset, 2010, p. 78). By the same token, Tejaswini Niranjana describes translation as a practice “that shapes and takes shape within the asymmetrical relationship of power”

(Niranjana, 1994, p. 124). Maria Tymoczko, on the other hand, clearly demonstrates how translation can become instrumental in the resistance and decolonisation of a nation with particular reference to the Irish case in her study “*Translation and Political Engagement: Activism, Social Change and the Role of Translation in Geopolitical Shifts*” (2000). The role of translation in significant political and social changes as such clearly demonstrates how the act of translation can become instrumental in both the resistance and decolonisation of a nation as well as colonizing and controlling it. With the contribution of such studies and many others, it is now possible to look into the products of the translation process from orientalist and reverse orientalist perspectives.

Bandia (2014) gives the examples of Quebec, Scotland and French West Indies, which were in the quest of “literary and political” liberation and tried to underline their identities through “creating or simply asserting marked differences in language usage and pronunciation and in some cases exaggerating these differences by instituting deliberately incorrect usage” (p. 9-10). Bandia explains this as “the transmutation of language” (2014, p. 10). A radical example of such transmutation can be seen in the cannibalistic approach to translation, with which the Western input is “absorbed” and “transformed” through adding indigenous elements in it (Vieira, 2002, p. 98).

With the postcolonial translation studies, the translation’s effect on the “colonized source culture” has come to the fore, and the elements of “fluency, equivalence and universalism” have been questioned (Bandia, 2014, p. 6). Therefore, it can be argued that postcolonial translation is mainly interested in the colonized source culture. It seeks to retain the differences of the languages and cultures dominated by others (Hui, 2009, p. 203). As for the translations from dominant languages/cultures, what is expected from postcolonial translator is “resisting neocolonial linguistic and cultural hegemony” (Hui, 2009, p. 203). According to Jacquemond (1992, p. 156), the postcolonial perspective locates the act of translation within the framework of “occidentalism”. This is a term which “revolves around concepts of *reversal* of Orientalism”, one being reverse orientalism or orientalism in reverse as laid down by Al-azm (Conceison, 2004, p. 41). Jacquemond describes Occidentalism as “an apparatus of knowledge of the hegemonic language/culture elaborated from its [the dominated language/culture] own point of view”, which before the translation, operates as a filter in the selection of

“Western intellectual production” (1992, p. 156). During the actual phase of translation, this apparatus operates as “an act of appropriation of the foreign text by the translator in order to naturalize it into the target-language” (Jacquemond, 1992, p. 156).

The explanation provided by Jacquemond (1992) establishes well the association between postcolonial translation studies and reverse orientalism, which seeks to appropriate “the true and authentic identity” (Boroujerdi, 1996, pp. 11-12) of the East. Reverse orientalism, as a discourse, is also grounded on the same power relation between the East and the West, the self and the other; however, in this specific circumstance, the West turns out to be the East’s other.

2.2.2.1. Visibility/Invisibility of the Translator

As is mentioned above, Lawrence Venuti is another cultural theorist, who has set forth a theoretical approach with a central focus on the socio-cultural framework. His theoretical framework has brought in the concepts of visibility and invisibility, the latter referring to the present status of the translators in the Anglo-American culture. With these concepts, Venuti raises concern over the existing status of the translators, who are “subordinated to the author” (1995, p. 9) and encourages translators as well as readers to contemplate “the ethnocentric violence of translation” and to acknowledge the distinctive cultural and linguistic features of the foreign text (p. 41).

According to Venuti (1995), invisibility has two facets, which are inter-related (p. 1). One is concerned with the “illusionary effect” created by the translators and the other is the established approach towards the translated texts (p. 1). The prevalent approach in the Anglo-American culture towards translation is “ethnocentric”, which strips the foreign text of its peculiarities, ensure fluency and gives the readers an impression as if it was original (p. 1). This general expectation from translation, which regards fluency as a determinant of its acceptability, encourages the translators to “ensure easy readability” (p. 1). The degree of fluency in a translated text determines the extent to which its translator is invisible or its writer or meaning is visible (pp. 1-2). This leaves the translator working in a context like this with two options: either accepting or rejecting it.

Venuti (1995) provides us with many examples of literary reviews extracted from several newspapers and articles, in which the fluency of the translations are praised and the deviations are criticised (p. 2). According to Venuti, reviewers tend to neglect the translator and the fact that the work is a translation, and even if they do so, they do not handle the translations from the perspectives of accuracy and its target audience. With the effect of this widespread recognition of fluency as ideal, translators render their works invisible through creating an “illusory effect of transparency” so as to make sure that the translation seems “natural” (p. 5).

This prevailing invisibility of translators in the contemporary Anglo-American culture manifests itself in the legal status of the translation as well. The legal status of translators both in the copyright law and in the contracts is not explicitly established (Venuti, 1995, p. 8). Within the American and British law, translations are considered as “adaptation” or “derivative work”, and the translator’s authorship is not fully recognized as the writer is vested with full authority of controlling the translations of his work (pp. 8-9).

Venuti advocates the visibility of the translator and puts forth the following translation strategies, which are relevant to the choice of texts to be translated and the translation method to be applied.

2.2.2.2. Domesticating and Foreignizing Translation

In his essay “*Über die Verschiedenen Methoden des Übersetzens*”, Friedrich Schleiermacher suggests two options to the translator: “Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him.” (as cited in Venuti, 1995, pp. 19-20). This is the basic conception underlying the “domestication” and “foreignization” established by Venuti as translation strategies.

Domestication is the method employed commonly by the contemporary Anglo-American translation culture, which is criticised by Venuti (1995) on the ground that it involves “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home” (p. 20). A translator employing this strategy

needs to be invisible through ensuring fluency in translation and minimizing the foreignness of the target text. Domestication entails adherence to literary canons of the target language; thus, the choice of the text to be translated will also be affected. Accordingly, those texts that are open to this translation strategy are selected (Venuti, 1995). Venuti also points out the large volumes of English translations to other cultures, which has contributed to the international expansion of Anglo-American culture. While imposing the Anglo-American cultural values on the foreign readership, the British and American publishing has created readerships in the United Kingdom and the United States, which do not welcome foreignness and seek for fluency in the translations (Venuti, 1995). According to Venuti (1995), the employment of domestication to ensure fluency in translations provides the English and American readers with “a narcissistic experience of recognizing their own culture in a cultural other” (p. 15). Venuti (1995) further claims that domestication guarantees the consumability of translations through modifying and rendering them more readable and this constitutes another reason behind the widespread use of domestication. This also results in exclusion of the foreign texts and translations, which do not lend themselves to this type of translation strategy (Venuti, 1995).

Foreignization, on the other hand, is what Venuti (1995) describes as “sending the reader abroad” (p. 20). With this translation strategy, selected foreign text is not subject to an “ethnocentric reduction” (Venuti, 1995, p. 20) to the cultural values of the target culture. Rather, it is translated with a translation method that is designed to ensure the preservation of the foreignness. According to Venuti (1995), this can be achieved not only by deviating from the common linguistic and literary values of the target culture, but also through the selection of those texts that “challenges the contemporary canon of foreign literature in the target language” (p. 148). With foreignizing translation strategy, Venuti opposes the Anglo-American tradition of domestication. He uses Philip Lewis’s concept of “abusive fidelity” in resisting the dominating cultural values of the target language and stressing the differences of the foreign text (p. 23). The concept of abusive fidelity rejects fluent strategy in translation and thus, is called as “resistancy” by Venuti (pp. 23-24). Resistancy renders the translation “strange and estranging” in the target culture through releasing both the translator and the reader from the cultural constraints of the target language, which would otherwise domesticate the foreign text through

eradicating its foreignness (p. 305). Following Antonio Berman, Venuti (1996) describes translation as an act whose “function is assimilation” and a good translation is one that displays the foreignness of the foreign text (p. 93)

Although Venuti favours foreignization, he also recognizes the fact that it is a subjective and relative term (Munday, 2001, p. 148). He suggests that domestication and foreignization should not be handled as “binary opposites”, but as concepts that are designed to “promote thinking and research” (Munday, 2001, p. 148). The extent to which the translation assimilates the foreign text to the translating language and culture or displays the differences is the question dealt by domestication and foreignization (p. 148).

Within the framework of this thesis, Venuti’s foreignizing and domesticating translation strategies are used as macro strategies, which constitute the overarching framework of the case study in the next chapter. Apart from these macro translation strategies, the case study analysis also reveals that several micro translation strategies are employed during the translation process. These strategies are compiled from different translation scholars and are limited with the ones that are revealed by the case study analysis of the sample excerpts. Therefore, the micro translation strategies to be used in the case study analysis are limited with the below-mentioned list:

- a. Literal translation:** refers to the transference of the literal meanings of the Source Language (SL) words, phrases and sentences into the Target Language (TL): (yaz > summer; çiçek bahçesi > flower garden; Kedi, balığı yedi > The cat ate the fish). It is the opposite of free translation, and is avoided when it cannot secure the essential meaning of the SL item. According to Newmark (1988), literal translation is the first phase in the process of translation, and “must not be avoided, if it secures referential and pragmatic equivalence to the original” (p. 68). It is among the strategies which secure a source-oriented translation and as a matter of fact, considered as a translation strategy, which preserves the strange and foreign nature of the SL. However, this does not mean that every literal translation is a foreignization (Tian, 2014, p. 110).
- b. Localisation:** Davies (2003) explains this translation strategy with particular focus on the culture-specific items. In cases where there are “culture-specific references” in

the ST, the translator may choose to “replace culture-specific references with ones which are more neutral or general”. Davies (2003) calls this “globalisation”. The opposite of this translation strategy is “localisation”. In this case, the translator does otherwise and uses cultural items, but this time, those that are strictly associated with the target culture (Davies, 2003, pp. 83-84). The word “dansöz” (belly dancer), for instance, is a culture-specific item. If it is translated as “dancer”, that means it is stripped of its cultural peculiarity and thus, globalized. It can also be localised, when it is rendered as “samba dancer”, strictly associated with the Brazilian culture. Localisation, as a translation strategy, is target-culture oriented, and therefore, it can be categorized under the macro translation strategy of domestication.

- c. Addition:** Davies (2003) suggests that there may be occasions where keeping the culture-specific item may result in “obscurity” (p. 77). In such circumstances, the translator may preserve or replace the culture-specific item through adding information he judges necessary (Davies, 2003). This can be done either within the text or by the use of footnotes: (Ankara > Ankara, the capital city of Turkey).

Addition can be considered as a foreignizing translation strategy, when the culture-specific item is preserved by the translator. In the present study, however, addition, as translation strategy, can be categorized under the macro strategy of domestication, since in the excerpts analyzed, it is observed that through the use of addition, the ST is driven closer to the target culture, in other words, domesticated.

- d. Omission:** An item in the ST may be totally suppressed. For the translation of culture-specific items, Davies (2003) suggests two circumstances when this strategy is employed: when the translator is unable to convey “the original meaning” (pp. 79-80), and when the translator is able to do so, but decides not to, as it would require unreasonable “effort” on the part of the translator and the reader (p. 80).

Taken the target reader into account, the translator may omit a particular ST item specific to source culture such as the names of dishes, the preservation of which may be deemed unworthy for the effort. Therefore, this strategy, too, is oriented towards the target culture and thus, can be categorized under the macro translation strategy of domestication.

- e. Correction:** In the present study, this concept refers to the eradication by the translator of factual or material errors identified to be present in the ST during the translation process, although correction is not listed among the translation strategies in the existing literature. It is mentioned by Newmark (1988), for instance, not as an individual translation strategy, but to explain the use of addition.

Newmark suggests that the translator can make an addition to correct a fact, if possible within the text, and by using the square brackets. However, there are also instances where the translator corrects the ST material without employing a translation strategy and giving no clue to the target reader of his intervention in the original. In such instances, the translator may make correction directly in the text without using footnotes, or any other strategy, which informs the target reader of his intervention in the ST.

There may be instances where a factual error such as the name of a famous person or the date of a significant historical event is corrected by the translator directly within the text without any indication. This may occur mostly when the translator takes an authoritative approach against the ST material, which will be discussed later in this chapter. That is why in the present study, correction is taken into account within the micro strategies, which will be regarded under the macro strategy of domesticating translation.

2.3. PARATEXTUAL ELEMENTS IN TRANSLATION

It is significant to address the relevance of paratextual elements in translation, as the case study of this thesis involves the analysis of paratextual elements in the TTs. Prefaces, titles, illustrations, introductions, in brief, all the elements falling outside the text itself and turning it into a book constitute the paratext (Genette, 1987/1997, p.1). Genette classifies paratextual elements such as preface, title and chapter titles as “peritext”, and “distant elements” like interviews, media coverage as “epitext” (pp. 3-4). According to Genette (1987/1997), “a text without a paratext does not exist and never has existed” (p. 3).

Paratexts enable “mediation” between the reader and the text, and are influential in shaping the “reader’s reading and reception” of a particular text (Kovala, 1996, p.120). From the perspective of translation studies, this mediation is worthy of note, as it also gives clues as to the “presentation and reception” of translations as texts (Tahir-Gürçağlar, 2002, p. 47). According to Kovala (1996), paratext’s role as “mediator” should be assessed together with its historical and cultural setting (p. 120). Such an assessment gives an insight into the ideological dimension of the paratextual strategies, as these strategies are affected by the ideologies present in the “wider cultural context” (p. 141)

With an ideological motivation operating at the back stage, the paratextual elements may guide the reader. Therefore, an analysis of paratextual elements will help reinforce the analysis of text itself, looking into the ideological motivation, explicitly or implicitly, lying under it.

2.4. ORIENTALISM IN TRANSLATION

With the increased stress on the ideological and political dimension of translation, the role played by translation during the colonial period has been questioned in various studies. Today, with the contribution of such studies which display retrospectively the instrumentalisation of translation, it is more evident that translation facilitated Western colonization. It is natural that translation was used in many ways, since it provided the colonizers with the knowledge whereby they could understand and sustain control over the colonised. As is discussed in Chapter II, Said explains this within the framework of knowledge-power relationship, in which the former produces the latter. During the colonial era, knowledge accumulated through many ways and means, one of which was translation, served also to the justification of the colonial control. According to Niranjana (1994), the colonized is displayed as mere “representations”, which is further fortified by translation (p. 124).

Translations made in accordance with an orientalist agenda may be analysed according to the framework provided by Wang Hui (2009) in his explanations regarding postcolonial translation as described below:

2.4.1. The Choice of Texts to be Translated

According to Venuti (2012), even selecting a specific text for translation is associated with “division and inequality”. Accordingly, the choice of texts to be translated is affected by the agenda of the colonizers. Generally, those that help reinforce the prevalent oriental images are translated (Hui, 2009).

Within the framework of text selection, translation activities took place during the British colonization of India may serve as an example. According to Sehgal (2009), the main motive behind the selection of texts was to “give the western reader a feel of the Indian mystique” and strategies in translation, too, were determined according to this. Sengupta (1995), on the other hand, notes that the selection of texts for translation is based on the dominating power’s perception of the other; texts that do not suit to this perception are excluded. Sengupta gives the translations of ancient Indian texts *Gitagovinda* (1792) and *Sakuntala* (1789) by William Jones as examples of how the translations were rendered amenable to European taste. In the translation of both texts, the cultures of India were labelled with the notions of “primitive innocence”, “simplicity”, “naturalness” and “mysticism” (Sengupta, 1995, p. 162). William Jones is among those Orientalists, who are highly criticized by Edward Said in his book *Orientalism* (1978) due to their attempt to create an image of the East as inferior and uncivilized, which are based on abstractions driven from classical oriental texts rather than the modern day realities of the East (Said, 1976/2000a, p. 104). By the same token, the Western representation of the Arab is based on the translation of the *Thousand and One Nights* dated as early as 1704, in which the Orient is depicted in a highly mystical and exotic manner and the Arab as barbaric.

2.4.2. The Orientalist Nature of Translation

The translations of “canonical texts” from the colonized cultures are “painfully” and “pedantically” literal and presented with paratextual elements crowded with criticisms and interpretations (Hui, 2009, p. 201). This renders the Oriental texts more complicated and unreadable. Such translations, which seek “scientific accuracy”, reinforces the prevalent image of the Orient as strange and different and lead to the false

perception that the orient can only be understood with the help of orientalists' explanations (Jacquemond, 1992, p. 149). According to Hui, "orientalist translators act as authoritative interpreters and judges of things oriental" (2009, p. 201).

The attitude of the translator towards the texts of the dominated cultures are in general patronizing and colonizing, judging themselves as members of superior cultures (Hui, 2009). In her essay "*Translation, Colonialism and the Rise of English*" (1994), Niranjana states that "in creating coherent and transparent texts and subjects", translations serves to the purpose of reflecting the colonized cultures as "static and unchanging rather than historically constructed" (pp. 125-126). By looking into the works of Orientalist William Jones, Niranjana (1994) notes what constitutes the baseline of Jones's work: the need for translation by the Europeans, since the natives cannot be relied on; to provide the Indians with their own laws through translation of native laws and the desire to "purify" and represent the Indian culture (p. 128).

The translator of the *Thousands and One Nights*, Edward Lane and Edward Fitzgerald, who translated the *Rubaiyat* of Omar Khayyam adopt the same basic presupposition that they belong to a superior culture. In the notes to his readers, Lane claims that the Arabs are far more "gullible" than Europeans are and cannot differentiate what is real and fictitious (as cited in Bassnett&Trivedi, 2002, p. 6). With the same approach, Edward Fitzgerald questions the competence of Persian poets and claims that their poetry becomes art only after they are translated into English (as cited in Bassnett, 2002, p. 14). According to Sehgal (2009), these attitudes exemplifies the western translator's "patronizing/colonizing" attitude and even today, there are translators and writers, who consider it prestigious for a local text to be translated into English (p. 22).

2.4.3. Fluent, domesticating translations

As the translation strategy, Venuti's domestication is the primary strategy of translating non-Western texts, whereby the foreign text is fit into the "Western values, paradigm and poetics" (Hui, 2009, p. 201). As is mentioned above, domesticating translations applied in the Western tradition of translation result in invisible translators, which creates an "illusion of transparency" (Venuti, 1995, p. 1). According to Venuti,

domestication requires fluency and the selection of texts that are amenable to this type of translation in order to create texts that appear to be original. Venuti defines this act as an “ethnocentric reduction” of cultural differences (p. 20).

The common trait of translations from dominated cultures is to construct clichés and stereotypes and reflect them as inferior to Western cultures. When it comes to translations from the colonizing cultures, the number of translations is higher than the number of those translated from the colonized and they are used as a means of “intellectual colonization” (Hui, 2009, p. 202). Within this context, Brisset (2010) mentions the study undertaken for UNESCO’s global report on cultural diversity (2009), which indicates that 75 per cent of all books registered in the *Index translationum* (1979–2007) have been translated from English, French and German (p. 74). The share of English language in all translated books is 55% (p. 74).

These figures clearly indicate the cultural hegemony of the colonizing cultures and an asymmetry of exchange in the translation. According to Hui (2009), the translations from dominating cultures differ from the translations from dominated cultures in that they “appear in readable versions as embodying universal truths and values” (p. 202). The political and economic power of the Western countries over the dominated cultures eventually results in a decline in the dominated societies’ “cultural confidence” and translation comes to be seen as a means of modernization (Hui, 2009, p. 202). According to Hui (2009), this is why the “cultural and linguistic specificities” and “accuracy” of western texts are secured in translation (p. 202).

A look into the translations of the popular *Thousand and One Nights* can provide a better understanding of the Orientalist attitude in translations of texts from dominated cultures. First and foremost, its selection for translation is highly significant. As is mentioned above, mostly the texts corroborating the oriental stereotypes and images are selected. Given the prominent features of the tales, which cover gins, sorcerers, and fantastic places, it is evident that they reinforced the typical oriental images and helped create “a large reservoir of images and representations dominated by specific characters, such as Shahrazâd and Shahriyâr, Aladdin, Sindbad, and by settings such as harems, Oriental palaces, deserts etc” (Leeuwen, 2010, p. 216). The translations later came to represent not only the oriental literature but also the Orient itself (p. 216).

Tales were first introduced to French readers by Antoine Galland, who translated them as a 12-volume work (1704–1717) and made the tales popular throughout the Europe (Borges, 2004). Galland’s translation is literal and according to Jorge Luis Borges, is “the most poorly written” of all its translations and “the least faithful”, still his version is the most widely read (p.35). Galland’s interventions to the text are mostly associated with social “decorum” rather than morality as is the case with the following example, in which the scene is translated in a more ceremonies manner than the original (p. 35):

Il alla droit à l'appartement de cette princesse, qui, ne s'attendant pas à le revoir, avait reçu dans son lit un des derniers officiers de sa maison [He went directly to the chamber of that princess, who, not expecting to see him again, had received in her bed one of the lowliest servants of his household] (as cited in Borges, 2004, p. 35).

Above lines were also translated by Sir Richard Francis Burton, in his version of the *Nights* entitled *The Book of the Thousand Nights and a Night* (1885, ten volumes); however, this time with a concrete description of the servant: “a black cook of loathsome aspect and foul with kitchen grease and grime” (as cited in Borges, 2004, p. 35). Both translators distort the text in his own way, former by suiting the text to the European taste through domestication to ensure fluent reading and the latter by adding exaggerated images, which later came to represent the Arab society in the minds of Europeans, in this particular example, stressing the filthiness and dowdiness of the oriental people.

Burton's translation of a further six volumes entitled *The Supplemental Nights to the Thousand Nights and a Night* were printed between 1886 and 1888; however, has been received with criticisms due to his use of archaic language and stress on the sexual customs of the East (Borges, 2004, p. 40). His translations also include extensive footnotes, which include explanations based on, among other things, his personal experiences and absurd opinions and comments, like, his comparison of the private parts of negroes with the Arab and European man in the first volume. That makes Burton’s translation of *the Nights* a good example for the translation of texts from colonized nations with the specific characteristic of including the para-textual spaces loaded with interpretations.

Edward William Lane, who is among the Orientalist scholars criticized by Said, is another translator of *the Nights*. According to Said, Lane was considered as an authority in the Orientalist scholarship, consulted by necessity (Said, 1978, p. 23). His work is also counted among the Orientalist works, which constitute a comprehensive interpretation of the Orient (p. 158). Unlike Galland, who makes several revisions to “correct indelicacies”, which he believes to be in bad taste, Lane mostly censors them or even removes a complete story in the translation (Borges, 2004, p. 36). Borges gives the following examples of the comprehensive explanations, which Lane provides in a separate supplementary volume: “Here, a line far too coarse for translation; I must of necessity suppress the other anecdote; Hereafter, a series of omissions; Here, the story of the slave Bujait, wholly inappropriate for translation” (p. 36).

Borges (2004) provides the translation of the *night 391* and *217* as an example of how Lane censors the parts, which he finds obscene. The tale of the *night 391* is between a fisherman and a king, who wants to know if the fish offered by the fisherman is a male or a female. Although in its original version, the king is told that it is a hermaphrodite, in Lane’s “tamed” version, the answer of the fisherman is mixed species (p. 36). The tale of *night 217* is, on the other hand, about a king married with two wives, who lay one night with the first and the following night with the second. Lane gives the explanation that he treats both wives with “impartiality” (p. 36). According to Borges, the reason for such an explanation is that his translation is intended for “placid reading and chaste conversation” (p. 36).

Rather than alienation and hostility to another time and different culture, philology as applied to Weltliteratur involved a profound humanistic spirit deployed with generosity and, if I may use the word, hospitality. Thus the interpreter's mind actively makes a place in it for a foreign Other (Said, 1978, p. xix).

As is mentioned earlier, the role played by translation in the orientalism is not directly addressed by Said. Although the extract above does not explain what the attitude of translator in approaching the works of Others should be, it can still give us an idea regarding the basic premise to be adopted by those in handling a foreign work. The basic premise is, accordingly, a humanistic approach, which should be accompanied by “generosity” and “hospitality”. It requires the interpreter to open creatively a space in

his mind for the alien and distant work. The word “interpreter” is used to denote those who study the orient and the oriental texts. Albeit limited with a specific text as a whole and this text alone, the role of the translator is similar to this “interpreter”. Therefore, he, too, needs to be generous and hospital and ready to open a space in his mind for the alien other. Within the scope of the Orientalist translations, as illustrated above, one can see the contrary. The oriental texts, as in the case of the translations of *One Thousand and One Nights*, were not welcomed before their strangeness and contradictions were either corrected or totally eradicated. Therefore, it is not surprising that having examined the translation of *One Thousand and One Nights* by Edward Lane, Borges associates him with an “inquisitor” (Borges, 2004, p. 35).

2.5. REVERSE ORIENTALISM IN TRANSLATION

In his book *Orientalism* (1978), Said also shares his concern of a reversed approach on the part of the orientals, and cautions his readers against it: use of orientalist methods not only on others but also on themselves. Nevertheless, this reversed approach later became a reality and is defined as “reverse orientalism” by Sadiq Jalal al-Azm (1981). Reverse orientalism is an act of recapturing the East’s authentic identity, a self-appropriation and a counter-attack against the representations of the East, which has been created by the West (Boroujerdi, 1996). This is among the acts of resistance against the dominant cultures, which is also addressed by Said in *Culture and Imperialism* (1994).

The process of decolonisation and the resistance of the dominated cultures, which resulted in the independence of those colonized and the end of the colonial rule, is handled by Said (1994) from two perspectives: the recovery of the “geographical territory” and of the “cultural territory” (p. 209). The recovery of the cultural territory is the area, where the colonized nations created images of their own pasts in order to revitalize their self-potential and self-determination (Said, 1994) and this is the area, where the translation studies come into prominence. Translation is a powerful means of creating such images (Tymoczko, 2000, p. 23).

According to Tymoczko (2000), translation is the main instrument with which representations and images can be created with the choices of a translator to emphasize certain parts of a text. Tymoczko regards this nature of “partiality” as the factor what makes translation flexible as well as “partisan”, in other words, “engaged and committed” (p. 24). This engagement enables a translation to participate in the “dialectic of power”, “political discourse” and “social change” (p. 24). Engagement, as is handled by Tymoczko, is the actual involvement of translation in a tangible social and political change (p. 26). The Irish case, in which the translation contributed in a major change in the faith of a nation, exemplifies that translation is not only a means of colonization; it can also be used to resist it. As a counter-attack against the Orientalist attitudes of the dominating cultures, reverse-orientalism has implications on the translation studies. Jacquemond (1992), for instance, establishes a correlation between translation and Occidentalism, which he describes as a body of knowledge operating as a filter before the translation and during the translation, as an “act of appropriation of the foreign text” (p. 156). As mentioned earlier, Occidentalism, as a concept, rests on “concepts of *reversal* of Orientalism”, one being reverse orientalism or orientalism in reverse as laid down by al-Azm (Conceison, 2004, p. 41). Apart from this association established by Jacquemond, reverse orientalism in translation has not been extensively handled, although there has been translation strategies developed for the purpose of decolonization and resistance. It is noteworthy that these strategies emerged in countries such as India, Ireland and Brazil, the former colonies of the dominating countries.

Orientalism in reverse or reverse orientalism, which is a counter-attack against Orientalist attitudes of the dominant countries, has its impact in the area of translation studies, as is the case with orientalism. Nevertheless, this time, it provides us with the attitudes and approaches of the East to the West. In looking into how orientalism in reverse has an impact on translation, an approach similar to that employed in the Orientalist translation can be followed.

2.5.1. Authoritative Approach Intrinsic to Reverse Orientalism

As is discussed in Chapter II, reverse orientalism is concerned with stressing “otherness” and distinctive characteristics of the East, and claiming back and restoring

the East's virtual and "authentic identity" (Boroujerdi, 1996, pp. 11-14). This stress of otherness and uniqueness is also present in the Wixted's understanding of reverse orientalism, which manifests itself in the mindset: "Only we can understand us" (Wixted, 1989, p.18). It is evident that the East no longer assumes the role of being the West's "silent other" (Said, 1986/2000b, p. 349) and no longer wants to be represented by the West. Within the framework of reverse orientalism, the Orient claims its authority back, the authority to represent its identity proper, the one that is not distorted by the Occident.

This orientation of (re)claiming authority is reflected in the translation process as well through the choices made by the translator as well as the other agents involved in the translation process such as editors and publishers, in the form of an authoritative approach. According to Tymoczko (2000), the basic motivation behind the work of a translator is most of the time the belief that it will bring benefit to humanity or contribute to the target culture in ideological ways. Even in this simple motivation, there is an ideological dimension. This ideological aspect of the translation, which is stressed by several translation theoreticians like Venuti (1995), is the open space that gives the translator as well as other agents involved in the translation process the ability to manoeuvre. It is within this space where an authoritative approach is taken against the ST in the form of choices, from the selection of text to the word choice, in both text and paratext.

In fact, this approach is seen in the works of orientalist translators, who "pose as authoritative interpreters and judges of things oriental" (Hui, 2009, p.201). In this case, this authoritative approach is rooted in the authoritative position of the Orientalism, which frames anything about the Orient and constitutes sine qua non reference of anyone studying the Orient (Said, 1978). Therefore, it is not surprising that Orientalist translators, like Edward William Lane, a renowned Orientalist scholar, take an authoritative approach towards oriental material.

This parallelism also exists in the translation strategy used. Within the context of reverse orientalism, the same, domesticating translation strategy is used, but with a radically different purpose: reclaiming the East's true self and stressing its uniqueness, and in so doing, further orientalising it (Boroujerdi, 1996). Reverse orientalism entails

the translator to assume an authoritative approach whereby the West's account of the East is reappropriated, and the uniqueness of the East is stressed.

To achieve this, the translator needs to handle the Orientalist texts with an authoritative approach with which the information provided in the ST is judged and filtered through his cultural self. Starting from the selection of text to translate to the word choice, as a member of the target culture, the culture of which is described in the ST, the translator speaks for it, and restores cultural misrepresentations and false accounts regarding the target culture back to its original form. With this approach, the translator tries to clarify, correct and expand the ST material, which he considers vague, partial or incorrect. This necessitates him to employ the domesticating translation strategy at different textual levels, which is, most of the time, radical and further orientalising. Therefore, it will be natural to see a simple description of a cultural element is restored back to its original through the use of culture specific words and jargons, which gives the impression that the text is originally written.

However, in such an attempt of appropriating the ST, one cannot speak of a "transmutation of language" as put by Bandia (2014, p. 10), whereby the language is distorted deliberately by the translator with the aim of stressing the identity of a particular nation previously colonized. Therefore, a translator performing a reverse orientalist translation does not show the typical characteristics of a postcolonial translator, although both act on the common ground of postcolonial studies, basically within the power imbalance between the East and the West or the colonized and the colonizer. What is typically seen in the translation decisions made by a translator performing a reverse orientalist translation will be clarifying, correcting, or expanding the ST, whether consciously or unconsciously. This may be due to the fact that reverse orientalism is more concerned with representing and recapturing "its domestic constituency" and reclaiming the East's virtual identity (Boroujerdi, 1996, p. 12-13), rather than a conscious act of resistance.

Through domesticating translation techniques, the translator appropriates the ST materials and superimposes his own word choices on the ST. Therefore, it can be asserted that, this time, the oriental translator acts as an "authoritative interpreter" and "judge of things oriental" (Hui, 2009, p.201). The overall tone in the translated text is

we are the authority; we know our culture better, which is a variation of the reverse orientalist approach “Only we can understand us” (Wixted, 1989, p.18).

2.5.2. Selection of the Texts to be Translated

Within the framework of postcolonial translation studies, it has become evident that certain texts are selected for translation in accordance with a specific agenda. According to Bassnett and Trivedi (2002), the literary production has so far been governed by the European norms, which has ensured the translation of certain kinds of texts that are not unfamiliar to the target culture. By the same token, reverse orientalism in translation can be traced back to the selection of texts to be translated. As reverse orientalism is more concerned with the Eastern cultures’ effort to represent themselves and to reverse the oriental clichés and stereotypes established by the West, it is most of the time manifested in the translation of texts that are concerned with the Orient, composed with an imperialistic agenda, and include Orientalist images.

Both the decision to translate and not to translate certain texts may be a manifestation of an agenda governed by orientalism in reverse. In his article “*Resisting Translation: the Control Policy on Translation in the Arab World with Reference to Jordan*” (2013), Dr. Mohammad Qasem Al-Hamad analyzes the control policy on translation and its underlying reasons in the Arab World with particular focus on Jordan. According to Al-Hamad, the control policy is implemented in order to “resist and reject the cultural imposition” of the stronger culture, which “consciously or unconsciously is likely to force the norms of its own on the weaker culture” (p. 103). Al-Hamad states that there exist a fear and suspicion against the translations from the West and for him, this approach is strongly associated with the Arab nation’s long-lasting struggle for gaining their independence against the Western colonisers. Foreign texts that contradict the principles of religion and Arab customs and include violations such as misrepresentation of the Holy Books, Prophets or Islam are strictly prohibited (Al-Hamad, 2013). According to Al-Hamad, Defoe’s *The Fortunes and Misfortunes of Moll Flanders*, and Miguel de Cervantes’s *The History of Don Quixote’ de La Mancha*, for example, could not be translated into Arabic, whose characters contradict with the Arabic norms. Tolstoy’s *Anna Karenina*, on the other hand, is given by Al-Hamad as an

example of a foreign literary work, which is translated, since the protagonist of this particular novel is doomed to suffering for her violation of ethical and social rules (p. 107).

Text choice made within a reverse Orientalist agenda includes those texts that would deconstruct the established clichés and stereotypes, or those that would be received with sympathy due to their favourable content. According to Ruth Barzilai-Lumbroso (2008), during the period covering 1950s and 60s, in an attempt to “reclaim” their history back, the Turkish historians demonstrated how the Western account of the Ottoman women is flawed and based on imagination (p. 240). To that end, they used the “authentic” historical data obtained from the Ottoman archives (p. 254) and during this period, several European traveller books were published. They were believed to present the “true” history of the Ottoman women, including Lady Mary Montagu’s *Turkish Embassy Letters* (p. 287).

2.5.3. The Use of Paratexts to Generate Reverse Orientalism

Orientalism in translation manifests itself through the translator’s use of paratextual elements, which is used to add translator’s criticisms and interpretations. Although the underlying purposes of the translators are dramatically different from each other, a similar tendency can be observed in the translations made by the East, which are governed by orientalism in reverse.

Particularly, when it is a matter of cultural translation, the cultural elements frequently become an issue for the translator, which can lead the translator to “manipulate” the text through omissions and additions; the use of different “textual levels” such as embedded texts, footnotes, glossaries, maps is tend to be preferred by the translator (Tymoczko, 2000, p. 24; 2002, p. 22). To handle a foreign text that includes cultural elements alien to target audience, the use of paratextual elements is a particularly preferred method among translators with orientalist perspective.

In his translation of the *One Thousand and One Nights*, Edward William Lane’s excessive use of paratextual elements for the purpose of detailed explanation and mostly for interpretation is a very good example of this. Within the scope of orientalist

translation, the use of paratextual elements serves to the purpose of giving an account and interpretation for the cultural elements in the foreign text, which are unfamiliar and alien to the target culture.

However, the purpose of the translator in using the paratextual elements within the reverse orientalist approach will be different, particularly when the source text is concerned with the culture of the target language. This is most of the case, when travel literature is translated. Since in this particular circumstance, the translator finds himself in a position where a foreign traveller's observations as to the social, economic and cultural life of the target language is to be translated. This would doubtlessly bring about certain challenges, which require the translator to make certain decisions similar to those of the translator of a totally alien material. As Venuti (1995) puts it, the translator considers "the domestic cultural situation" during the translation process and this is why his "interpretive choices" exceed the ST (p. 37).

When the material is not totally foreign, that is, when it describes the target culture, the translator likewise considers the domestic cultural situation when making interpretive choices. This is particularly valid for the works within travel literature, which are translated to the culture described by them.

Within the reverse orientalist perspective, there is an effort to recapture and reclaim the cultural identity interpreted and accounted for by the West with an Orientalist approach. The translator faces with the observations and interpretations of the foreign writer regarding the target culture, which may not be favourable and true, or may be partial or judgemental. These circumstances will again require the translator to make choices, which suit to the domestic cultural situation, as put by Venuti (1995). Under such circumstances, the translator's application of the domesticating translation strategy will not be surprising. The aim of the translation is "to bring back the cultural other" and it may be used to appropriate foreign cultures in line with the domestic cultural, economic and political agendas (Venuti, 1995, pp. 18-19). Within the specific context of the reverse orientalism, on the other hand, translation is used to reclaim and appropriate one's own cultural constituency, and the domestic agenda may require the translator to correct the misrepresentations, eradicate orientalist clichés or to further explain or expand what is deemed partially given by the foreign writer.

The orientalist translator and the reverse orientalist translator act on the opposite side of the power imbalance between the East and the West and their translation decisions are ideologically motivated, whether consciously or unconsciously. Following explanation seeks to outline their basic characteristics:

- Both the orientalist and reverse orientalist translator assume an authoritative approach against the ST. The authoritative approach taken by the Orientalist translator results in a TT, which “reinforce the image of the orient as stagnant, mysterious, strange, and esoteric” (Hui, 2009, p. 201). The authoritative attitude of the translator acting within the framework of reverse orientalism, on the other hand, results in a TT that reappropriates the Western representation of the East.
- The orientalist translator selects texts for translation that help reinforce the prevalent oriental images (Hui, 2009) as well as the methods of translation for this purpose. The reverse orientalist translator, on the contrary, selects text that would deconstruct the prevalent Western misrepresentations of the Orient.
- The orientalist translator uses the paratextual elements in translation, which are turned out to be a “colonizing space” (Hui, 2009, p. 183). The translator acting within the framework of reverse orientalism uses the paratextual elements for explaining, correcting or expanding what he/she deems partial, incorrect or vague in the ST.

How the orientalist elements are received by the target culture within the framework of reverse orientalism will be further discussed and analyzed in the case study. The Turkish translations of Lady Mary Montagu’s *Turkish Embassy Letters* will be analysed from the perspective of reverse orientalism and how the translators reclaim and re-appropriate the orientalist cultural elements through the implementation of certain translation strategies.

2.6. TRAVEL LITERATURE AND TRANSLATOR

It will be meaningful to mention here the impact of Said’s orientalism on travel writing and the relationship between the traveller and translator, since the corpus of the case study analysis in Chapter III is a product of this literary genre. Throughout the history,

people have travelled for religious, economic, political, military, scientific and cultural purposes, among other things (Aydm, 1994, p. 26). Travellers, who include editors, pilgrims, traders, explorers, colonisers, captives and castaways, ambassadors, pirates and scientists have written their accounts in the form of letters, ship logs, reports, itineraries and journals (Sherman, 2002). Although travel writing existed for millennia, in its written and oral form, its definition as a literary genre is still a subject of debate (Youngs, 2013, p. 1). According to some scholars, like Jan Borm, travel writing is not a literary genre. For Borm (2004), it is “a variety of texts, both predominantly fictional and non-fictional, whose main theme is travel” (p. 13). According to Tim Youngs (2013), travel writing is considered by some as an area, which is more concerned with sociology and thus, requires the attention of cultural studies. Youngs attributes this to the developments in colonial and postcolonial studies fuelled by Edward Said’s *Orientalism* (1978). Youngs contends that Said’s fundamental contribution is in the emergence of an understanding that “travellers have already been influenced, before they travel, by previous cultural representations that they have encountered” (p. 9). Within the framework of this understanding, various works in the field of travel writing have been studied under the colonial and post-colonial studies. The extent to which these works of both men and women perceive “the other” has been analysed from the perspective of orientalism.

Susan Bassnett (2003) also points out that traveller’s perception is framed by “the cultural context from which they come and by all that they have read and experienced in that culture” (p. xi). According to Bassnett, travel writers describe the foreign either by resorting to the “familiar and banal” or to “the fictitious and fantastical” (p. xi). In the works of travel literature, it is also possible to understand how the traveller perceives himself and his own culture in addition to how he defines others. As Youngs (2013) puts it, “it throws light on how we define ourselves and on how we identify others” (p. 1). It can be clearly seen that the scholars’ approach towards the travellers and travel writing has been dramatically changed with the new perspective Said’s orientalism provided.

The following two points regarding the genre of travel writing are considered significant within the framework of the present thesis, since it seeks to analyse the TTs

of a renowned travelogue, *Turkish Embassy Letters*. Firstly, the position of travel writer is compared by Bassnett with the position of the translator “for both produce versions of a kind of journey” (2004, p. 70). According to Bassnett, the translator experiences a journey while translating “a text written in another time and place” and the outcome of his translation is his version of that journey “in the form of a translation” (p. 70). Secondly, Bassnett points to the issue of “faithfulness” in association with the readers of the translation and the travel writing, who need to trust the traveller and the translator in the “faithfulness” of the story told or of the translation reproduced (2004, p. 70). According to Bassnett, “no translation or account of any journey can ever be truly faithful, for both involve a process of rewriting” (p. 70).

These two points are important in that while reading a travelogue, one can see through the eye of the traveller of that particular travelogue, and appreciate, for instance, the people and customs of the foreign places visited to the extent to which it is perceived and told by the traveller. Both translation and travel writing “involves a process of rewriting” (Bassnett, 2004, p. 70), or “manipulation” (p. 75). Therefore, it becomes intriguing to see what happens to the account of the traveller when the travelogue is translated into the language of the culture explained by this particular traveller.

CHAPTER III – CASE STUDY ANALYSIS

This chapter is devoted to a case study whereby reverse orientalism in translation will be analysed in the TTs of *Turkish Embassy Letters* of Lady Mary Wortley Montagu, which has been selected as the corpus of this analysis.

Before the actual analysis of the sample excerpts, *Turkish Embassy Letters* will be introduced and discussed from the perspective of orientalism. After the introduction of the TTs of the book, the TTs will be analysed comparatively both at paratextual and textual levels.

3.1. ABOUT *TURKISH EMBASSY LETTERS* OF LADY MARY WORTLEY MONTAGU

Before having an insight into the subject of this case study, namely, *Turkish Embassy Letters* of Lady Mary Wortley Montagu, it is worth mentioning the context in which the letters were written. Starting from 1580s, the British interest in the Ottoman Empire and the Turks escalated with increased political and commercial relations between them (Umunç, 2013, p. 297). In the 18th and 19th centuries, the interest in the Ottoman Empire continued, which yielded many traveller books describing the culture and customs of the Ottomans (Huddleston, 2012, p. 1). The decline of the Ottoman Empire and England's rising as a power in the world arena resulted in a shift in the Orientalist discourse: once feared and respected Ottomans were being regarded as an example of a negative image (Secor, 1999, pp. 382-383). During this period, in the discourse used in certain British traveller books, Turks became the symbol of "otherness"; while in others, they were addressed within the framework of "Eastern romanticism" (Umunç, 2013, p. 298). *Turkish Embassy Letters* of Lady Mary Wortley Montagu is a fine example of such traveller accounts, which envelop both facts and Orientalist fantasies regarding the Turkish customs and manner.

Lady Mary Wortley Montagu (26 May 1689 - 21 August 1762) was among the 18th century travellers and writers. Lady Mary is particularly renowned for her *Turkish Embassy Letters*, in which she provides valuable information regarding the cultural and

social life in the 18th century Ottoman Empire. *Turkish Embassy Letters* is a compilation of her letters, which she wrote during her sojourn in Constantinople after her husband's appointment as ambassador. She was acclaimed for her contributions to "epistolary writing" and to "women's right" (Petit, 2007, p. 1). She differs from other Orientalist travellers in that she particularly criticizes and challenges the male travellers, and accuses them of giving false account of the oriental women and traditions (Umuncu, 2013, p. 304; Baysal, 2009, p. 599):

Now that I am a little acquainted with their ways I cannot forbear admiring either the exemplary discretion or extreme stupidity of all the writers that have given account of them.

'Tis very easy to see they have more liberty than we have... (Montagu, p. 71)

The letters were not intended for simple communication; on the contrary, they include comprehensive and vivid descriptions of the Turkish customs and manners, including the daily life, clothing, religion, literature, etc (Kutluk, 2007, p. 3). Her position as a wife of an ambassador, her aristocratic background (Baysal, 2009, p. 601) and womanhood enabled her to enter Turkish baths and to make friends among the notable Ottoman women (Baysal, 2009, p. 599).

3.2. ORIENTALISM IN *TURKISH EMBASSY LETTERS* OF LADY MARY WORTLEY MONTAGU

Having read the writings of male travellers and personally experienced the real life in the Ottoman Empire, Lady Mary had the opportunity to test the extent to which such accounts present the Orient truly and fairly (Petit, 2007, p. 5). Her position as a wife of an ambassador and being a woman opened the doors to harems of prominent Ottoman women and female spaces:

..I am sure I have now entertained you with an account of such a sight as you never saw in your life, and what no book of travels could inform you of, as 'tis no less than death for a man to be found in one of these places (Montagu, p. 60)

Therefore, among the many observations she made, those that are associated with the Turkish women and harem are notable ones. Both were not accessible and remained as a mystery for male travellers, the accounts of which were inaccurate, fabricated, and

mostly grounded on the “hegemonic beliefs of the Western culture” (Huddleston, 2012, p. 1). Therefore, the descriptions of Montagu, who had an access to both the Turkish women, their harems and Turkish bath, gain more prominence: “Upon the whole, I look upon the Turkish women as the only free people in the empire” (Montagu, p. 72). According to Huddleston (2012), Western women do not regard Eastern women as “totally Other” due to “their common bonds of being women” (p.5).

Despite the general and established view of harem either as “prisons of unwilling sexual captives” or “bordellos filled with willing wanton female accomplices” (Huddleston, 2012, p. 6) and the veil as “being bluntly repressive to Eastern women” (p. 19), Lady Mary regarded them as a sort of “exotic freedom” (Kutluk, 2007, p. 6). According to Montagu, the veil gives Turkish women the liberty to act freely and have relationships without the fear of being recognized by their husbands: “This perpetual masquerade gives them entire liberty of following their inclinations without danger of discovery” (Montagu, p.71). Through comparing the status of English and Turkish women based on her observations and knowledge collected from Turkish acquaintances, Montagu concluded that Turkish women lived in better conditions and enjoyed better rights than British women (Kutluk, 2007, p. 5). Although Montagu’s description of the Turkish women is received as a counter-orientalist approach, it is also regarded as another form of orientalism since according to Petit, “she uses the East as an Other to criticize the West” (p.16). Montagu’s accounts regarding the rights of the Turkish women like holding property and right to divorce in fact indicate that “she finds [them] lacking in England” (Petit, 2007, p. 17).

Although Montagu’s sisterly approach against Turkish women, her familiarization with the Turkish customs and participatory observations are considered by some as proof of her counter-Orientalist stance (Baysal, 2009, p. 599); for others, the way Montagu describes the Turkish women and customs is seen to be the “Westernization of the East” (Petit, 2007, p. 7). This is particularly exemplified by her description of a Turkish bath. With an attempt to depict naked women, Montagu associated them with the “classical figures of Western art”, resembling them the “Goddesses drawn by Titian or Guido” or “the figures of Graces” (pp. 7-8). In her letters, Montagu used many other objects of Western culture or institutions to describe Eastern objects. Therefore, it can be asserted

that *Turkish Embassy Letters* includes a discourse of both orientalism and counter-orientalism.

3.3. THE TURKISH TRANSLATIONS OF *TURKISH EMBASSY LETTERS*

Montagu's *Turkish Embassy Letters* were translated into Turkish several times. All translations cover the letters that were written within the Ottoman terrain:

- In 1933, *Şark Mektupları* (Letters from the East) translated by Ahmet Refik and published by Hilmi Publishing House.
- In 1963, *Türkiye Mektupları (1717-1718)* (Letters from Turkey) translated by Aysel Kurutluoğlu and published by Tercüman within its "1001 Basic Literary Works".
- In 1973, *Türkiye'den Mektuplar* (Letters from Turkey) translated by Bedriye Şanda and published by Yenilik Publishing House.
- In 1996, *Doğu Mektupları* (Letters from the East) translated by Murat Aykaç Erginöz and published by Yalçın Publishing House.
- In 1998, *Şark Mektupları* (Letters from the East) translated by Ahmet Refik and republished by Timaş Publishing House within the Ottoman Series.
- In 2004, *Doğu Mektupları* (Letters from the East) translated by Murat Aykaç Erginöz and republished by Ark Publishing House.
- In 2009, *Şark Mektupları* (Letters from the East) translated by Asude Savan and published by Lacivert Publishing House within its "Antique Eastern Classics" series.

Ahmet Refik's translation was made from the French translation. Therefore, the first Turkish translation of the book in 1933 and its re-publication in 1998 are excluded from the case study analysis.

3.4. THE ANALYSIS OF PARATEXTS AND TEXT

The Turkish translations of *Turkish Embassy Letters* are analyzed in terms of both the paratextual and textual examples within the framework of reverse orientalism.

3.4.1. The Analysis of the Paratextual Elements in the TTs

The analysis of the paratextual elements in the TTs of *Turkish Embassy Letters* will exemplify the following points that are the resulting impact of reverse orientalism:

- In the selection of the title, the design of the cover pages and the selection of illustrations, there is a stress on the otherness and the uniqueness of the East. Images and pictures specific to the Orient are chosen, which is further orientalising.
- In providing the information in the back covers and introduction, the superiority of the Eastern culture over Western culture is stressed and the Western representation of the Orient is deconstructed.
- In the footnotes, acting with an authoritative attitude, the translator adds clarifications, corrections and supplementary information.

3.4.1.1. Title

ST	TT1	TT2	TT3	TT4	TT5
Turkish Embassy Letters, 1994	Türkiye Mektupları (1717-1718), 1963	Türkiye'den Mektuplar, 1973	Doğu Mektupları, 1996	Doğu Mektupları, 2004	Şark Mektupları, 2009

The title “*Turkish Embassy Letters*” is translated into Turkish as “Şark Mektupları” in the TT5; “Doğu Mektupları” (Letters from the East) in the TT3 and the TT4, “Türkiye Mektupları (1717-1718)” (Letters from Turkey) in the TT1 and “Türkiye'den Mektuplar” (Letters from Turkey) in TT2.

In the TT1, the title “Türkiye Mektupları (1717-1718)” is selected. The book covers not only the letters of Montagu but also includes letters of Kelemen Mikes, who was a Hungarian lived in Tekirdağ. Therefore, the title “Türkiye Mektupları” may have been selected with the purpose of referring to both authors, who were in Turkey at the same period. Likewise, the TT2 has the title “Türkiye'den Mektuplar”, which highlights the Turkish identity rather than its association with the orient. Therefore, it is not possible to see the affect of reverse orientalism in the selection of title for these particular TTs.

The use of words “şark” and “doğu”, which are synonyms meaning “East”, is significant as it further stresses and underlines that the letters are concerned with the East, which is identical to the Orientalist act of drawing a line between the East and the West and rendering those at the other side of the line as the Other. As described by Broujerdi (1996), reverse orientalism is a “self-validating discourse” and such a discourse stresses the “otherness to account for the uniqueness of the East” (p. 14).

The use of words “şark” and doğu” is an act of “othering of the self” (p. 14) and underlines the “otherness” of the West. Said uses the term “imaginative geography” and states that there is a line between Asia and Europe; “Europe is powerful and articulate; Asia is defeated and distant” (Said, 1978, p. 57). The lack of stress to Turkish identity and the use of the words “doğu” and “şark” associates Turkey with its oriental identity and its geographical location in Asia. This renders Turkey more oriental and extensively stresses its otherness.

3.4.1.2. Cover Pages

The cover pages are instrumental in attracting the attention of the reader through the illustrations and pictures. They provide the reader with an idea about what the book is promising. They can also put forward the general intention behind the choice of the book for publication and the possible agenda underlying it.

The cover page of the ST is designed with the picture of Lady Mary and an illustration of a mosque, which is among the typical orientalist images.

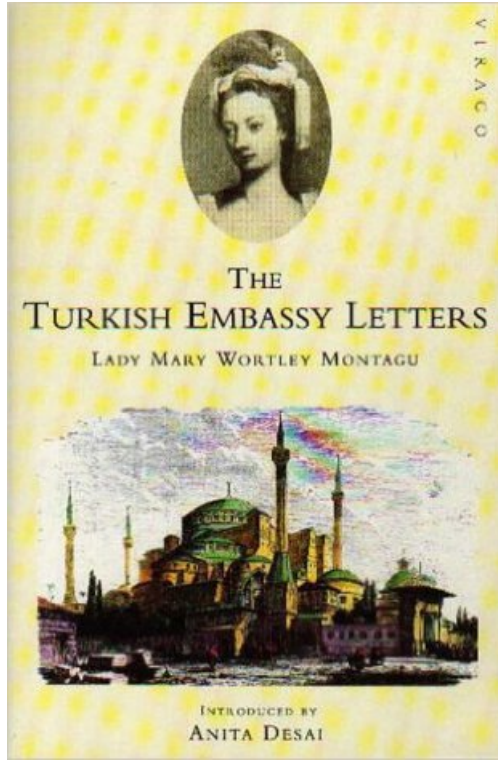


Illustration 1: The cover page of the ST



Illustration 3: The cover page of the TT2



Illustration 2: The cover page of the TT1

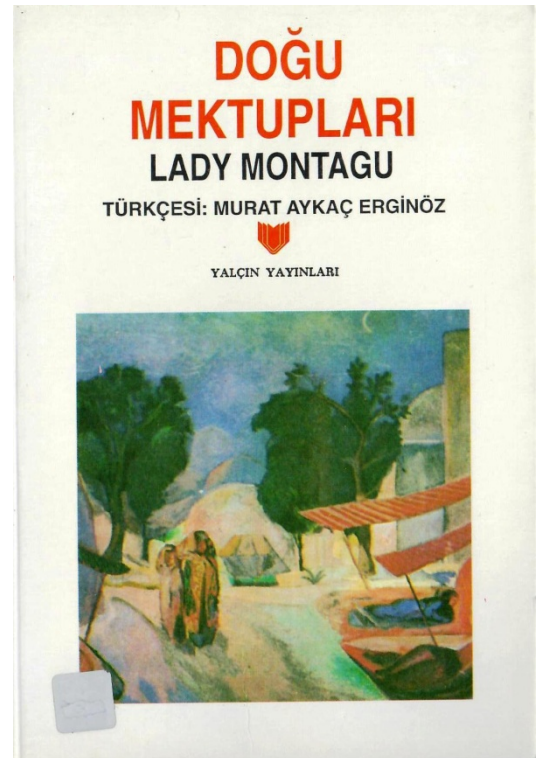


Illustration 4: The cover page of the TT3

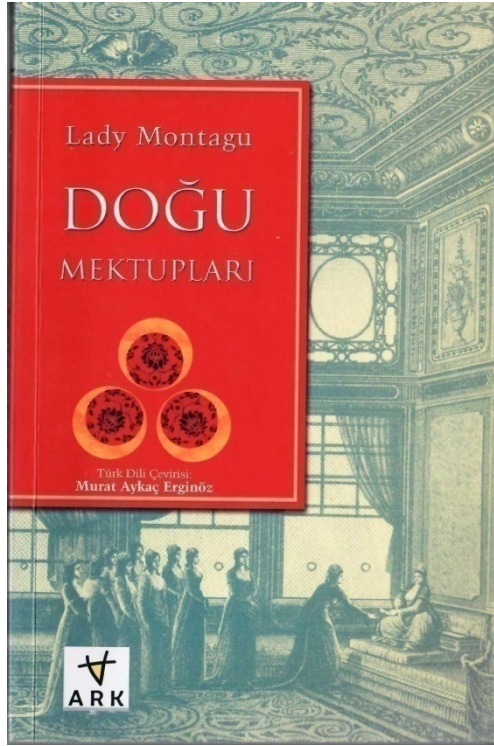


Illustration 5: The cover page of the TT4

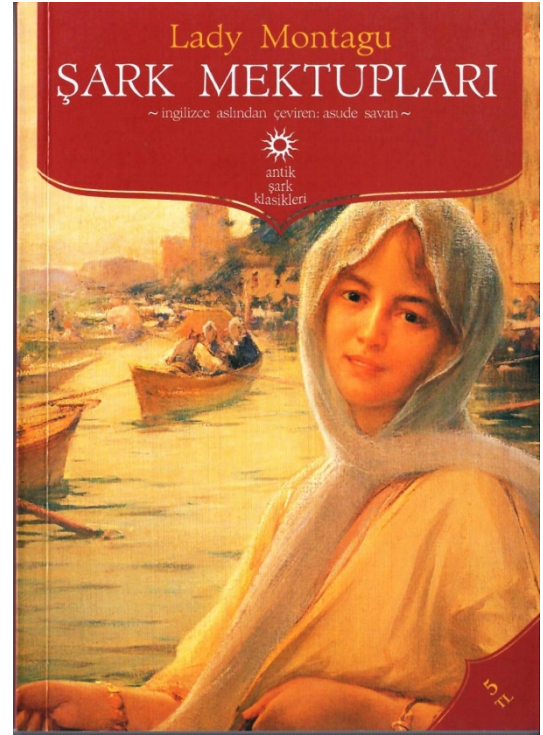


Illustration 6: The cover page of the TT5

The TT1 is published with a cover page illustrating a Turkish ox cart, which is carrying veiled Turkish women. Next to them are walking men in traditional Ottoman clothing.

The cover page of the TT2 is a simple one, illustrating a mosque.

On the cover page of the TT3, there is an illustration of two veiled women walking in the garden and there is another one lying on the ground.

While the TT4 has a cover page, which gives an illustration of harem, on the cover page of the TT5, there is a woman with scarf.

It is noteworthy that the common subjects of Orientalist discourse, namely, the woman, the harem and the veil, are used in general in the designs of the cover pages. Oriental images are highlighted, which is a “further orientalisation” of the Orient (Boroujerdi, 1996, p.14). In the TT3, the scene depicting a woman resting in garden also constitutes

an Oriental image of “pastoral idyll” among the Westerners, which is created by the *Arabian Nights* (Secor, 1999, p. 387).

3.4.1.3. Back Covers

The back cover of the translated books can also give an insight into why a literary book is selected for translation and publication. The TT1 and the TT2 do not have any back cover information and thus, they are excluded from the back cover analysis. A reverse orientalist approach can be seen in the back cover information presented in the TT3, the TT4 and the TT5, through which the translated book is introduced to the target reader.

Turkish Embassy Letters is mostly presented as a foreign travel book, which includes valuable information regarding the Ottoman life and women. Particularly, the writer’s account of the Ottoman women, which depicts them as freer than any other women in the world, deconstructs the Western idea of Ottoman women, who are mostly “depicted as secluded, completely dominated by the men of the family, ignorant, uneducated, submissive, jailed and very sexually active” (Barzilai-Lumbroso, 2008, p. 266). The traces of this particular intention of deconstructing the Western accounts of the Turkish women can be seen in the back cover information of the TT3, the TT4 and the TT5 of the book.

In the TT3, the back cover introduces the writer and particularly underlines that Montagu brought the Turkish method of smallpox inoculation back to England and her son was also inoculated against this disease. The smallpox inoculation was commonly practiced by Turkish society, while it was not known in the West (Umunç, 2013, p. 304). This particular emphasis on the Turkish invention of smallpox inoculation method carries with it a feeling of superiority and proud. While the Turkish society found a protective treatment against a prevalent disease, the Western societies, which were supposed to be more advanced, were suffering from it. Here, again, a similar approach is adopted: an Orientalist approach of putting the West at a superior position against the East is in this case reversed in the favour of the East.

In the TT4, the book is introduced to the reader as follows:

[...] Between her lines, she [Montagu] explicitly states that Turkish women are extremely noble, well-groomed and beautiful whereas French women are pale and poorly groomed. At the same time, she writes that Turks are too noble to address curious and unnecessary questions to a foreigner [...]

In this particular extract from the back cover information, there is an intention to reflect the superiority of the Turkish women over the French women in an attempt to deconstruct the prevalent image of the Turkish women in the West through the words of a Western woman writer. According to al-Azm (1981), within reverse orientalism, it is common that existing “ontological biases of Orientalism” are applied by the East upon itself and the others (p. 19). This extract from the back cover exemplifies this attitude. An orientalist strategy of “European superiority over Oriental backwardness” (Said, 1978, p. 7) manifest itself in this case, but this time it is applied by the Orient itself by putting Oriental women in a better position than the Western women. The second sentence is also prominent in terms of reverse orientalism, since it is another attempt to “recapture the true and authentic identity” (Boroujerdi, 1996, p. 12) of the Turks. According to Aydın (1994), Turks are reflected as “corrupted people, often described as filthy and smelly workers who do the worst jobs, as lecherous sodomites, drug-producers and smugglers, relentless torturers and genocidal killers, terrorists, conspirators, barbarians” (p. 45). Against the backdrop of such negative images of Turkey, here in this introduction, the nobleness of Turks and the fact that this is the word of a foreign writer is stressed.

In the TT5, “*Şark Mektupları*”, for instance, the introduction presented on the back cover provides the reader with an extract taken from the original in order to give them an idea regarding the book:

Your whole letter is full of mistakes from one end to the other. I see you have taken your ideas of Turkey from that worthy author Dumont, who has writ with equal ignorance and confidence. ‘Tis a particular pleasure to me here to read the voyages to the Levant, which are generally so far remote from truth and so full of absurdities I am very well diverted with them. They never fail to give you an account of the women, which ‘tis certain they never saw, and talking very wisely of

the genius of men, into whose company they are never admitted, and very often describe mosques which they dare not peep into (Montagu, p. 104).

The selection of this part of the original also points to a reverse orientalist agenda governing the selection of the ST for translation and publication. Here, publishing house particularly selected the parts in which Montagu stresses the inaccessibility of the Oriental women and places to male travellers, and thus, the invalidity and falsehood of their account. This indicates the intention of the publishing house, which is to offer the reader a foreign travel book deconstructing and reversing the previous travel writers' false accounts regarding the Turks.

3.4.1.4. Footnotes

The TT3 and the TT4 are excluded from the footnote analysis, as they do not include any footnotes. According to analysis made, it is observed that the footnotes provided in the TT1 are in general reflecting the authoritative attitude of the translator, who adds clarifications, corrections and supplementary information.

ST	TT1	Footnote
<p>My janissary, in the height of his zeal for my service immediately locked him up prisoner in his room, telling him he deserved death for his impudence in offering to excuse his not obeying my command but out of respect to me he would not punish him but by my order and accordingly came very gravely to me to ask what should be done to him adding, by way of compliment, that if I pleased he would bring me his head. (1994, p. 68)</p>	<p>Bizim yeniçeri bana yararlılığını göstermek için Kadı'yı odasına hapsedti ve benim istediğimi yerine getirmediği için cezasının ölüm olduğunu, fakat bana bağlı olduğundan emrim olmadıkça öldürmeyeceğini söyledi. Bana ne istediğimi, şayet istersem Kadı'nın başını bana getireceğini söyledi.(1) (1963, p. 48)</p>	<p>(1) Baronde Tott, Montagu'nün bu ifadesi ile istihza ediyor, çünkü Montagu'nün tercümanı Yeniçeri'yi yanlış tercüme ettiği için böyle gülünç bir yanlış anlama oluyor (1963, p. 48).</p>

I went two days after to see the mosque of **Sultan Selim I**, which is a building very well worth the curiosity of a traveller. (p. 95)

İki gün sonra bir seyyahın dikkatini çekecek kadar güzel olan **Birinci Selim** (1) Camii'ni görmeye gittim. (p. 87)

(1) İkinci Selim. (p. 87)

Many of them are very superstitious and **will not remain widows ten days** for fear of dying in the reprobate state of a useless creator. (p. 100)

Bazı vesveseli kadınlar ise günahkar olarak ölmek korkusu ile on gün bile dul oturmadan evleniyorlar. (p. 94)

(1) İslamda dul kalan kadın aradan bir müddet geçmeyince evlenemez. (p. 94)

In the first footnote, it is explained through referring to another foreign writer, Baronde Tott that janissary's words were translated erroneously, and that is why it is a "ridiculous misunderstanding". Through telling this event, Montagu tries to explain her addressee how janissaries of the Ottoman Empire have "unlimited power" (Montagu, p. 68). However, in the TT1, through explaining that a janissary's bringing the head of a *cadi* is ridiculous, the information regarding the unlimited powers of janissaries is tried to be deconstructed. In the second example, the name of the mosque is corrected through clarifying that it is the mosque of Selim II, not Selim I. In the third example, by use of the footnote, the information provided by the author is again corrected. Montagu in this particular example tries to explain how important being married is for the Turkish women due to religious reasons. However, in the footnote, it is explained that according to Islam, widows cannot marry again before the lapse of a certain period. This information reverses and invalidates the information provided by the author.

In the TT2, there are footnotes added to clarify things that are associated with the Western culture. There are also footnotes, which explain the actual names of the Ottoman people anonymously mentioned by Montagu as in the case of the following example:

ST	TT4	Footnote
When she saw this second husband, who is at least fifty , she could not forbear bursting into tears (1994, p. 65).	Bu sefer en aşağı eli yaşında olan ikinci eşini *görünce göz yaşlarını tutamamış (1973, p. 57).	* Damat İbrahim Paşa (p. 57)
I went to see the Sultana Hafise, favourite of the last Emperor Mustafa , who you know (or perhaps, you don't know) was deposed by his brother the reigning Sultan , and died a few weeks after, being poisoned, as it was generally believed (p. 113).	Bundan önceki padişah Sultan Mustafa'nın * gözdesi Sultan Hafizeyi ziyarete gittim. Biliyorsunuz (belki de bilmiyorsunuz) Sultan Mustafa, kardeşi şimdiki padişah ** tarafından tahttan indirilmiş ve birkaç hafta sonra da genel inanca göre zehirlenmiş (p. 116).	*II. Sultan Mustafa (p. 116) **III. Sultan Ahmet (p. 116)

In the following footnote, the translator corrects the information provided by the author through the use of a footnote:

ST	TT4	Footnote
...but, going nearer, I saw they were crusted with japan china ...(1994, p. 96).	Yaklaştıkça Japon çinisi * kaplı olduğunu anladım (1973, p. 95).	* Bu çiniler, bilindiği gibi, Türk çinileridir.

Montagu uses the term “japan china” while the translator corrects this information through stressing that they are Turkish china.

ST	TT4	Footnote
A husband would be thought mad that exacted any degree of economy from his wife, whose expenses are no way limited but by her own fancy. Tis his business to get money and hers to spend it, and this noble prerogative extends itself to the very meanest of the sex (1994, p. 134).	Bir koca karısına biraz idareli para vermek isterse, ona aklını kaçırmış gözü ile bakılıyor. Çünkü kadın parayı keyfine göre harcader. Kocanın görevi, para kazanmak kadının ki ise onu sarfetmektir. Bu büyük imtiyaza, en aşağı sınıftaki kadınlar bile sahip * (1973, p. 135).	* Lady Montagu'nün, İstanbulun en eğlenceye düştüğü bir devrede burada yaşadığı, hatırda tutulmalıdır (1973, p. 135).

In the above footnote added by the Publisher, it is stated that the period during which Montagu stayed in Istanbul, coincides with the period of history when its inhabitants most sought pleasure. The publisher tries to clarify the information provided by the author through stressing that the general state of play was as such during Montagu's

sojourn in the Ottoman Empire and implying that this is not the common state of Ottoman family. This clarification is significant from the perspective of reverse orientalism.

In the TT5, there are footnotes added by the translator, which are mostly related to the Western culture. In terms of reverse orientalism, the following information is provided as in the case of the examples above:

ST	TT4	Footnote
I was yesterday to see that of the late Grand Vizier who was killed at Peterwardein. (1994, pp. 140-141)	Dün Petervaradinde şehit düşen merhum Sadrazamın (1) sarayını görmeye gittim (2009, p. 135).	(1) Şehit Ali Paşa (2009, p. 135).

3.4.1.5. Book Introductions

Introductions also guide the reader and shape their expectations regarding the book. From this perspective, they are highly instrumental in having an insight into the motives lying under the selection of this particular work of literature for publication. Therefore, the analysis of introductions to the translations of *Turkish Embassy Letters* can indicate whether the motive is affected by reverse orientalism.

The TT3 and the TT4 do not include an introduction and thus, are excluded from the book introduction analysis. The introduction of the TT1 provides the reader with information regarding the life of Lady Mary Wortley Montagu and her letters. It is stressed in the introduction that part of the information provided by Montagu regarding the Islam, Ottoman administration and certain historical events is either false or superficial as they are based on second-hand information. Nevertheless, the significance of Montagu's letters in terms of her accounts regarding the family life of Turks is highlighted, particularly from the perspective of social historians. It is stated in the introduction that the then family life of Turks has been a puzzle both for the Westerners and for today's Turks, and Western image of Turkish family life and harem are based on *Arabian Nights*: "dissolute living with she-slaves, captive women living under the pressure of their despotic husbands". Montagu's letters are introduced to the reader as

an answer to such misconceptions. From these aspects, it is evident that there is a motivation to reverse the Western images of Turkish family life.

The TT4 has an introduction, which includes the publisher's forward and detailed information regarding the life of Lady Mary prepared by the translator. The TT5 has a brief introduction, in which the author and the book are introduced. At the end of the introduction, it is underlined that Montagu's letters, in general, positively reflect the Ottoman society and she tries to eradicate the prejudices of Westerners regarding the Ottomans. This statement also reveals the motivation behind the decision to translate this particular work of literature, which is to reclaim and recapture the true reflection of the Ottoman society. It also includes the forward prepared by Ahmet Refik, a prominent Turkish historian and writer. He provides comprehensive information regarding the personal life of the author as well as her letters. Being a historian himself, Refik emphasizes the importance of travel writing and of *Turkish Embassy Letters* in terms of the history of the Ottoman Empire, particularly of its social life. He also provides translations of several extracts from the letters written outside the terrain of the Ottoman Empire and thus, not included in the Turkish translation. The translation of the part of a letter regarding the aristocrats' life in Vienna is of particular significance, since in this letter, Montagu gives an elaborate account of how upper-class women in Vienna have and are expected to have two husbands and how this is regarded as something acceptable and even natural. It is noteworthy that this particular extract is selected from among the letters of Montagu. It can be claimed that by referring to a social acceptance of a Western society, which is totally unacceptable and disapproved by the Turkish society, it is intended to highlight the difference between the Turkish and Western society and to elevate the morality of the Turkish society in general and Turkish women in particular vis-à-vis the Western society and women. This is a typical reverse orientalist approach whereby the otherness of the East is stressed and superiority over others is claimed.

3.4.1.6. Illustrations

Only the TT1 and the TT2 include pictures. The pictures added to the TT1 are Montagu's pictures in different dresses, including the one in traditional Ottoman clothing. There are two pictures of her original handwriting.

In the TT2, there are illustrations which are distributed in the book according to its relevance to the scenes in the events told. These are anonymous paintings illustrating harem, Adrianople and a woman playing a zither. Selection of such illustrations is significant from the perspective of reverse orientalism in translation, since they render the TT more oriental.

3.4.2. A Comparative Analysis of the Examples Obtained from the ST and the TTs

As reverse orientalism entails recapturing the essential features of the self-construction, this has a reflection on the translations of orientalist text. The translator, as a member of the target language, the culture of which is described in the ST, regards himself as the authority. Therefore, the overall tone in the translated text is we are the authority, we know our culture better. Since the case study analyzed in this thesis is concerned with the Ottoman culture, traditions and lifestyle, it can be observed that this tone is highly persistent and pervasive in the following excerpts from the TTs. The following case study analysis will exemplify the points below, which result in a reverse-orientalist translation activity:

- The translator carrying out a reverse orientalist translation activity adds information to clarify the ST material, which he/she considers vague or partial.
- The translator carrying out a reverse orientalist translation activity corrects the ST material, which he/she considers erroneous.
- The translator carrying out a reverse orientalist translation activity domesticates the ST material by preferring words highly specific to culture. By doing so, the translator aims at expanding the meaning of the ST material, which he/she considers partial.

- The translator carrying out a reverse orientalist translation activity appropriates the ST material to stresses distinctive characteristics of the East, and claims back and restores the East's virtual identity.
- The translator carrying out a reverse orientalist translation activity renders the ST material more oriental, while stressing the otherness of the East.
- The translator carrying out a reverse orientalist translation activity reverses the orientalist discourse.
- The translator carrying out a reverse orientalist translation activity overinterprets the ST item through interpreting what is actually meant by the author.
- The translator carrying out a reverse orientalist translation activity omits the ST material, the omission of which is not considered by the translator as a loss with specific consideration to the target reader.

Example 1

ST: They **dye their nails rose colour**...(1994, p. 70).

TT1: Türk kadınları tırnaklarını **kına ile boyuyor**...(1963, p. 53).

TT2: Tırnaklarını **kırmızı renge boyuyorlar** (1973, p. 63).

TT3: Tırnaklarını **pembeye boyuyorlar** (1996, p. 47).

TT4: Tırnaklarını **pembeye boyuyorlar** (2004, p. 44).

TT5: Ayrıca tırnaklarına **kına yakıyorlar**,..(2009, p. 43).

This is a specific example of localisation in which the translators of the TT1 “kına ile boyuyor” (dye with henna) and the TT5 “kına yakıyorlar” (apply henna) use cultural descriptions specific to target culture. It is understood from the ST that either the author did not have specific knowledge about the traditional use of henna, or she describes the fact in a manner easily understandable for her target readers. In fact, it was only after the 18th century that nail polishing and colouring became common among the population of France and England. This may explain why the author describes the Turkish tradition of dying nails with no specific reference to henna. Through localisation as translation strategy, the translators of the TT1 and the TT5 render the sentence familiar to the TT reader through using the word “henna”, which connotes the dye traditionally used by the Turkish society, particularly by Turkish women.

Dying hair, hands and nails with “henna” is a typical Turkish tradition. Other than its common use in daily life for the purposes of health and beauty, it is traditionally used for specific occasions and has special meanings and connotations. It signifies “purity, chastity and good faith” and that is why the bride’s hands are dyed during a traditional ceremonial ritual called “bridal henna night” (Yardımcı, 2009, p. 2). Therefore, it has a special place and meaning in the Turkish traditional life. Through using the domesticating translation strategy, the translators of the TTs familiarize and restore the sentence in the target language. As is discussed in Chapter II, this is due to the authoritative attitude of the translators, which results in overinterpretation. Through rendering the text familiar to the TT reader as described by Venuti (1995, p.1), translators of the TT1 and the TT5 consciously or unconsciously appropriate the ST material.

This has also led to the loss of meaning and essence and even to misperception. The purpose of the travel literature is to give an account of a specific place and culture from the perspective of an outsider. However, the TT reader, in this particular example, will get the impression that the author is familiar with Turkish tradition of henna, and will not be able to see how a foreigner would describe the traditional act of nail dying among Turkish women.

Translator of the TT3 and the TT4, on the other hand, chooses to implement the literal translation strategy and renders the ST sentence as “pembeye boyuyorlar” (dye their fingernails pink). The TT2 renders the ST item as “kırmızıya boyuyorlar” (dye their fingernails red”. The TTs, in these cases, provide the TT reader the exact description of a Turkish tradition from the eye of a foreign observer.

Example 2

ST: The first sofas were covered with cushions and rich carpets, on which sat the ladies, and on the second their **slaves** behind them...(1994, p. 59).

TT1: Cariyeler arka sıralara, hanımlar da buralara oturuyorlar (1963, p. 36).

TT2: Bunların üzerinde hanımlar, arkasındaki ikinci sıralardaki sedirlerde de, **cariyeleri** oturuyordu (1973, p. 49).

TT3: Bunların yanındaki ikinci sofalarda **hizmetçileri** bulunuyordu (1996, p. 31).

TT4: Bunların yanındaki ikinci sofalarda **hizmetçileri** bulunuyordu (2004, p. 29).

TT5: Buralarda hanımlar oturuyordu, arkalarındaki ikinci oturaklarda ise **cariyeleri** (2009, p. 25).

In this example, the author describes the interior of a Turkish hammam and the way Turkish women pass time in there. It is understood from Montagu's description that there were sofas on which the ladies and their slaves were sitting. The word "slave" is used by the author, the literal translation of which is "köle" in Turkish. However, it is significant that in none of the TTs, the translators choose to use "köle" as Turkish equivalent of the English word "slave", which carries a negative connotation. Instead, in the TT1, the TT2 and TT5, through localisation, the translators chose the word "cariye" (odalisque), which denotes women and girls captivated after wars or bought with money (Pakalın, 1983, p. 259).

According to Saz (2010), such "captives" were Caucasians or Africans and their status under captivity were dramatically different from the general image of slavery (pp. 55-56). Even girls of wealthy and prominent cherkes families were willingly becoming captives in order to seek for a more promising life or to pursue better opportunities in Seraglio and only married with those they wished to marry with (Saz, 2010, pp. 56-57). These captives were living under conditions, which are not different from their owners: they were wearing the same clothes, eating the same food and well-taken care of; they even had the right to ask for a change in their ownership in cases where they were faced with bad treatment (p. 67). Another significant difference in the Ottoman tradition of slavery is that the cherkes captives had to serve for nine years before they were let free by their owners and at the end of this period, they were given a legal document indicating the end of their captivity (p. 68). Girls that were accepted by the Seraglio were trained in dancing and music, and they could also be married to the prominent members of the Ottoman government after they were granted their freedom (Croutier, 2009, pp. 33-34).

Under the light of this information, it is understood that the Ottoman practice of slavery does not fit in the common practice of slavery at other parts of the world, the image of which is brutal and inhumane. The word "cariye" (odalisque) is, on the other hand, a culture specific word and has a different connotation than the word "köle" (slave). This may explain why the word "köle" (slave), which does not suit to the Turkish case, is not preferred by the translators of both TTs.

This is a typical example of reverse orientalism and a reflection of the translators' authoritative attitude, whereby the ST material is appropriated by the TT translators. Reverse orientalism stresses distinctive characteristics of the East, and claims back and restores the East's virtual and "authentic identity" (Boroujerdi, 1996, pp. 11-14). It leads up to the adaption of an authoritative attitude towards others in matters related to oneself. This attitude reflects the tone: "Only we can understand us" (Wixted, 1989, p. 18). In this particular example, with an authoritative attitude, one of the characteristics of the Ottoman society is reclaimed, and its otherness is stressed.

The translator of the TT3 and the TT4, on the other hand, chooses to use the word "hizmetçiler" (servants). It can be claimed that this translator, too, avoids the word "köle", and, by euphemism, substitutes a word that has negative connotations with a more favourable or inoffensive word. Therefore, it can be asserted that the translator reverses the information by implementing euphemism and yet, does not domesticate it.

Example 3

ST: They immediately feel upon him with their scimitars, without waiting the sentence of their **heads of the law**, and in a few moments cut him in piece (1994, p. 53).

TT1: O vakit **şeriat reislerinin** kararını beklemeden yeniçeriler paşanın üzerine hücum etmişler ve paşayı bir anda parçalayıvermişler (1963, p. 28).

TT2: Bunun üzerine yeniçeriler, **şeriatın başı olan kadı ile müftünün yargılarını dinlemeden**, hemen palaları ile paşanın üzerine saldırmışlar ve birkaç dakika içinde parça parça etmişler (1973, p. 43).

TT3: **Yasaları uygulayanların** kararını beklemeden, hemen palalarını sıyıdırıp paşanın üzerine atılmışlar ve göz açıp kapayıncaya kadar, onu parçalamışlar (1996, p. 21).

TT4: **Yasaları uygulayanların** kararını beklemeden, hemen palalarını sıyıdırıp paşanın üzerine atılmışlar ve göz açıp kapayıncaya kadar, onu parçalamışlar (2004, p. 20).

TT5: Askerler de bunun üzerine (**kanun adamlarının** lafını beklemeden) palalarıyla paşaya saldırıp adamı bir çırpıda paramparça etmişler (2009, p. 16).

In this sample sentence, Montagu mentions the "heads of the law", but with no particular reference to the nature of the law being imposed at that time. In the TT1 "şeriat reisleri" (heads of sharia), on the other hand, there is a specific reference to the nature of the law through specifying what is actually meant by "law" is sharia, namely,

Islamic law based on Koran. By the same token, in the TT2, both the nature of the law imposed as well as what is meant by “heads of law” is clarified by the translator through addition: “şeriatın başı olan kadı ile müftü” (cadi and mufti, who are the heads of sharia). Having knowledge of the Ottoman law, the translator of the TT1 and the TT2, therefore, expand the information provided by the author. It seems that the translators might have acted with an authoritative approach through domesticating the ST by use of localisation and addition, as translation strategy. Acting “as authoritative interpreters and judges of things oriental” (Hui, 2009, p.201) the translators overinterpret the ST material. It can also be safely argued that although the author does not stress the difference of the Ottoman law, in other words, its otherness for the Western society, the translator’s use of the word “şeriat” (sharia) renders the TT more oriental and stresses the otherness of the East.

The translators of the TT3 (those executing the law), the TT4 (those executing the law) and the TT5 (lawmen) prefer the literal translation of the ST sentence.

Example 4

ST: His father was a great pasha, and he has been educated in the most polite eastern learning, being perfectly skilled in Arabic and Persian languages, and is an extraordinary scribe, which they call efendi (1994, p. 53).

TT1: Bu adamın babası büyük bir paşaymış. Babası kendisine Şark’ta mümkün olan en yüksek terbiyeyi vermiş. Arapça ve Farsçayı mükemmel bildiği gibi, okumuş yazmış, yani burada efendi denilenlerden. **Bu ünvanı umumiyetle birinci sınıf ekabire veriyorlar** (1963, p. 29).

TT2: Ahmet Bey’in babası önemli bir paşa imiş. Onun için, Ahmet Bey, Doğunun en derin edebiyat bilgisi alarak yetişmiş. Arapça ve Farsça’yı çok iyi biliyor ve son derece güzel yazı yazıyor. **Bu gibi kişilere efendi diyorlar** (1973, p. 43).

TT3: Babası büyük bir paşaydı. Kendisi en derin doğu eğitimini almış; çok iyi olarak Arapça ve Farsça biliyor. Olağanüstü bir yazıcı. **Buna efendi diyorlar** (1996, p. 22).

TT4: Babası büyük bir paşaydı. Kendisi en derin doğu eğitimini almış; çok iyi olarak Arapça ve Farsça biliyor. Olağanüstü bir yazıcı. **Buna efendi diyorlar** (2004, p. 20).

TT5: Babası büyük paşalardan olan Ahmet Bey çok iyi bir Şark eğitimi almış, Arapça ve Farsçası çok iyi ve fevkalade bir katip; **buralarda efendi denilen zatlardan** (2009, p. 17).

“Efendi” is a title, which was used in the Ottoman Empire for those educated and having a specific status (Pakalın, 1983, pp. 505-506). In the Merriam-Webster online dictionary, effendi is defined as “a man of property, authority, or education in an Eastern Mediterranean country”.

In the TT1, an extra sentence is added to the original: “Bu ünvanı umumiyetle birinci sınıf ekabire veriyorlar” (They generally attribute this title to the high-level prominent people). This is a typical example of addition as translation strategy, with which the original sentence is supplemented with the information judged necessary by the translator. By so doing, the translator of the TT1 clarifies the use of “effendi” as a title. It can be argued that the translator might have acted with the confidence of being familiar with the information provided in the ST and thus, taken an authoritative approach.

As is discussed in Chapter II, this approach requires the translator to clarify, correct and expand the ST material, which he considers vague, partial or incorrect. In this sample sentence, the information in the ST is expanded with the addition of an extra sentence, which may be resulting from the translator’s consideration of the ST as partial and incomplete. It seems that the description “script” for the title “effendi” is deemed inadequate.

The translators of the TT2 “Bu gibi kişilere Efendi diyorlar” (they call such people as Efendi), the TT3 “Buna efendi diyorlar” (they call efendi), the TT4 “Buna efendi diyorlar” (they call efendi) and the TT5 “buralarda efendi denilen zatlardan” (among those called efendi) translate the original literally, without adding extra information.

Example 5

ST: The two other domes were the **hot bath** (1994, p. 58).

TT1: Diğer kubbelerden ikisi de **halvet** (1963, p. 36).

TT2: Öteki iki kubbeli bölüm **halvet kısmı** idi (1963, p. 48).

TT3: Diğer iki kubbe, **sıcak kurnalarla** ilintiliydi (1996, p. 30).

TT4: Diğer iki kubbe, **sıcak kurnalarla** ilintiliydi (2004, p. 28).

TT5: Diğer iki kubbede **sıcak hamamlar** vardı (2009, p. 24).

Hamam has constituted one of the most common objects of the Orientalist fantasies, particularly those created by male travellers, who depict it as a place where women acts indecently. Robert Withers's account of the hamam is among them: "much unnatural and filthy lust is said to be committed daily in the remote closets of the darksome baths: yea women with women; a thing incredible" (as cited in Ahmed, 1982, p. 525). Albeit refuted by many female travellers, who visited hammams in person, this vision of the Turkish bath continued to be the general perception of the Westerners. Therefore, it is not surprising that in the excerpt given above, Montagu gives a description of the interior of a Turkish hamam, and invalidates the male fantasies over it in the rest of the letter, which gives account of her visit to a Turkish bath. However, even her description inspired the famous painting *Le Bain Turc* (1862) by Jean-Auguste-Dominique Ingres (Fernea, 1981, p.330), in which the Turkish bath is depicted in a highly sexual manner.

For the Turkish society, on the other hand, hammams have constituted a significant part of the daily life for centuries. Therefore, they have their own culture and there are specific jargons used for the people working there as well as the items used (Alidost, 2009, p. 243). The interior sections of Ottoman hammams are composed of "soyunmalık" (undressing room), "ılıkılık" (lukewarm room), "sıcaklık-halvet" (hot room-private room) and "külhan" (furnace) (Alidost, 2009, p. 248). The main bathing sections of hot rooms are private rooms (Alidost, 2009, p. 251).

In the TT1 the word "halvet" (private room) and the TT2, "halvet kısmı" (private section) is chosen. The translator of the TT3 and the TT4 uses the word "sıcak kurnalar" (hot bath basins). "Kurna" is the term used for the basins, which are filled with hot water. In the TT1, the TT2, the TT3 and the TT4, the ST sentence is domesticated through the use of localisation as the translation strategy. It can be asserted that being familiar with the information provided by the author, the translators of the TT1, the TT2, the TT3 and the TT4 superimpose their own word choices on the ST through using one of the specific jargons of the Turkish hamam. This is relevant in terms of reverse orientalism, since it is manifested in translations in the form of an authoritative approach characterized by the mindset: We are the authority; we know our culture better. In this particular example, it can be easily claimed that the translators have acted

with the confidence of being a member of the target culture and taken an authoritative stance against the ST.

Another significant aspect of this particular example is that the word “halvet” used in the TT1 and the TT2 denotes privacy and is also a specific term used for a particular section of hammam. It seems that the translators have acted with the confidence of knowing the culture better than the author knows and tried to domesticate the ST sentence by using this specific jargon. However, today, the word “halvet” is more known with its connotation of “sexual intercourse”, and this renders the reading of the excerpt more oriental. It establishes a parallelism between the Western male writers’ fantasy over the hammam and the description of Montagu. This is also another manifestation of reverse orientalism in that the use of domestication as the translation strategy most of the time results in a TT, which is more oriental in nature.

In the TT5, a literal translation of the ST sentence is rendered: “sıcak hamamlar” (hot baths).

Example 6

ST: In short, ‘tis the women’s **coffee house**, where all the news of the town is told, scandal invented, etc (1994, p. 59)

TT1: Velhasıl bu hamamlar bir nevi Türk kadınlar **kahvehanesi**. Şehrin bütün dedikodusu burada anlatılıyor. (1963, p. 37)

TT2: Kısacası, bu hamam şehre ait bütün haberlerin verildiği, dedikoduların yapıldığı bir kadın **kahvehanesi** idi (1973, p. 50).

TT3: Kısacası, burası, içinde kentin tüm dedikodularının anlatıldığı, rezaletlerinin uydurulduğu kadınlar **kahvesiydi** (1996, p. 32).

TT4: Kısacası, burası, içinde kentin tüm dedikodularının anlatıldığı, rezaletlerinin uydurulduğu kadınlar **kahvesiydi** (2004, p. 29).

TT5: Velhasılı kelam, burası kadınlar **kahvehanesi** gibi. Şehrin tüm haberleri burada konuşuluyor, ne dedikodu varsa burada çıkıyor (2009, p. 26)

In this sample sentence, Montagu compares the Turkish bath with English coffee houses. According to Petit (2007), by doing so, the author renders the Turkish bath to a mere “variation or imitation of a Western institution” (p. 8). This is one of the typical orientalist attitudes: associating oriental subjects with Western institutions. The coffee houses in England were first opened in 1652 and its popularity increased during the 18th

century, during which they turned into “sociable places” (Suter, 2005, p. 107). They were even called as “penny universities”, since the guests could participate in conversations on various subjects only through buying a cup of coffee in return of a penny (Suter, 2005, p. 108).

According to Petit (2007), Montagu’s comparison of women’s bath with coffee houses is resulting from the fact that there was a lack of women space of this sort in England (p.18). Here, the East serves as an Other to evaluate the West; by comparing the two, Montagu criticises the shortcomings and existing practices in England (Petit, 2007, p. 21).

In all the TTs, the expression “women coffee houses” are translated through the domesticating translation strategy. Although the English and Turkish coffee houses have their own specificities and cannot be compared, the translators of both TTs prefer to localise the ST word and use the traditional expression of “kahvehane/kahve” (coffee house) in the Turkish culture.

The author uses a western institution in order to explain the nature of the Turkish bath to her addressees back in England, since they are familiar with the concept. By using another culture-specific institution, the translators, on the other hand, compare one Turkish institution with another and thus, render it familiar with the target reader. This intervention in the author’s manner of expression results in the eradication of an orientalist attitude, whether consciously or unconsciously. The domestication of the ST, made within the reverse orientalist translation, leads also to a loss in the ST, since the TT reader will not be able to see how Montagu actually describe the Turkish bath and compares it with a Western institution.

Example 7

ST: This set of men are equally capable of preferments in the law or the church, those two sciences being cast into one and **a lawyer and a priest** being the same word (1994, p. 61).

TT1: Bunlar aynı zamanda ruhani mertebe ile hukuki salâhiyetleri de haizler. Aslında her iki hükümet şubesi için de aynı bilgiye lüzum var, öyle ki **alimler ile imamların** birbirinden farkı yok; Türkçe’de her iki kelime de aynı şekilde söyleniyor (1963, p. 40).

TT2: Bu sınıf insanlar, gerek resmi gerek dinsel işlerde aynı derecede mevkilere getirilebiliyorlar. Çünkü, bu iki bilgi birleştirilmiş. Türk dilinde **kanun adamı ile kadı (din adamı)** aynı anlama geliyor (1973, p. 52).

TT3: Bu tür adamlar kilisede olduğu gibi adliyede de kariyer yapabilmektedirler; zira yasalar bilimiyle, din bilimi tek bir şey: aynı sözcük **hukukçuyu ve rahibi** belirtmektedir (1996, p. 34).

TT4: Bu tür adamlar **kilisede (cami)** olduğu gibi adliyede de kariyer yapabilmektedirler; zira yasalar bilimiyle, din bilimi tek bir şey: aynı sözcük **hukukçuyu ve rahibi (kadı)** belirtmektedir (2004, p. 34).

TT5: Bu kimseler hukuk veya dinde aynı derecede terfiye muktedir; zira burada bu iki ilim birleşmiş ve Türk dilinde **avukat ve rahip manaları** aynı kelimeyle ifade ediliyor (2009, p. 28).

In this example, Montagu again uses the Western institutions in order to explain the Turkish system of law by using the words “lawyer” and “church”. In the Ottoman law system, there was no institution as “lawyer” unlike Western system of law (Yetkin, 2013, p. 390). The Islamic law, sharia was implemented, and “ulema” were responsible for the interpretation of this law (Yetkin, 2013, p. 383). Ulema are “a body of Muslim scholars who are recognized as having specialist knowledge of Islamic sacred law and theology” (<http://www.oxforddictionaricom/definition/english/ulema>). The Islamic law was executed through religious courts, which were headed by judges called “kadı” (Yetkin, 2013, p. 389).

In the TT1, the translator reverses the author’s expression through using the Ottoman institutions corresponding to “lawyer” and “priest”: “alimler” (scholars) and “imamlar” (imams). In the TT2, “kanun adamı” (lawman) for “lawyer” and kadı (cadi) for “priest” is used and an explanation for the word “kadı” is given in paranthesis: “din adamı” (officer in religious matters). In the TT4, the translator employs literal translation strategy: “hukukçu (lawyer)” and “rahip (priest)”, however, the words in the parenthesis were added, which are the corresponding Ottoman institutions: “cami” (mosque) for “church” and “kadı” (cadi) for “priest”. In these examples, it is observed that the information provided by the author is either localised or supplemented by translators. Through the use of localisation and addition as translation strategies, the original excerpt is domesticated with an authoritative approach resulted in an intervention in the text, evidently deemed necessary by the translators. The authoritative approach, as discussed in Chapter II, is the natural outcome of the reverse orientalism in translation, as it requires the translator to filter the ST material through his cultural self and clarify,

correct and expand the ST material, which he considers vague, partial or incorrect. Based on this example, it can be claimed that the information is considered incorrect and restored back to what is deemed correct from the perspective of the target culture.

In the TT3 “hukukçuyu ve rahibi” (lawman and a priest) and the TT5 “avukat ve rahip” (lawyer and a priest), on the other hand, the translators do not make any intervention and prefer to implement literal translation by adopting foreignizing translation strategy. In these cases, it is possible for the TT reader to understand how the Ottoman system of law was observed and described by a foreigner.

Example 8

ST: ...saying for their excuse that at the day of judgement they are sure of **protection** from the true prophet...(1994, p. 64).

TT1: ...ve kıyamet günü belli olacak hakiki peygamberin kendilerine **şefa**at edeceğine inanıyorlar (1963, p. 43).

TT2: Bu davranışlarını haklı göstermek için de, kıyamet günü kendilerini gerçek peygamberin muhakkak **koruyacağını** söylüyorlar (1973, p. 55).

TT3: Savunma olarak da, Hesap gününde, gerçek peygamberin yanında **korunacaklarından** emin olduklarını söylemektedirler (1996, p. 38).

TT4: Savunma olarak da, Hesap gününde, gerçek peygamberin yanında **korunacaklarından** emin olduklarını söylemektedirler (2004, p. 35).

TT5: Bahane olarak da mahşer gününde hakiki peygamberin **himayesine** gireceklerinden emin olmak istediklerini, fakat hangisinin hakiki peygamber olduğunu bu dünyada bilemediklerini söylüyorlar (2009, p. 32).

In this example, the author gives information regarding the religious beliefs of Arnouts, who were living under the reign of the Ottoman Empire. According to Montagu, “these people living between Christians and Mohammedans...unable to judge which religion is best, but to be certain of not entirely rejecting the truth they very prudently follow both and go to the mosque on Fridays and to the church on Sundays” (1994, pp. 63-64). According to their belief, they would be protected by the true prophet at the day of judgement.

In the TT1, the word “protection” is rendered as “şefaat”. In the Islam, it is believed that Muhammad will be given the right to mediate between the God and the sinners. “Şefaat” is the word used to denote this mediation. It is the Prophet’s act of mediation between one and the God in order for one’s sins to be forgiven or one’s wishes to be

approved. Therefore, the word “şefaât” has a religious connotation and is much different in meaning from the word “protection”, as it includes the mediation between the Prophet and the God. Furthermore, it is clear from the information provided by the author that she does not have specific knowledge concerning the Islamic belief of “şefaât”. Therefore, judging from the example above, it can be claimed that through using a religious term specific to the Islamic belief, the translator of the TT1 makes an interpretative intervention and domesticates the original text. This is a typical example of localisation, which may be resulting from the translator’s authoritative approach against the ST material. It seems that acting “as authoritative interpreter” (Hui, 2009, p. 201), the translator has imposed her own word choices on the ST item.

In the TT2 (protected by the true prophet), the TT3 (sure of being protected beside the true prophet), the TT4 (sure of being protected beside the true prophet) and the TT5 (sure of being under the auspices of the true prophet), the translators choose to implement the literal translation strategy.

Example 9

ST: The first piece of my dress is a **pair of drawers**...(1994, p. 69).

TT1: Önce gayet geniş bir **şalvarım** var (1963, p. 51).

TT2: Giysimin ilk parçası çok geniş, topuklara deęecek kadar uzun bir **şalvar** (1973, p. 62).

TT3: Giysimi oluşturan ilk öęe, topuklara kadar inen ve sizin eteklerinize göre daha bir utançla bacakları gizleyen, çok bol bir **şalvardır** (1996, p. 45).

TT5: Giysimi oluşturan ilk öęe, topuklara kadar inen ve sizin eteklerinize göre daha bir utançla bacakları gizleyen, çok bol bir **şalvardır** (2004, p. 42).

TT6: Elbisemin ilk parçası ayaklarıma kadar inen bir **şalvar** (2009, p. 42).

Clothing is a culture specific element and used to indicate a person’s rank or class in the East and the West alike (Huddleston, 2012, p.15). In her book, Montagu gives detailed descriptions of the Ottoman women clothing. She even tried on a Turkish dress. In her descriptions of the Turkish clothing, she sometimes uses the Turkish names of the articles of clothing such as “entari”, “caftan” and “cüppe”, (pp. 69-70). However, it is also observed that she tends to make comparison between the Turkish and Western clothing, and uses the pieces of Western clothing in order to provide her addressee with

a more vivid description of the Turkish dress. In this particular sentence, Montagu uses the word “drawers” to describe a Turkish garment and compares it with the English “petticoats”: “...very full, that reach to my shoes, and conceal the legs more modestly than your petticoats.” (p. 69). The English word “drawers” denotes women’s knickers or underpants and its Turkish equivalent is “paçalı kadın donu”.

In all the TTs, the translators prefer to expand the meaning of the ST item and give the exact name of the piece of garment in question. It seems that the translators use the word “şalvar” (shalwar or Turkish trousers) through making an inference from the description of the author and having the required knowledge of the Ottoman clothing. Although Montagu could have used the original name of the garment, she preferred to use a familiar object from the Western style of clothing. She might have intended to create a clearer image of the object in the mind of her addressee. In so doing, Montagu reflects, “the original Eastern culture as a spin-off or reflection of Western culture” (Petit, 2007, p. 8). Therefore, Montagu, consciously or unconsciously, employs an orientalist way of expression in an attempt to create a vivid picture of the Turkish garment.

Through the use of localisation as translation strategy, the translators, on the other hand, domesticate the ST item for the sake of the target reader. The reason for this may be that the literal translation of the English word “drawers” (paçalı kadın donu) would read strange and odd. According to Venuti (1995), “the aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text” (p. 19). In this case, however, translators further appropriate and domesticate what is culturally recognizable and familiar. It can be claimed that the domestication of the ST item is the natural result of the authoritative approach of the translators, who, as the members of the TT culture, reverse the description of the author into what they might have deemed true and authentic. By using the culture specific word “şalvar”, the translators, consciously or unconsciously, reverse an orientalist expression and restore it to what it should be from the perspective of the TT culture. What is significant in this appropriation is the fact that the TT reader will not be able to read the actual description of the Turkish way of dressing as described by a foreign observer.

Example 10

ST: The **cüppe** is a loose robe they throw off or put on according to the weather, being of a rich brocade (mine is green and gold) either lined with ermine or sable (1994, p. 70).

TT1: Türk kadınları **kürk'ü** ev elbisesi olarak bazen giyip bazen çıkarıyorlar. Bu kürkler ağır dibadan, içleri samurla kaplanmış... benimki kenarları sırmalı yeşil kürk (1963, p. 52).

TT2: Bir de **kürk** denilen uzun ve geniş bir giysi var. Bunu, havanın durumuna göre, giyip çıkarıyorlar. Kürkün dışı, ağır dibadan yapılıyor. Benimki, yeşil ve sarı renkte (1973, p. 62).

TT3: Kürdi, zamana göre giyip çıkardıkları, nakışları zengin (benimki yeşil ve altın sarısı renginde) as, ya da samur kürküyle astarlanmış, kolları çok kısa tuhaf bir giysi (1996, p. 46).

TT4: Kürdi, zamana göre giyip çıkardıkları, nakışları zengin (benimki yeşil ve altın sarısı renginde) as, ya da samur kürküyle astarlanmış, kolları çok kısa tuhaf bir giysi (2004, p. 43).

TT5: Kürk kadınların havaya göre bazen üstlerine alıp bazen çıkardıkları bol bir cüppe. Üzerinde zengin sırma işlemleri var (benimki yeşil renkte ve sırmalı), astarı ya kakım ya da samurdan (2009, p. 42).

This is another example in which the ST item regarding the Turkish clothing is appropriated by the translators. The author describes her Turkish garment by using the Turkish word “cüppe” (cübbe). “Cübbe” is a type of street cloth made with linen and camplet at summers and wool fabrics at winters and was worn by imams, muezzins, mosque caretakers, etc. and was also the name of the garment worn by janissaries (Koçu, 1969, pp. 57-58). “Kürk” (fur), on the other hand, is a garment made with cloths lined inside with different kinds of animal fur and used both men and women and could only be worn on the street by men (Koçu, 1969, p. 165). Based on this information, it can be safely argued that the description of the author actually indicates “kürk” rather than “cübbe”, which is made with plain cloth.

The translators of the TT1, the TT2 and the TT5 use the word “kürk” instead of “cüppe”, already used in the ST. Judging from the information above regarding the words “cübbe” and “kürk”, the reason for this could be that the translators might have considered the ST item “cüppe” as incorrect. The translator of the TT3 and TT4 uses the word “kürdi” (phrygian scale or things associated with Kurds); however, the relevance

of the word “kürdi” with the Ottoman clothing cannot be found. Still, the translator does not translate literally and intervenes in the ST.

Judging from the example above, in which the translators prefer not to use an ST item already given in the TL, it can be safely claimed that the translators act with an authoritative approach against the ST. As mentioned earlier, with this approach, the translator tries to clarify, correct and expand the ST material, which he considers vague, partial or incorrect. In this case, it is evident that acting with an authoritative approach, the translators correct the ST material, which is considered erroneous.

Example 11

ST: ..no women of what rank so ever being permitted to go in the streets without two **muslin** (1994, p. 71).

TT1: Hangi sınıftan olursa olsunlar iki **yaşmak** örtünmeden sokağa çıkamıyorlar (1963, p. 53).

TT2: Hangi sınıftan olursa olsun, burada bir kadın **yaşmaksız** sokağa çıkamaz. Bu iki örtüden ibarettir (1973, p. 63).

TT3: Belli bir sosyal sınıftan hiçbir kadının iki **müslim örtü** olmadan sokağa çıkmasına izin verilmez (1996, pp. 47-48).

TT4: Belli bir sosyal sınıftan hiçbir kadının iki **müslim örtü** olmadan sokağa çıkmasına izin verilmez (2004, p. 44).

TT5: Hangi sınıftan olursa olsun hiçbir kadının sokağa iki **örtü** takmadan çıkmasına izin verilmiyor (2009, pp. 43-44).

In this sample sentence, a tradition practiced by the Turkish women is explained by Montagu. In her explanation, it is understood that no Turkish women could go outside without covering their faces with two muslins. Starting from the beginning of the 16th century, ferace, yaşmak (yashmac) and peçe (veil) was worn as street outfit by the Turkish women (Hasarlı, Ocakoğlu & Kıcıroğlu, 2010, p. 2). “Yaşmak” is the name of the two-piece cloth used with ferace to cover the face, leaving out only the eyes (Koçu, 1969, p. 240). “Muslin” (i.e. tülbent) is, on the other hand, a thin and loosely woven cotton cloth. It is understood from the definition of the Turkish word “yaşmak” that it is a culture specific word used to denote this piece of cloth.

By using the word “yaşmak”, the translators of the TT1 and the TT2 appropriate the ST material through the employment of localisation as translation strategy. It seems that the

translators approach the ST material with the confidence of being more familiar with the culture explained and tend to incorporate what might have been actually meant by the author. This may be due to the authoritative approach taken by the translators against the ST, which requires the translators to appropriate the ST material. This also gives the impression as if the author actually knew the Turkish ways of clothing in detail and was familiar with its specific terminology. Therefore, it can be safely argued that the ST material, already oriental in nature, is rendered more oriental by the translators. By the same token, the translator of the TT5 prefers to expand the information through the use of the word “örtü” (cover). The reason for this might be that the description of the author does not sufficiently explain that these two pieces of cloth called “muslin” is used to cover the faces of women.

The translator of the TT3 and the TT4, on the other hand, translate literally by using the word “müslim”. The Turkish translation should be “muslin”. It is considered that this is due to a typing error.

Example 12

ST: In winter ‘tis of **cloth** and in summer plain stuff or silk (1994, p. 71).

TT1: Bunlar kışın **çuhadan** yazın da ince ipekli kumaştan (1963, p. 53).

TT2: Feraceler, kışın **kalinca bir kumaştan**, yazın da ince ipekli kumalardan yapılıyor (1973, p. 64).

TT3: Kışın **yünlü kumaştan**, yazın basit bir kumaştan ya da ipekten yapılmaktadır (1996, p. 48).

TT4: Kışın **yünlü kumaştan**, yazın basit bir kumaştan ya da ipekten yapılmaktadır (2004, p. 44).

TT5: Kışın **kalm bezden**, yazınsa ince kumaş veya ipekten yapılma olanları giyiliyor (2009, p. 44).

This is another sample sentence in which the author gives description of the traditional Turkish garment, and in this case, of “ferace”. “Ferace” is the name of the garment worn together with “yaşmak” by women when going outside (Koçu, 1969, p. 108). Before the use of burqa, women used to wear ferace, which is made with baize, mohair or other types of fancy fabrics (p. 108). In this description, the author mentioned that ferace is made of cloth, which is “woven or felted fabric made from wool, cotton, or a similar

fibre” (<http://www.oxforddictionaries.com/definition/english/cloth>), but does not specify its type.

In the TT1, the translator chooses to give a specific type of fabric used to make ferace, which is “çuha” (baize). The specific name of the fabric given by the translator, which is among the types of fabrics used to make ferace, is no coincidence. It seems that the translator acts with authority, having the knowledge of the culture described in the ST. In the TT3 and the TT4, on the other hand, the translators use “yünlü kumaş” (wool fabric). In the TT2 “kalınca bir kumaş” (thick fabric) and in the TT5, “kalın bez” (thick fabric) are used, without mentioning a specific type of fabric; however, they do not give a literal translation of “cloth” and translate the word through the localisation translation strategy. In both translations, localisation as translation strategy is used and the information provided in the original is domesticated.

As is discussed before, the authoritative approach intrinsic to the reverse orientalist translation requires the translator to filter the ST material through his cultural self and restore it to what is considered true and authentic. Judging from the example above, it can be argued that the translators act with an authoritative approach and thus, superimpose their own word choices on the ST. The overall tone in the texts translated with a reverse orientalist approach, which is we are the authority; we know our culture better, is also valid for this particular example.

Example 13

ST: Amongst all the great men here, I only know the teftedar (ie treasurer) that keeps a number of she-slaves for his own use (that is, **on his own side of the house**, for a slave once given to serve a lady is entirely at her disposal)...(1994, p. 72).

TT1: Tanıdığım kibarlar arasında, sadece defterdarın birkaç cariyesi var. Bunlar **selamlığın** bir kısmında oturuyorlar. Çünkü bir hanıma hizmet etmek üzere alınan cariyeler tamamen o hanımın hakimiyeti altına giriyorlar (1963, p. 55).

TT2: Burada ileri gelen adamların arasında, yalnız Defterdarı tanıyorum. Bu kişinin emrinde pek çok cariyesi var. **Yani, konağın kendisine ait olan bölümünde.** Bir cariyeye bir kere hanımın ermine verildi mi, artık hep onun emrinde kalır (1973, p. 65).

TT3: Bu imparatorluğun tüm ileri gelenleri arasında kendisi için, çok sayıda cariyenin geçimini sağlayan defterdarı tanıyorum yalnızca. Ondandır bir çapkın olarak söz edilmektedir- biz bir zampara deriz- ve...(1996, p. 49).

TT4: Bu imparatorluğun tüm ileri gelenleri arasında kendisi için, çok sayıda cariyeenin geçimini sağlayan defterdarı tanıyorum yalnızca. Ondandır bir çapkın olarak söz edilmektedir- biz bir zampara deriz- ve...(2004, p. 45).

TT5: Buradaki kibar beyler arasında tanıdıklarımın cariyesi olan bir tek defterdar (hazinedar) var. Bu cariye evin erkeğe ait olan kısmında (**selamlık**) kalıyor. Bu cariye evin hanımının hizmetine verildiğinde yalnızca hanıma hizmet eder (2009, p. 45).

Before the 20th century, the women of Ottoman Muslim family lived in separate sections of the house, which is called “harem” (Croutier, 2009, p. 141). “Selamlık” is the space where the men of families spent time and received guests. Montagu tries to explain this concept with additional information in the parenthesis without actually using the word “selamlık”, as it is high likely that this concept would sound unfamiliar to European reader.

In the TT1, the use of the parenthesis is not retained. Instead, the translator uses the word “selamlık”, a word that is high likely intended by the author. In this sample, one original sentence is translated into several Turkish sentences, which renders it more appropriate for Turkish syntax. As is discussed in Chapter II, this gives the reader the impression that the sentences were originally written, not translated. In the TT2, the explanation is retained, and translated literally without adding explanation: “Yani konağın kendisine ait olan bölümünde” (namely, the part of the house that belongs to him). In the TT3 and the TT4, on the other hand, the explanation in the parenthesis is omitted as a whole. The omission of the explanation in parenthesis in the TT3 and the TT4 is significant. This may be because the translator might have considered it unnecessary for the TT reader, as they are already familiar with the concept. The Ottoman tradition of the separate living spaces of men and women is a well-know old practice. Given the target reader of the TTs, the translator might have considered that omitting the explanation would not lead to any loss. The TT5, on the other hand, retains the explanation as two stand-alone sentences. Still, it is understood that, in an attempt to clarify what is actually meant by the author, the TT5 adds the word “selamlık”, in parenthesis.

Judging from the example above, it can be asserted that in the TT1, the TT3, the TT4 and the TT5, with the use of omission and addition as translation strategies, an authoritative attitude is employed against the ST material. It can be said that the ST

material is appropriated by all these TTs, which is a reflection of the understanding prevalent in reverse orientalist translation: We are the authority. We know our culture better. With the employment of this approach, it is not possible to see the manner of expression of the author and an impression that the author actually used this culture specific word is created.

Example 14

ST: ...favourite lambs which I have often seen **painted** and adorned with flowers, lying at their feet...(p. 74).

TT1: Kuzular içerisinde **kınalı**, çeşitli tarzlarda süslenmiş olanlarını bile gördüm (1963, p. 58).

TT2: None

TT3: Kuzuların çiçeklerle süslendiğini ve onların ayaklarının ucuna yattıklarını gördüm (1996, p. 52).

TT4: Kuzuların çiçeklerle süslendiğini ve onların ayaklarının ucuna yattıklarını gördüm (2004, p. 48).

TT5: Bu kuzulardan çoğu **kınalı** ve çiçeklerle süslenmiş oluyor (2009, p. 48).

In this example, the author describes how lambs are painted and decorated with flowers. She does not give details regarding the nature or the colour of the paint used. It is understood from the TT1 and the TT5 that the translators infer from the explanation of the author and clarify the description given by her through explaining that the lambs were “kınalı” (dyed with henna). As is discussed in Example 1, applying henna is a traditional practice, which carries with it specific connotations. According to Yardımcı (2009), the practice of applying henna and decorating the animal, which will be sacrificed for God, evolved out of the religious story of Prophet Ibrahim, who was given an adorned ram dyed with henna before his attempt to sacrifice his own son. Therefore, it has become a tradition among Turks to dye their animals with henna before sacrificing them for God. It is understood from the description of the author that she was unfamiliar with the practice of adorning and painting lambs and she could have not known the nature or the meaning of this practice.

Being familiar with the Turkish tradition of dying animals with henna, the translators of the TT1 and the TT5 localise the information provided by the author. This renders the ST item more familiar and natural for the TT reader. Therefore, the TTs create an image

of an author, who was familiar with this culture-specific practice. The translator of the TT2 omits the part related to the painting of the lamps. The translators of the TT3 and the TT4, similarly, apply omission as the translation strategy: “Kuzuların çiçeklerle süslendiğini ve onların ayaklarının ucuna yattıklarını gördüm” (seen lambs adorned with flowers and lying at their feet).

Through the use of localisation as translation strategy, the ST item is overinterpreted by the TT1 and the TT5. Moving out from the example above, it can be safely claimed that the translators of these TTs approach the ST sentence with an authoritative approach.

Example 15

ST: The rooms are all spread with Persian carpets and **raised at one end** of them (my chamber is raised at both ends) about two feet. This is the sofa and(1994, p. 84).

TT1: Odanın bir ucunda iki ayak yüksekliğinde bir **peyke** var. Benim odamda iki tane. Bu peykelere sofa diyorlar (1963, p. 72).

TT2: Her odanın bir köşesinde bir sedir var. Bu, yerden iki ayak kadar yükseltilmiş (Benim odamın iki sediri var.) (1973, p. 82).

TT3: Odanın uç kısmında, iki ayak yüksekliğinde bir **kerevet** bulunmaktadır (1996, p. 66).

TT4: Odanın uç kısmında, iki ayak yüksekliğinde bir **kerevet** bulunmaktadır (2004, p. 62).

TT5: Bütün odalarda Acem halıları serili ve bir ucunda yarım metre kadar yükseklikte bir **peyke** var (benim odalarımın her iki ucunda da var) (2009, p. 64).

In this example, the author describes the internal design of a traditional Turkish room. She describes “sofa”, which is different from the English couch, in a manner to create a picture in the mind of her addressee. In all the TTs, it is observed that there is an intervention in the manner of expression of the author, which seems to be stemming from the authoritative attitudes of the translators against the ST item.

In the TT1 and the TT5, instead of translating the description of the author for the piece of furniture “sofa”, the translators chose to use a culture-specific term “peyke” (bench), which was common during the Ottoman period. “Peyke” is a low wooden coach adjoining to the wall, mostly used at workplaces. Although the author tries to describe “sofa”, the translators rule out the description given by the author and use another type of traditional furniture to describe it. Likewise, the translator of the TT3 and TT4 also

rewrites the description given by the author and describes “sofa” through the use of the word “kerevet” (wooden bench), which denotes a wooden bench with legs, adjoining to the wall, used for sitting and sleeping.

The use of such culture-specific words in both cases gives the TTs a more oriental tone. This leads to the masking of the author’s manner of expression and the rewriting of the original sentence. By so doing, the translators appropriate the ST item through omission and addition and ensure a fluent reading of the TT. This is a typical example of rendering the orient more oriental, which is among the natural results of reverse orientalism in translation.

In the TT2, the ST item is translated through the employment of literal translation, which enables the reader to see how sofa is actually described by the author.

Example 16

ST:upon her head a rich Turkish **handkerchief** of pink and silver...(1994, p. 90).

TT1: Başındaki **çevre** zemini karanfil renginde sırma ile işlenmiş (1963, p. 79).

TT2: Başında pembe ve gri renkte ağır bir **çevre** vardı (1973, p. 88).

TT3: Başında Türk modasına uygun, pembe ve gümüş renginde geniş bir **mendil** vardı (1996, p. 73).

TT4: Başında Türk modasına uygun, pembe ve gümüş renginde geniş bir **mendil** vardı (2004, p. 68).

TT5: Başında pembe ve gümüş renklerde güzel bir **yemeni** vardı (2009, p. 71).

The Turkish handkerchief is a culture-specific element and a literal translation of this will be “Türk mendili”. However, the author uses the word Turkish handkerchief in her description of the head ornamentation of a sultan; and the use of handkerchief upon one’s head would sound strange to any target culture reader. On the other hand, as a foreigner, the author tries to give an account of the outlook of a Turkish woman. This is how she describes the piece of ornamentation.

It can be asserted that the translators of the TT1 and the TT2 make an inference from the description of the author and uses the word “çevre”, which denotes “a handkerchief, the edges of which are curled up, purled and embroidered” (Pakalın, 1983, p. 36). The

translator of the TT5, on the other hand, uses the word “yemeni” (coloured cotton kerchief). Through the use of localisation as translation strategy, the translators of the TT1, the TT2 and the TT5 render the TTs more domestic and familiar to the target culture. Instead of the use of the literal translation of handkerchief (mendil), which is not used for head decoration, the use of highly culture-specific words ensures that the TTs sound more natural and oriental. This, on the other hand, leads to a misperception since the text creates the illusion of being an original rather than a translated text.

The translators of the TT1, the TT2 and the TT5 seem to have an authoritative attitude against the ST material. Judging from the example above, it can be easily claimed that with the use of localisation as translation strategy, the translators overinterpret the ST material by acting as “authoritative interpreters” (Hui, 2009, p.201). It is with this authoritative stance that the translators restore the ST item back to its original, Oriental concept. This renders the TTs more oriental.

In the TT3 and the TT4, the translator chooses to implement foreignizing translation strategy and retain the original manner of description by using the word “mendil” (handkerchief), which reads unfamiliar and strange in the target culture.

Example 17

ST: Nothing could be more artful or more proper to raise certain ideas; the tunes so soft, the motions so languishing, accompanied with pauses and dying eyes, half falling back and then covering themselves in a so artful manner that I am very positive the coldest and most rigid prude upon earth could not have looked upon them without thinking of something not to be spoke of (1994, p. 90).

TT1: Nağmeler o kadar tesirli, **dans edenlerin** hareketleri o kadar ağır idi ki; bazen dokunaklı bir vaziyette durup gözlerini süzüyorlardı. Sonra arkaya doğru eğilip san’atla kalkışlarını en hissiz bir sofunun dahi görüp de tesiri altında kalmamasına imkan yok (1963, p. 80).

TT2: Vücutlarını öyle ustalıklarla arkaya eğiyorlar, sonra tekrar eski durumlarına getiriyorlardı ki çok eminim, dünyanın en namusa düşkün insanı bile, açığa vurulamayacak bir takım duygular duymadan bunlara bakamaz (1973, p. 89).

TT3: Arka arkaya, yere yarı yarıya devrilen **dansözler**, kendilerini öylesine bir beceriyle topluyorlardı ki, namusluluk taslayan en soğuk, en katı bir kadın söylenmeyen şeyleri düşünmeden onlara bakamazdı (1996, p. 74).

TT4: Arka arkaya, yere yarı yarıya devrilen **dansözler**, kendilerini öylesine bir beceriyle topluyorlardı ki, namusluluk taslayan en soğuk, en katı bir kadın söylenmeyen şeyleri düşünmeden onlara bakamazdı (2004, p. 69).

TT5: Başlarını iyice geriye doğru atıp sonra öyle bir maharetle geriye dönüşleri vardı ki yeryüzündeki en soğuk ve kibirli adam bile onlara bakarken eminim-o söylemeyeceğim şeyi-düşünmeden edemez (2009, p. 72).

In this example, the author describes the dance of maids in her visit to the house of a high-level Ottoman officer's wife. According to Croutier (2009), the odalisques (maids) of sultans who had the talent were thought dancing and singing (p.33). Therefore, those described by the author were not ordinary dancers.

It is noteworthy that the translator of the TT3 and the TT4 uses the word “dansöz” (belly dancer) through the use of localisation as translation strategy. Belly dancer has always been a characteristic figure of the East and one of the elements of orientalism. The belly dancer is associated with the sexuality of the East; “the exotic fantasy of the belly dancer” has become embedded in the Western imagination and constituted another stereotyped image of the East (Keft-Kennedy, 2005, p. 34).

Given the example above, it can be asserted that with an authoritative approach, the translators stress one of the characteristics of the Orient. Therefore, by using the words “dansöz”, the translator of the TT3 and the TT4 appropriates the ST material through the use of a culture-specific word and renders the already-oriental text more oriental. It also gives the target culture readers an impression that the author makes reference to an oriental image. In the TT1, the TT2 and the TT5, on the other hand, the ST item is translated literally.

Example 18

ST: There is but one door which leads to three different staircases going to the three different **storeys of the tower** in such a manner that three **priests** may ascend rounding without ever meeting each other, a contrivance very much admired (1994, p. 96).

TT1: Aynı kapıdan üç ayrı merdivenle **şerefelere** çıkılıyor. Fakat merdivenlerin inşa tarzı o derece enteresan ki, **minarenin** etrafını dolaşan üç **hoca** birbirlerine rastlamadan yukarı çıkıyorlar (1963, p. 89).

TT2: **Minareye** sadece bir kapıdan giriliyor. Ve buradan üç ayrı merdivenden çıkılıyor. Bu merdivenlerin her biri, merdivenlerin ayrı bir **balkonuna** varıyor. Fakat, o biçimde yapılmış ki, üç **muezzin** birbirleriyle karşılaşmadan döne döne bu merdivenlerden yukarı çıkıyor (1973, p. 96).

TT3: Tek bir kapısı var, ancak bu kapı, **minarelerin** üç **şerefesine** giden üç merdivene açılıyor. Öyle ki üç **imam** birbirleriyle karşılaşmadan, yukarıya dönerek çıkabilmektedir (1996, p. 82).

TT4: Tek bir kapısı var, ancak bu kapı, **minarelerin** üç **şerefesine** giden üç merdivene açılıyor. Öyle ki üç **imam** birbirleriyle karşılaşmadan, yukarıya dönerek çıkabilmektedir (2004, p. 75).

TT5: Üç farklı merdivene giden tek bir kapı var ve **kulenin** üç farklı **katına** çıkıyor. Öyle ki üç **imam** birbiriyle hiç karşılaşmadan aynı anda yukarı çıkabilir (2009, p. 81).

In this example, the author describes the architectural design of a mosque's minaret which is an element specific to the Islamic religion and thus, to culture. Unfamiliar with the mosques, their designs and specific architectural terminology, the author describes the mosque she visits with simple terminology and with a view to creating an image of it for those who have never seen one. She makes her observations as a foreigner and gives the description of any object through associating them with the Western objects and conceptions. In this case, rather than using the word "minaret", she uses the word "tower" to explain it.

Another significant example of this tendency is the use of the word "priest", which is an institution of Christianity. It is usual that she might not know their equivalences in the Turkish culture; yet, it is also possible that she prefers to associate them with objects, institutions and concepts familiar back in England. In fact, according to Petit, Montagu familiarizes the Eastern objects and institutions through explaining them or benchmarking them with Western objects and institutions (2007, p. 7). By doing so, Montagu reflects, "the original Eastern culture as a spin-off or reflection of Western culture" (Petit, 2007, p. 8), which is another act of Orientalism.

In the TT1, the TT2, the TT3 and the TT4, through the use of localisation as translation strategy, the tower is translated by using the Turkish terminology "minare" (minaret). Likewise, in the TT1, the TT3 and the TT4, the storeys of the tower is translated with another culture-specific terminology "şerefe", which denotes to the part protruding like a balcony and rounding the minaret, where muezzin recites the ezan (Pakalın, 1983, p. 341). Being familiar with the culture, which is described by the author, the translators of the TT1, the TT2, the TT3 and the TT4 appropriate the author's explanation to what it originally should be. They also reverse the use of the word "priest" back to its original use: "hoca" (hodja) in the TT1, "muezzin" in the TT2 and "imam" (imam) in the TT3 and the TT4.

The translator of the TT5, on the other hand, chooses to translate the first part of the explanation literally. However, when it comes to the translation of the word “priest”, the translator employs localisation as the translation strategy and appropriates the ST item by using the word “imam” (imam). Given the subject matter of this ST, the use of an institution from the Western culture and particularly from the Christianity would read highly strange for the target culture reader, particularly the literal translation of the word “priest”. However, by domesticating the original, both translators eradicate the strangeness and thus, avoid any possible reaction. They reverse the orientalist manner of explanation of the writer. These TTs do not allow the target-culture reader to see how Montagu originally explains the Turkish culture to her non-Turkish audience.

Example 19

ST: ...and educated with great care to accomplish them in **singing, dancing, embroidery**, etc. (1994, p. 104).

TT1: ...büyük bir titizlikle **dans, türkü ve ilahi** öğretilerek yetiştirilirler (1963, p. 101).

TT2: ...**şarkı söyleme, oyun oynama, nakış işleme** v.s. eğitimi vermek için, büyük bir ilgi ile yetiştiriliyor (1973, p. 109).

TT3: ...kusursuz bir biçimde **şarkı söyleyecek, dans edecek, nakış işleyecek şekilde** özenli bir eğitim almaktadırlar (1996, p. 92).

TT4: ...kusursuz bir biçimde **şarkı söyleyecek, dans edecek, nakış işleyecek** şekilde özenli bir eğitim almaktadırlar (2004, p. 85).

TT5: ...büyük bir ihtimamla **şarkı söyleme, dans, nakış vs.** hususunda eğitiliyor (2009, p. 93).

In this example, the author explains that odalisques in harem were trained in singing, dancing and embroidery. According to Croutier (2009), odalisques in harem were converted to Islam and trained in Islamic culture and palace etiquette, and those who had talent for dancing, singing and playing musical instruments were trained in these arts (p. 33).

In the TT1 “dans, türkü ve ilahi” (dancing, song and hymn), the translator chooses to replace the ST item “embroidery” with a more culture-specific element “hymning”. It can be asserted that the translator acts with the confidence of being a member of the target culture and employs an authoritative approach against the ST material. Acting as the authority, the translator replaces the ST item with a more culture-specific word

“ilahi” (hymn). The reason for this might be the fact that the translator might have intended to highlight the conversion of odalisques to Islam and their education in Islamic culture by using omission and addition as translation strategies. This renders the sentence more oriental, and creates an impression that the author had information regarding a culture specific element: ilahi (hymn).

In the TT2, “şarkı söyleme, oyun oynama, nakış işleme” (singing, dancing and embroidering), TT3 “şarkı söyleyecek, dans edecek ve nakış işleyecek şekilde” (so as to sing, dance and embroider), the TT4 “şarkı söyleyecek, dans edecek ve nakış işleyecek şekilde” (so as to sing, dance and embroider), and the TT5 “şarkı söyleme, dans, nakış, vs” (singing, dancing, embroidery, etc), the translators choose to implement literal translation strategy.

Example 20

ST: Sometimes the Sultan diverts himself in the company of all **his ladies**, who stand in a circle round him,...(1994, p. 116).

TT1: Padişah ekseriye bütün **hasekileriyle** eğlenirmiş. Bu hasekiler padişahın etrafında bir daire meydana getirirlermiş (1963, p. 113).

TT2: Bazen padişah bütün **gözdeleri** ile birlikte eğlenirmiş. Bunlar etrafında ayakta durularmış (1978, p. 119).

TT3: Kimi zaman padişah etrafında bir çember oluşturan tüm **kadınlarıyla** birlikte eğlenmektedir (1996, p. 103).

TT4: Kimi zaman padişah etrafında bir çember oluşturan tüm **kadınlarıyla** birlikte eğlenmektedir (2004, p. 95).

TT5: Sultan bazen tüm **hanımlarını** etrafına alır, eğlenirmiş (2009, p. 106).

The Ottoman harem was a mystery for European men and with their imaginative descriptions, it became one of the primary topics of Orientalism (Huddleston, 2012, p. 1). In this example, the author handles this favourite Orientalist subject: the mystery of the Sultan’s harem. She informs the reader that the Ottoman Sultan sometimes enjoyed himself with the company of all his ladies.

The translator of the TT1 uses the word “haseki” to denote the ladies of the Ottoman Sultan. A favourite of an Ottoman Sultan earns the title of “Haseki Sultan”, when she gives birth to the Sultan’s child (Croutier, 2009, p. 36). Therefore, the word “haseki” is a term highly specific to Ottoman culture and it has no English equivalence. By the

same token, the translator of the TT2 uses the word “gözde” (favourite), which is another harem terminology, highly specific to Turkish culture. It seems that the translators of the TT1 and the TT2 act with the confidence of knowing the Ottoman culture and thus, appropriate the ST material through the use of localisation as the translation strategy. Therefore, it can be claimed that the translators take an authoritative attitude towards the author.

As discussed before, the authoritative approach taken within reverse orientalist translations requires the translator to filter the ST through his cultural self and intervene when the ST material is considered incorrect, partial or unclear. Judging from this example, it can be easily said that the translators might have considered the ST material partial. The use of the word “haseki” and “gözde” in the TTs increases the oriental nature of the ST and gives the impression as if the text was originally written.

In the TT3 “kadınlarıyla” (with his women), the TT4 “kadınlarıyla” (with his women) and the TT5 “hanımlarını” (his wives), the translators choose to translate literally.

Example 21

ST: When I took my leave of her **I was complimented with perfumes** as at the Grand Vizier’s and presented with a very fine embroidered handkerchief (1994, p. 116).

TT1: Sultandan gitmek üzere izin istediğim zaman, Sadrazamın eşinin evinde olduğu gibi burada da **elime gül suyu serpip** gayet güzel işlenmiş bir çevre verdiler (1963, p. 114).

TT2: Sadrazamın evinde olduğu gibi burada da bana **güzel kokular sürdüler** ve çok ağır işlemeli bir çevre hediye ettiler (1973, p. 120).

TT3: Kendisinden ayrılmak üzere izin isteyince, sadrazamın evinde olduğu gibi, bana **kokular sürüp** çok güzel nakışlı bir mendil armağan edildi (1996, p. 104).

TT4: Kendisinden ayrılmak üzere izin isteyince, sadrazamın evinde olduğu gibi, bana **kokular sürüp** çok güzel nakışlı bir mendil armağan edildi. (2004, p. 96)

TT5: Hanım Sultan’ın yanından ayrılırken, tıpkı Sadrazamın evinden ayrılırkenki gibi **kokular ikram** ettiler ve çok güzel işli bir mendil hediye ettiler (2009, p. 107).

Above extract from the TT1 constitutes a fine example of radical domesticating translation strategy. The author informs the reader that she was offered perfumes before leaving the harem of one of the Ottoman Sultans. As a matter of fact, the ottomans used to offer rose water and incense to guests and foreign envoys. In his book *Oriental*

Customs (1807), Samuel Burder explains that at the end of a visit in the East, sprinkling rose water on the guests is a common oriental practice (p. 152).

In the TT1 “elime gül suyu serpip” (sprinkled rose water on my hands), it seems that the translator makes an inference from the description of the author and seems to act with the confidence of being familiar with this custom. The translator of the TT1 localises the ST item by rendering it as a highly specific oriental custom. This radical domesticating translation is a reflection of the translator’s authoritative attitude towards the author. As is discussed in Chapter II, it also renders the TTs more oriental, and creates an impression as if the TTs were originally written.

In the TT2 “bana güzel kokular sürdüler” (sprinkled beautiful perfumes), the TT3 and the TT4 “bana kokular sürüp” (perfumed me) and in the TT5 “kokular ikram ettiler” (offered me perfumes), the translators choose to translate literally.

Example 22

ST: On one side is the pulpit of white marble, and on the other the little **gallery** for the Grand Signor (1994, p. 128).

TT1: Bir yanda beyaz mermerden bir çeşme, öbür yanda yıldızlı kafeslerle çevrili padişaha ait **mahfil** görünüyor (1963, p. 126).

TT2: Bir yanda beyaz mermerden yapılmış vaaz mimberi, öte yanda da padişaha özgü küçük bir [**Mahfil**] var (1978, p. 130).

TT3: Bir yanda beyaz mermer bir kürsü, öte yanda, yıldızlı bir kafesle çevrili, güzel bir merdivenle girilen padişaha ayrılmış küçük bir **galeri** bulunmaktadır (1996, p. 118).

TT4: Bir yanda beyaz mermer bir kürsü, öte yanda, yıldızlı bir kafesle çevrili, güzel bir merdivenle girilen padişaha ayrılmış küçük bir **galeri** bulunmakta (2004, p. 109).

TT5: Bir yanında beyaz mermerden minber, öbür yanında padişaha mahsus küçük **mahfil** görünüyor (2009, p. 118).

Associated with the Islamic belief of Eastern nations, mosques are one of the orientalist elements that have attracted the interest of all foreign travellers. The description of a mosque would be highly interesting for the European readers, and thus, in one of her letters (Letter XLVI, p.128), Montagu describes the interior of an Ottoman mosque, in which there is a little gallery spared for the use of Grand Signor. Within Islamic architectural jargon, this gallery is called “mahfil” that denotes the space in mosques

either rounded with railings or raised above the ground and allocated for the use of Sultans and muezzins (Pakalın, 1983, p. 382).

It seems that the translators of the TT1, the TT2 and the TT5 overinterpret the ST item by using this highly specific term: “mahfil”. The translators seem to act as the authority, acting with the confidence of being a member of the target culture. This may be the reason why they prefer to appropriate the ST item through the use of localisation. Obviously, the author cannot be expected to be familiar with this specific terminology. Therefore, this choice of word renders the TTs more oriental and familiar to the target culture readers. It also creates an impression as if the text was originally written.

In the TT3 and the TT4 “galeri” (gallery), the translators prefer to employ literal translation strategy.

Example 23

ST: That of Sultan Achmed has that of particular, its Gates are of **brass** (1994, p. 130).

TT1: Sultanahmet Camiinin kapıları hep **tunçtan** (1963, p. 127).

TT2: Kapıları hep **pirinçten** yapılmış (1973, p. 131).

TT3: Sultan Ahmet Camii'nin bu özelliği var ve kapıları **bronz** (1996, p. 119).

TT4: Sultan Ahmet Camii'nin bu özelliği var ve kapıları **bronz** (2004, p. 111).

TT5: Kapıları hep **tunçtan** olan Sultan Ahmet Camii bu hususiyete sahip (2009, p. 120).

According to the above excerpt taken from the ST, the gates of Sultan Ahmed Mosque are of brass. However, its gates are actually made of bronze (Kaya, 2012). It seems that the information provided by the author is incorrect. In the TT1, the TT3, the TT4 and the TT5 “bronz/tunç” (bronze), as members of the target culture, the translators filter the ST material through their cultural self and detect a factual error in the ST. Therefore, it can be easily claimed that the translators take an authoritative attitude against the ST and correct the ST material that they consider erroneous. In the TT2, on the other hand, the ST item is translated literally without any correction.

Example 24

ST: ..eight or ten of them make a melancholy consort with their **pipes**, which are no unmusical instrument (1994, p. 131).

TT1: İçlerinden on tanesi **neyl'e** gayet içli havalar çalıyorlar (1963, p. 129).

TT2: Bu okuma bitince dervişlerden sekiz on tanesi **neylerden** acıklı parçalar çalıyorlar (1973, pp. 132-133).

TT3: Bitirdiği zaman sekiz on derviş, çok müzikal bir çalgı olan **flüt**le üzünçlü bir konser verir (1996, p. 121).

TT4: Bitirdiği zaman sekiz on derviş, çok müzikal bir çalgı olan **flüt**le üzünçlü bir konser verir (2004, p. 112).

TT5: Kur'an okunması bitince sekiz yahut on derviş, **ney** dedikleri sesi pek güzel aletle hüznü bir müzik çalıyor (2009, p. 121).

According to Duru (2007), starting from the 15th century, Istanbul became the center of attraction for the European travellers who visited the Mevlevi lodge in Pera; and Lady Mary Monagu is among these travel writers. In one of her letters (Letter XLVI, 1994, pp. 126-131), Montagu gives description of the whirling dervishes' ceremony. The above and the ensuing sample sentences provide the target reader with a foreign travel writer's observations of an Eastern religious ceremony.

In the above sentence, to denote the musical instrument played by dervishes during this ceremony, Montagu uses the word "pipe". By using literal translation strategy, the translator of the TT3 and the TT4 "flüt" (flute), reflects the actual description of an Eastern religious ritual from the perspective of a Western author. In the TT1, the TT2 and TT5, on the other hand, a culture specific word "ney" (end-blown flute) is used.

"Ney" refers to the end-blown flute used in the Middle East and has been used by the Mevlevi Order in its spiritual dance called "sema" (sama). Ney has been regarded as "an instrument of meditation and belief" and "a way and guide for reaching God" (Koca, 2002, p.187). Therefore, it is attributed with deeper meanings and not seen as a simple musical instrument within the Turkish culture. Thus, the translators of the TT1, the TT2 and the TT5 seem to overinterpret the ST item by not simply translating the word "pipe" as "kaval" (end-blown flute) or flüt" (flute). By using localisation as translation strategy, the translators use the word "ney" which is the exact name of the musical instrument used in this ritual. Judging from the example above, it can be claimed that

the translators employ an authoritative approach whereby the ST item is appropriated. The selection of this culture-specific word also renders the TTs more oriental.

Example 25

ST: At the end of the ceremony, they shout out: “**there is no other god but God, and Mohammed is his prophet**”, after which they kiss the **superior’s** hand and retire (1994, p. 131).

TT1: Merasim bitince yüksek sesle: “**La ilahe illallah Muhammed Resulallah**” diye bağıyorlar. Sonra da sırayla gayet güzel bir tarzda **Şeyhlerinin** elini öpüp geri çekiliyorlar (1963, p. 129).

TT2: Törenin sonunda: “**Allah’tan başka Allah yoktur, Muhammed de onun Peygamberi [Vekili] dir** diye bağırdılar. Bundan sonra **şehleri** [aralarında yeşil giysi giyen tek kişi] ayağa kalkıp... (1973, p. 133).

TT3: Törenin sonunda koro halinde: “**Allah’tan başka Tanrı yoktur ve Muhammed onun elçisidir**” diye bağıyorlardı. Bunun üzerine **başkanın** elini öpüp çekiliyorlardı (1996, p. 121).

TT4: Törenin sonunda koro halinde: “**Allah’tan başka Tanrı yoktur ve Muhammed onun elçisidir**” diye bağıyorlardı. Bunun üzerine **başkanın** elini öpüp çekiliyorlar (2004, p. 113).

TT5: Merasimin sonunda hepsi, “**Allah’tan başka ilah yoktur ve Muhammed O’nun elçisidir**” diyerek **şahadet getiriyorlar**. Ve ardından **şeyhlerinin** elini öpüp çekiliyorlar (2009, p. 122).

The author explains that at the end of the ritual, the dervishes shout out: “There is no other god but God, and Mohammed is his prophet”, which is the Islamic declaration of faith in the oneness of God. Whatever the nationality or the language, it is repeated in the language of Qur’an. It is seen that in the TT1, through localisation, the translator provides the Arabic version of the testimony instead of simply translating the sentence into Turkish. In all the other TTs, the sentence is translated literally. However, in TT5, the translator expands the meaning by explaining that these are the words of the Islamic testimony of faith by making an addition: “şahadet getiriyorlar” (they recited shahada).

In Sufism, the word “şeyh” (sheikh) denotes the spiritual leader, teacher, guide, master and in sama, symbolizes the presence of Mevlana. Therefore, the person whose hand was kissed by the dervishes and whom the author describes as their “superior” is called “şeyh” in Mevlevi tradition. In the TT1 and the TT5, the word “şeyh” is used. Although the ST sentence is totally omitted in the TT2, it is seen in the ensuing sentence that the word “şeyh” is used. Judging from this example, it can be asserted that the translators of

the TT1, the TT2 and the TT5 handle the ST material with an authoritative approach with which the ST items are appropriated through localisation. This renders the TTs more domestic and an already oriental scene more oriental.

The translator of the TT3 and the TT4 provide the literal translation of the Islamic testimony. The word “superior” is rendered as “başkan” (head) into Turkish.

Example 26

ST: Though the adopting fathers are generally very tender to these **children of their souls**, as they call them (1994, p. 137).

TT1: Bu evlada ise **ahret evladı** deniyor (1963, p. 137).

TT2: Halbuki evlat edinen kişiler, genellikle bu evlat edindikleri ve “**ahretlik**” dedikleri çocuklara çok şefkatli davranıyorlar (1973, p.139).

TT3: Evlat edinen baba, genelde “**can çocukları**” dedikleri bu çocuklara karşı çok sevecen olmalarına karşın, anne ve babanın doğal içgüdüğü olan sevginin gücü işte budur (1996, p. 130).

TT4: Evlat edinen baba, genelde “**can çocukları**” dedikleri bu çocuklara karşı çok sevecen olmalarına karşın, anne ve babanın doğal içgüdüğü olan sevginin gücü işte budur (2004, p. 121).

TT5: Fakat evlat edinen babalar ekseriyetle bu çocuklara **öz çocukları gibi** pek müşfik davranıyor (2009, p. 129).

In the above excerpt, the author describes the institution of adoption in the Ottoman society. In the Ottoman society, the word “ahretlik” denotes “female children adopted in the hope of acquiring spiritual merit or reward in the afterlife” (Pakalın, 1983, p. 30). This folkloric term derives from the Islamic belief of afterlife and is very specific to Turkish culture.

In the TT1 and the TT2, the translators employ localisation as the translation strategy and prefers to use the term “ahret evladı” (afterlife children) which is synonymous with the folkloric term “ahretlik” and “ahretlik”, respectively. With an authoritative attitude towards the author, the translators, in this example, interpret what is actually meant by the author and overinterpret the ST item. This also renders the TTs more Islamic and hence, oriental.

In the TT3 and the TT4 “can çocukları” (children of soul), on the other hand, the translators choose to employ literal translation strategy. The literal translation of the ST

item reads strange and unfamiliar to the target culture reader, as there is no such saying as “can çocukları” (children of soul) in the Turkish language.

CHAPTER IV – DISCUSSION AND CONCLUSION

4.1. DISCUSSION

The outcomes of the analysis of 26 sample excerpts selected from the TTs of Lady Mary's *Turkish Embassy Letters* as the corpus of the case study can be summarised in the table below, which provides an overall view of the translation strategies used from the perspective of reverse orientalism in the TTs of *Turkish Embassy Letters*. The macro strategies, namely, domestication and foreignization, as well as the micro strategies, addition, omission, localisation, correction and literal translation are shown on the table. As is explained before, although correction is not among the translation strategies listed in the literature, for this particular case study, it is used by both translators as a translation strategy and thus, needs to be taken into consideration.

Although literal translation is given under the micro strategy, foreignization, in the table below, it should also be noted that literal translation, as a translation strategy, is the primary means of ensuring foreignization in a given text; however, this does not necessarily mean that every literal translation leads to foreignization.

Macro-Strategies	Domestication				Foreignization
Micro-Strategies	Addition	Omission	Localisation	Correction	Literal translation
TT1	3	3	23	2	1
TT2	2	1	16	1	11
TT3	1	3	8	2	15
TT4	2	3	8	2	15
TT5	3	1	11	2	13

Table 1: Translation strategies used in the TTs of *Turkish Embassy Letters*

According to the table above, it can be easily observed that in the TT1, localisation is the most used translation strategy. It is followed by addition, omission, and correction respectively. What is of particular significance is that in the TT1, the literal translation strategy is used only in one instance. Therefore, domestication is the dominant macro strategy for this particular TT. In the TT2, localisation is the most used translation strategy, which is followed by literal translation, addition, omission and correction.

Domestication is the dominant macro translation strategy for this particular TT. In the TT3 and the TT4, on the other hand, the literal translation strategy is the most used strategy, which is followed by localisation, omission, addition and correction, respectively. In the TT5, the literal translation is the most used strategy, followed by literal translation, addition, correction and omission. In respect of the macro strategy used, based on the total number of micro strategies, it is seen that in the TT3, domesticating strategies are used in 14 cases, while in the majority of the cases (15 instances), literal translation strategy is used. In the TT4, the number of the instances where domesticating and foreignizing strategies are used is even. In the TT5, on the other hand, the domestication is the dominant macro strategy with 17 cases.

The analysis of the 26 excerpts selected provides a fine picture of reverse orientalism in the TTs of *Turkish Embassy Letters*. It is mentioned before that reverse orientalism manifests itself in translation in the form of domesticating translation. This is because while handling a text for translation purposes, the translator finds himself in a position in which he consciously or unconsciously takes an authoritative approach against the ST material, which concerns the East and is oriental in nature. This authoritative approach entails the translator to judge and to reappropriate the ST, when considered necessary. With this approach, the individual ST items that are deemed partial, ambiguous or incorrect are supplemented, clarified and corrected. This is what necessitates the translator to employ the domesticating translation strategy at different textual levels, which is, most of the time, radical. It also leads up to the further “orientalisation” (Boroujerdi, 1996, p.14) of the ST, since with the employment of domesticating translation, what is already oriental in nature is further reinforced or stressed and thus, further “orientalised” (Said, 2003, p. 5).

Under the light of the results obtained from the case study analysis, it can be easily claimed that in the TTs of *Turkish Embassy Letters*, the translators of the TT1, the TT2 and the TT5 might have acted with an authoritative approach guided with reverse orientalism. In the analysis of the excerpts obtained from the TT1, the TT2 and the TT5, it is observed that the ST material is either appropriated or overinterpreted by the translators, who superimpose their own word choices on the ST. In most cases, either an ST item is localised through the use of a culture-specific item, or an ST item already

specific to the target culture is replaced with another culture-specific item, which renders it further oriental.

The translators of the TT3 and the TT4 use the literal translation in 15 instances. In these examples, the translators prefer not to intervene in the ST material unlike the translators of the TT1, the TT2 and the TT5. Therefore, without overinterpretation or appropriation, they preserve the manner of expression of the author, which enables the target reader to see how Montagu describes the Turkish culture in reality. However, the translators of the TT3 and the TT4 also resort to domesticating translation strategy in the remaining sample excerpts, although they could have used the same strategy. The reason for this might be that as a member of the target culture, they deem it necessary to appropriate the ST item in these examples for the sake of the target culture reader. Therefore, it can be claimed that they might have as well acted with an authoritative approach in these examples.

All in all, the comparative analysis of the examples extracted from Lady Mary's *Turkish Embassy Letters* indicates that the translators of the TT1, the TT2 and the TT5 are the ones who resort to the domesticating translation strategy in the majority of the examples. This might have been the resulting effect of the authoritative approach guided with reverse orientalism in the translation process. The translator of the TT3 and the TT4, on the other hand, uses both the literal translation strategy and domesticating translation in their translation process. It can also be claimed for the translator of these TTs that the translator might have as well acted with an authoritative approach whereby certain ST items are appropriated or overinterpreted by the translator.

4.2. CONCLUSION

In this thesis, the concept of reverse orientalism has been addressed within the framework of the Turkish translations of Lady Mary Montagu's *Turkish Embassy Letters*. This famous travelogue written by a renowned English writer and traveller of 18th century has been a subject of debate concerning its position to orientalism. The book is mostly known as a travelogue that challenges the false accounts of previous orientalist travellers, particularly those written by men regarding the Turkish women

and traditions. Yet, it has also been indicated that the book has an orientalist nature, as well. According to Petit (2007, p. 8), Lady Mary's description of Eastern objects and institutions by using Western ones renders the original Eastern culture as a mere copy of the allegedly superior Western culture. Another orientalist feature of her narrative is concerned with her description of the Turkish women, which is received as a counter-orientalist approach. Petit (2007, p. 16) regards it as another form of orientalism, since Montagu uses the East as the other in criticising the West.

Albeit its orientalist nature, Lady Mary's *Turkish Embassy Letters* has been translated into Turkish and published seven times. Five TTs of *Turkish Embassy Letters*, as the corpus of the case study, have been scrutinised both at the textual and at the paratextual level. 26 sample excerpts have been selected and analysed to see which translation strategies are used and which, in turn, reveal whether the translators adopt a reverse orientalist approach. To that end, this study examines the paratextual elements as well.

This conclusion section aims at providing answers to the research questions set forth in the introduction part by using the results of the case study in the previous chapter. For that purpose, each question will be addressed, and the conclusions derived in the light of these questions will be put forward.

1. How can reverse orientalism and translation studies be dealt with within the context of the Turkish translations of Lady Mary Wortley Montagu's *Turkish Embassy Letters*?

In this study, an association between the concept of reverse orientalism and the translation studies has been established, with specific focus on the Turkish translations of *Turkish Embassy Letters*. For this purpose, firstly, the concepts of orientalism and reverse-orientalism has been briefly explained in order to provide an understanding as to their origins and meaning as well as their implications on various fields of study. Then, the cultural turn in translation studies and post colonial translation have been addressed.

As is discussed before, Lady Mary's *Turkish Embassy Letters* is a text regarding the Orient written from the perspective of a Westerner. This is why it has been the subject of many postcolonial studies. The book has been examined from the perspective of power relations between the East and the West, and the extent to which the author

approaches the Orient with an orientalist point of view has been explored. The fact that the book has been translated into Turkish adds another crucial factor to the equation. The study of reverse orientalism in the TTs of *Turkish Embassy Letters* has provided an insight into how an Orientalist text is handled by the translators of the target culture, which is also the subject of the ST. Therefore, it is significant to state that while the studies on the orientalist translations look into the attitudes and approaches of translators against texts of the Orient, the study of reverse orientalism in translation explores the attitudes and approaches of translators against the Orientalist texts.

Reverse orientalism as a discourse seeks to stress the otherness and uniqueness of the East and to reclaim its virtual identity. This quest for otherness reflects itself in the translation in the form of an authoritative approach, which requires the translator to reappropriate the West's account of the East. In doing so, the reverse orientalist translator attempts to clarify, correct and expand the ST material, which he/she considers vague, partial or incorrect. Such an approach inevitably necessitates the translator to implement the domesticating translation strategy. This would affect the word choices of the translator and the selection of the text for translation; the paratextual elements such as the introduction, back cover, illustrations can also be used.

In this study, first, the text selection has been addressed. Although *Turkish Embassy Letters* includes a kind of orientalist discourse, it is mostly known as a travelogue deconstructing the orientalist myths regarding the Turkish women and traditions. This counter-orientalist nature of the book might have affected the text selection, as reverse orientalism seeks to deconstruct the orientalist myths and fantasies regarding the orient. The analysis of the back cover information in the TT5 has also pointed to this intention. The extract taken from the original is used to introduce the book to readers. The selected part is related to the false accounts of the previous male travellers. Therefore, it can be claimed that the publishing house might have intended to offer the reader a foreign travel book deconstructing and reversing the previous traveller writers' false accounts regarding the Turks. This is also valid for the TT3 and the TT4, as indicated by the analysis of their back cover information.

2. In what ways are the paratextual elements in the Turkish translations of *Turkish Embassy Letters* affected by reverse orientalism?

Cover pages, back covers, footnotes, book introductions and illustrations of all the TTs have been analysed to trace the impact of reverse orientalism. The analysis of the titles has indicated that in the TT3, the TT4 and the TT5, either the title “Doğu Mektupları” (Letters from the East) or “Şark Mektupları” (Letters from the East) has been selected for the translation of the title. The use of words “şark” and “doğu”, which are synonyms meaning “East”, has been found to be meaningful, since the stress on the East associates Turkey with its oriental identity and its geographical location in Asia, rendering it more oriental and stressing its otherness. Therefore, it can be safely claimed that a reverse orientalist agenda might have operated in the translation of the book titles.

In the analysis of the cover pages from the perspective of reverse orientalism, it has been observed that the common subjects of Orientalist discourse, namely, the woman, the harem and the veil, are used in the designs of the cover pages. The use of such Oriental images renders the cover pages more oriental, an example of a “further orientalisation” of the Orient (Boroujerdi, 1996, p.14). As mentioned earlier, the analysis of the back cover information in the TT3, the TT4 and the TT5 has also indicated that the selection of *Turkish Embassy Letters* for translation might have been affected from an agenda of reverse orientalism. The TT3 and the TT4 are excluded from the footnote analysis, as they do not include any footnotes. The analysis of the footnotes added in the TT1, the TT2 and the TT5 has indicated that the footnotes are used to supplement the information provided by the author and to correct those that are considered erroneous. The authoritative approach intrinsic to reverse orientalism is particularly explicit in the TT1 in which the translator adds historical data and supplements the information provided by the author. Based on the analysis made, it can be claimed that footnotes, as one of the paratextual elements, have been used by the translators to correct and supplement the information provided in the ST, which might have been considered incorrect and partial. The TT3 and the TT4 do not include an introduction; and thus, they are excluded from the book introduction analysis. The book introductions of the TT1 and the TT5 have indicated that in both TTs, there is an intention to deconstruct and to appropriate the perceived misconceptions regarding the Turks.

The paratextual elements constitutes the significant part of both the translated and originally written books, since the reader refer first to these elements in order to understand the content of the book and what it is promising. Therefore, it operates as a space where one can get clues as to the motivation or ideology of the agents involved in the selection of that particular work for translation and publication. Therefore, the analysis of paratextual elements corroborates the analysis of the textual level in exploring the ideological motivation, explicitly or implicitly, lying under it. The analysis of all the paratextual elements in the TTs of *Turkish Embassy Letters* has indicated that not only the textual level but also the paratextual level of the TTs have been affected from the ideological motivation operating at the backstage of the translation process, which is, in this case, seen as reverse-orientalism. The analysis has also shown that the analysis of the paratextual elements helps fortify the analysis of the translated text itself.

3. Which translation strategies that are used in the Turkish translations of *Turkish Embassy Letters* generate a reverse-orientalist translation?

After the analysis of the paratextual elements, 26 sample excerpts taken from five TTs of *Turkish Embassy Letters* have been analysed according to the framework developed for the analysis of reverse orientalism in translation. The analysis of the examples has indicated that the translators of the TT1, the TT2 and the TT5 are the ones who employ the domesticating translation strategy at most (in 31, 20 and 17 instances, respectively). From among the micro strategies of domesticating translation, localisation is the most used strategy in the TT1 and the TT2. In the TT3 and the TT4, on the other hand, the literal translation strategy is the most-used strategy, which is followed by localisation, omission, addition and correction, respectively. In the TT5, the literal translation is the most used strategy, closely followed by localisation.

It has been explained through the analysis that domesticating translation strategy and the micro strategies that are seen under the umbrella of domestication generate reverse orientalism in translation. Through the employment of these strategies, the translators appropriate the ST material and impose their own word choices on the ST. By doing so, they either reverse an orientalist manner of expression or further orientalise an already oriental ST item, which are typical to reverse orientalism. Based on the analysis of the

examples, the present thesis concludes that as the macro strategy, the domesticating translation strategy and the micro strategies of localisation, omission, addition and correction are the translation strategies that enable the translator to generate reverse orientalism in the TTs of *Turkish Embassy Letter*. It is significant to mention that the main motivation of the translators or their underlying ideological purposes might not be oriented towards generating a reverse orientalist translation. However, the end-product of their translation activity falls within the sphere of reverse orientalism

4. What is the position of the translators of *Turkish Embassy Letters* within the context of translator's visibility and invisibility?

The use of the domesticating translation strategy to generate reverse orientalism in the TTs of *Turkish Embassy Letters* has brought with it the question of visibility versus invisibility of the translators. As explained in the Chapter II, within the conceptual framework developed by Venuti (1995), the terms visibility and invisibility refer to the status of translators. A translation, which reads fluent and gives the impression as if it was originally written, renders its translator invisible. To create this fluency and impression, the translator needs to employ the domesticating translation strategy to strip the foreign text of its strangeness. Foreignizing translation strategy, on the other hand, ensures the visibility of the translator, since it secures "the foreignness of the foreign text" (Venuti, 1995, p. 99). According to this conceptual framework, therefore, domesticating translation ensures the invisibility of the translator. In the present thesis, the analysis of the examples obtained from five TTs of *Turkish Embassy Letters* has indicated that domesticating translation and its micro translation strategies are the frequently used translation strategy in the examples analysed.

The question of visibility versus invisibility of the translators of the TTs of *Turkish Embassy Letters* can be answered in line with the analysis of the paratext and the analysis of sample excerpts. The use of the paratextual elements such as the translator's introduction and footnotes can contribute in the translator's visibility. Judging from the analysis of the book introductions and the footnotes, it can be safely argued that the use of footnotes in the TT1, the TT2 and the TT5 have contributed in the visibility of their translators. The lack of a translator's introduction in both TTs and the footnotes in the TT3 and the TT4, on the other hand, has contributed to the invisibility of the translators.

The comparative analysis of the examples obtained from the TTs of *Turkish Embassy Letters* has indicated that domesticating translation strategies are the frequently used strategies, particularly in the TT1, the TT2 and the TT5. Although the conceptual framework of Venuti (1995) underlines that domesticating translation secures the invisibility of the translator, it can be claimed that the framework does not suit well to this particular case of translation. At the heart of this inconsistency lies the power relation over which Venuti's conceptual framework is established. Venuti (1995) criticises the dominant Anglo-American culture, which has been exercising hegemony over the literary products of less powerful cultures. Foreignization is advocated by Venuti and presented as an instrument with which the translator resist and rebel against "the ethnocentric violence of translation" (1995, p.41). When the TTs of *Turkish Embassy Letters* are judged from this perspective, there is a shift in the power relation. In this case, a literary product of the dominant culture is translated to the less powerful culture, or in another word, a literary product of the Occident is translated to an Oriental culture. The ideology behind the translation, namely reverse orientalism, is a counter-attack against orientalism and thus, can be considered as a type of "resistancy" (Venuti, 1995). It positions the Orient as the powerful side, since the West's account of the East is reappropriated. The authoritative approach intrinsic to reverse orientalism in translation requires the translator to use the domesticating translation strategies to reappropriate the West's account of the East.

The element of foreignness in Venuti's conceptual framework is another factor, which adds to this inconsistency. As a travelogue, which is concerned with the author's travel in the Ottoman Empire and thus, the Turkish traditions and way of life, *Turkish Embassy Letters* describes an Eastern culture from a Westerner's viewpoint. Therefore, the culture, the people, the places visited, the manners and customs described in the ST are already familiar to the Turkish reader; and thus, the foreignness is not a matter of question. It can also be claimed that the reader stays at home in either way in this particular case. The matter in question here is the extent to which the viewpoint of the Westerner is secured in the translation, since one of the most significant characteristics of travel writing is that it provides the perception, the observation and the translation of a particular culture from the eye of a foreigner.

The analysis of the examples has indicated that through the employment of domesticating translation strategies such as localisation, omission and addition, the translators of the TT1, the TT2 and the TT5 overinterpret the ST material either through using a culture specific item or through supplementing the information provided by the author. It can be claimed that with domestication, the Turkish culture “rewritten” (Bassnett, 2004) by Lady Mary is subject to another rewriting with the act of translation. This gives the impression that she is familiar and highly informed of the Turkish traditions and culture, and as if the text was originally written. This is an indication that considering themselves as not “inferior” to the author and considering the act of translation as not “derivative” (Venuti, 1995), the translators of the TT1, the TT2 and the TT5 become visible. Therefore, this study has concluded that the use of domesticating translation, in this particular case, does not render the translators of the TT1, the TT2 and the TT5 invisible. This is also partly valid for the translators of the TT3 and the TT4, since they also resort to domesticating translation strategies in many cases, although the literal translation strategy is the frequently used translation strategy in these TTs.

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ANNEX 1: ETHIC BOARD WAIVER FORM FOR THESIS WORK

 <p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ETHICS BOARD WAIVER FORM FOR THESIS WORK</p>
<p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES TO THE DEPARTMENT OF ENGLISH TRANSLATION AND INTERPRETING PRESIDENCY</p> <p style="text-align: right;">Date: 06.05.2016</p> <p>Thesis Title: Reverse Orientalism in the Turkish Translations of Turkish Embassy Letters of Lady Mary Wortley Montagu</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> <p style="text-align: right;">  Date and Signature </p> <p> Name Surname: Seher ÖZER ÜTÜK Student No: N11224309 Department: Department of Translation and Interpreting Program: English Translation and Interpreting Master's Degree Program Status: <input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D. </p>
<p>ADVISER COMMENTS AND APPROVAL</p> <p style="font-size: 1.2em; color: blue;">APPROVED.</p> <p style="text-align: center;">  Asst.Prof.Dr. Hilal ERKAZANCI DURMUŞ </p>

ANNEX 2: THESIS ORIGINALITY REPORT

 <p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES THESIS ORIGINALITY REPORT</p>
<p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES TO THE DEPARTMENT OF ENGLISH TRANSLATION AND INTERPRETING</p>
Date: 06/05/2016
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<p>ADVISOR APPROVAL</p> <p>APPROVED.</p> <p> Asst.Prof.Dr. Hilal ERKAZANCI DURMUŞ</p>

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