THE CITY IN TRANSLATION: REPRESENTATIONS OF ISTANBUL IN

TRANSLATED SHORT STORY ANTHOLOGIES

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The City in Translation: Representations of Istanbul in Translated Short Story

Anthologies

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DECLARATION OF ORIGINALITY

I, Safiye Merve Akbaş Korkmaz, certify that

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- this thesis contains no material that has been submitted or accepted for a degree or diploma in any other educational institution;

- this is a true copy of the thesis approved by my advisor and thesis committee at Boğaziçi University, including final revisions required by them.

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ABSTRACT

The City in Translation: Representations of Istanbul in

Translated Short Story Anthologies

This dissertation conducts an analysis of Istanbul-themed anthologies of Turkish
short fiction, compiled and published for English and Turkish readers in the last
thirty years. The analysis starts with an examination of the reasons for the increasing
interest in Turkish literature, and conducts a textual and paratextual analysis across
nine literary anthologies for a thorough exploration. This dissertation claims that the
city has been exposed to translation three times: by anthologists in paratexts; by
authors who translate factual cityscapes into texts; and by interlingual translators
who translate short stories into English. Paratextual analysis sheds light on how the
anthologists (translators, editors, publishers) represent the city to the source and
target readers. Textual analysis casts light on how the city and its elements are
rewritten in the original short stories and their translations. Both original short story
writing and translating are acknowledged as rewriting activities (Lefevere 1992;
2000). Rewriters use framing (Baker 2006) as a strategy and negotiate the city
through certain public narratives. Witnessing the organic bond between the city and
its literature, the present study arrives at the conclusion that although anthology is
perceived as a secondary production, anthology makers are capable of mediating
literature through selection and presentation, thus steering city narratives in certain
directions. This dissertation asserts that anthologies prove to be an efficient tool for
readers to gain insight into other people's lives and cultures. Moreover, not only
authors but also interlingual translators actively participate in urban construction in
the translated narratives. Recognizing Istanbul's capability for empowering
circulation of literature, and literature's potential for disseminating images of the city
for non-Turkish speaking audiences, the dissertation underlines literature's
metonymic relationship with the city.

ÖZET

Çevrilen Şehir: Çeviri Kısa Öykü Antolojilerinde İstanbul Temsilleri

Bu çalışma son otuz yılda derlenmiş ve İngilizce ve Türkçe dillerinde yayımlanmış İstanbul temalı, Türk Edebiyatı kısa hikaye antolojilerinin bir analizini sunar. Çalışma, Türk Edebiyatına yönelik artan ilginin nedenlerini sorgulayarak başlar ve dokuz antoloji üzerinde kapsamlı bir metin ve yanmetin incelemesi yapılır. Bu tez şehrin antolojilerde üç kez çevrildiğini iddia eder: antolojiyi hazırlayanlar tarafından kısa hikayeler antoloji haline getirilirken; yazarlar tarafından şehir metin haline getirilirken ve dillerarası çeviri yapan çevirmenler tarafından metinler İngilizce'ye aktarılırken. Yanmetin analizi, antolojiyi hazırlayanların (çevirmenler, editörler, yayıncılar) şehri kaynak ve hedef metin okuyucularına karşı nasıl temsil ettiğini inceler. Metin analizi, şehrin ve şehre dair öğelerin kısa hikayelerde ve çevirilerinde nasıl yeniden yazıldığına ışık tutar. Hem kısa hikaye yazmak hem de çevirmek yeniden yazım eylemleri olarak kabul edilir (Lefevere 1992; 2000). Yeniden yazım yapan kişiler "çerçeveleme" (Baker 2006) tekniğini bir strateji olarak kullanır ve belli başlı kamusal hikayeleri kullanarak şehri müzakere eder. Bu çalışma şehirle şehir edebiyatı arasındaki organik bağı görür ve antoloji ikincil bir üretim gibi görünse de, antoloji hazırlayan kişilerin seçim ve sunum üzerinden edebiyata aracılık etme ve böylelikle şehir anlatılarını belirli yönlere çekme kapasitelerinin bulunduğu sonucuna varır. Bu çalışmaya göre, antolojiler, okurların başka insanların hayatlarını ve kültürlerini anlaması için etkin bir araçtır. Ayrıca, yalnızca yazarlar değil dillerarası çeviri yapan çevirmenler de çeviri hikayelerdeki şehir inşasında etkin bir rol üstlenir. Bu doktora tezi, İstanbul'un edebiyatı dolaşıma sokma gücünü ve edebiyatın, şehir imgelerini Türkçe konuşmayan hedef okuyucu kitleleri arasında yayma gücünü tanır ve edebiyatın şehirle kurduğu metonimik ilişkinin altını çize

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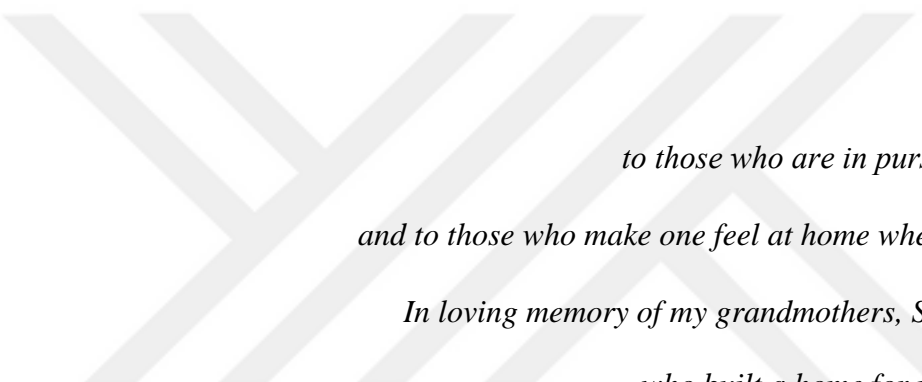
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to those who are in pursuit of a home…

and to those who make one feel at home when there is none.

In loving memory of my grandmothers, Safiye & Cavide,

who built a home for many to cherish.

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ABBREVIATIONS

IIWSS: Istanbul in Women's Short Stories

IMW: Istanbul Many Worlds/Istanbul, Un Monde Pluriel

KÖİ: Kadın Öykülerinde İstanbul

Reberth: Reberth Stories from Cities on the Edge

TSTWW: Twenty Stories by Turkish Women Writers

The Book: The Book of Istanbul A City in Short Fiction

CHAPTER 1

INTRODUCTION

This dissertation aims to analyze translated anthologies of Turkish short fiction on Istanbul, compiled and published for the English-speaking target audience in the last thirty years. The research mainly relies on the theories and methods of Translation Studies to explore these translation anthologies. These publications are of a thematic nature, focusing specifically on the city, Istanbul. The urban narratives in short stories are explored as rewritings (Lefevere, 1992; 2000) of urban imaginaries (Huyssen, 2008), i.e., urban elements and experiences, recontextualized in frames (Baker, 2006). The focus of interest is three-fold: (1) the anthology as an end product, (2) the rewriting process that results in an anthology, i.e. the activity of anthologizing, which is carried out predominantly through paratexts, and (3) translations of urban literary narratives compiled in the anthology. To this end, this dissertation undertakes a corpus of nine publications with a special thematic focus on Istanbul. The corpus includes −chronologically, from the earliest publication to the most recent− *Twenty Stories by Turkish Women Writers* (1988), *Istanbul Many Worlds/Istanbul, Un Monde Pluriel* (1997-1998), *Reberth Stories from Cities on the Edge* (2008), *Kara Istanbul* (2008a), *Istanbul Noir* (2008b), *Kadın Öykülerinde İstanbul* (2008), *The Book of Istanbul* (2010), *Istanbul in Women's Short Stories (2012), and City-pick Istanbul* (2013).[1] Within the corpus, *Istanbul Many Worlds/Istanbul, Un Monde Pluriel,* and *City-pick Istanbul* are not exclusively short fiction anthologies as they accommodate scholarly or otherwise essays and/or articles as well. The rest of the anthologies are exclusively devoted to the accommodation of

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[1] *Istanbul in Women's Short Stories* is the translated version of *Kadın Öykülerinde İstanbul*, and *Istanbul Noir* is the translated version of *Kara Istanbul*. I have cited the titles of originals and translations separately as they are analyzed comparatively in the upcoming chapters.

literary works. Moreover, *Istanbul Many Worlds* differs from the rest in that it is a special journal issue focusing on Istanbul and Turkish literature while the rest of the selections appear in book form. This research does not define any geographical boundaries regarding the publication of the works, instead focuses on the fact that they are published in the English language targeting an English-speaking audience. Thematically speaking, six of them are entirely focused on the urban narratives of Istanbul. *Twenty Stories by Turkish Women Writers* includes a short story of city narratives although it is not a city-themed anthology. Five of these anthologies were published between the years 2008 and 2013, which indicates a periodical interest in the theme. The fact that these anthologies sometimes come in the form of a series including many cities from the same country or distinctive cities from many countries might attest to the literary interest in urban cultures. Milet Publishing published *Europe in Women's Short Stories from Turkey* (2012) and *Istanbul in Women's Short Stories*. Akashic Books has published more than one hundred titles under the *Noir* series, which includes cities such as Barcelona, Berlin, Istanbul, Rome, Singapore, and many more since 2004. Oxygen Books has published nine titles including Istanbul, Paris, London, New York, and Berlin, promoting them as urban travel guides on its website.

In order to understand the significance of the corpus of this dissertation, the first step is to recognize the translational activities from Turkish into English in a historical context, translations of short fiction and anthologies in particular. Although there has always been an intense translational activity from English into Turkish, there has been comparatively much less in the opposite direction, which is naturally the result of the dominant position that the English language holds compared to many other languages. Although this equation has not changed much, and is

currently even more well-established, the number of translations from Turkish into English has witnessed an obvious increase in the last couple of decades, especially since the 2000s. There has been an increase in the recognition accorded to Turkish literature, and as a result, the number of translations into English has soared. However, in order to understand the relevance of this increase, a historical overview focusing on anthologies of short fiction is required.

The intermittent publications between the 1940s and the 1990s attest to a sporadic interest in Turkish short fiction. *Turkish Short Stories*, edited by Halil Davaslıgil, and published in 1955, is the first example of translated anthologies focusing solely on short fiction genre. It was followed almost twenty years later by *An Anthology of Turkish Short Stories*, edited by Ali Alparslan (1973). Another collection of short fiction, *An Anthology of Modern Turkish Short Stories*, edited by Fahir İz, was published in 1978. *Twenty Stories by Turkish Women Writers*, edited by Nilüfer Mizanoğlu-Reddy, was published in 1988 (Paker and Yılmaz, 2004, pp. 15-18). Over a time span of almost fifty years, four anthologies of Turkish short fiction were compiled and published in English, which is in marked contrast with the late 1990s, the 2000s, and the 2010s, when fourteen collections including Turkish short fiction were published in English. Some of these anthologies are partially focused on Turkish short fiction, and some are entirely dedicated to the genre. These titles are *City-pick Istanbul* (2013)*, Istanbul in Women's Short Stories (2012), Texas Studies in Literature and Language (TSSL) 100th Anniversary* (2012), *Europe in Women's Short Stories from Turkey* (2012), *The Book of Istanbul* (2010), *Contemporary Turkish Short Fiction: A Selection* (2009), *Edinburgh Review* (2009), *Istanbul Noir* (2008), *Reberth Stories from Cities on the Edge* (2008), *The Warwick Review: New Writing from Turkey* (2007), *Istanbul Many Worlds/Istanbul, Un Monde Pluriel*

(1997-1998), *Nar: '96: A Selection* (1996), *An Anthology of Turkish Literature* (1996), *The Turkish Pen Reader* (1992). Among these, *An Anthology of Turkish Literature, The Turkish Pen Reader, Nar: '96: A Selection, Istanbul Many Worlds/Istanbul, Un Monde Pluriel*, *The Warwick Review: New Writing from Turkey*, *Edinburgh Review*, *Texas Studies in Literature and Language (TSSL) 100th Anniversary*, and *City-pick Istanbul* include a variety of genres including short fiction, but the rest are exclusively short story anthologies.[2]

The publication dates of the anthologies in this corpus are concentrated around the late 2000s and the early 2010s. This time span of focused activity can be explained through a variety of different reasons, all of which "attest to the timeliness of these compilations" (Seruya, D'hulst, Assis Rosa, and Moniz, 2013, p. 2). These anthologies coincide with some internationally celebrated literary translations of Istanbul-themed narratives into English such as Ahmet Hamdi Tanpınar's *Huzur* (*A Mind at Peace*, published in 2008) and Orhan Pamuk's *Istanbul, Hatıralar ve Şehir* (*Istanbul, Memoirs and the City*, published in 2006). There are some speculations regarding the reasons for this particular, growing interest in Turkish literature. Saliha Paker attributes the changing attitude of readers and publishers in the UK and the US to the uplifting effect which Orhan Pamuk translations have cultivated, and moreover, to the "greater receptiveness towards international writing in English and an expanding interest in all cultures" (Paker, 2001, p. 623). Arzu Akbatur points to the accomplishments and initiatives as some of the drivers of this phenomenon (Akbatur, 2011, p. 163). The establishment of TEDA Translation Subvention Project

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[2] The titles of literary translations from Turkish into English are compiled based chiefly on two bibliographies. The first one is "A Chronological Bibliography of Turkish Literature in English Translation: 1949 – 2004," prepared by Saliha Paker and Melike Yılmaz-Baştuğ (2004). The second one is "Bibliography of Works Translated from Turkish into English in the UK, 1990 – 2012," a report prepared by Duygu Tekgül and updated by Arzu Akbatur (2013). My additions to the list are two other publications: *Texas Studies in Literature and Language 100th Anniversary* (2012) and *Reberth Stories from Cities on the Edge* (2008).

(Türk Edebiyatını Dışarıya Açma Projesi) is one of those initiatives.[3] TEDA is a grant program, started in 2005, and it aims at promoting the publication of Turkish literature in languages other than Turkish. It is run by the Ministry of Culture and provides funding for the translation and publication of works of literature, culture, and art written in Turkish. Another initiative that Akbatur mentions is CWTTL, the International Cunda Workshop for Translators of Turkish Literature. Commenced in 2006 by Saliha Paker, it is supported by institutions such as Koç University and Boğaziçi University, the Ministry of Culture and Tourism, and the Literature Across Frontiers (LAF) project (Akbatur, 2011, p. 164). Akbatur also adds that the wide-reaching recognition Orhan Pamuk has received due to his Nobel Prize in 2006 has endorsed Turkish literature in the international arena, which is followed by two significant occurrences: the 2008 Frankfurt Book Fair with Turkey as the guest of honor, and Istanbul's being the European Capital of Culture in 2010 (Akbatur, 2011, p. 163). All these events and projects seem to have contributed to the growing interest in Turkish literature, hence its wider circulation abroad. For Akbatur, the translation activity in the 1980s is a "breakthrough", and she notes that this overlaps with the appearance of Turkish novelists Latife Tekin and Orhan Pamuk in the international literary arena (Akbatur, 2011, p. 165). Muazzez Uslu (2012) also comments on this thriving interest in Turkish literature in translation, specifically inquiring into the short fiction genre in the first decade of the 21st century. She attributes this boost in the translations of Turkish short fiction to an overall escalation of translations of Turkish fiction (which is also visible in the titles and dates provided above), Orhan Pamuk's Nobel prize, TEDA project, the CWTTL,

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[3] The Teda Program was active between 2005-2019, based on the statistics provided on its website, https://teda.ktb.gov.tr/EN-252217/statistics-teda.html. 2555 works in 60 different languages have been translated and published under this program. More information regarding titles and numbers is available in the catalogs on the website.

Turkey's being the guest of honor in Frankfurt Book Fair, Istanbul's being the European Capital of Culture in 2010, and Literature Across Frontiers Project (Uslu, 2012).[4] Uslu's reasons denote the organic relationship between the city and literature by pointing out how the social and political changes the city is going through truly reflects on the increasing number of publications about the city. The increase is evidently the result of many literary, cultural, and political phenomena occurring simultaneously. In their comprehensive report on literary translations from Turkish into English in the UK and Ireland between 1990 and 2012, Duygu Tekgül and Arzu Akbatur arrive at the conclusion that it is thanks to the joint endeavor of the Turkish Ministry of Culture with its TEDA project and "other initiatives, literary agents and translators, as well as the corresponding effort of the British Council and Arts Council England" that the UK, in particular, is now "much more open and aware of contemporary Turkish literature" (2013, Tekgül and Akbatur, p. 10). Moreover, in the early 2000s, Aron Aji won the 2004 National Translation Award for his translation of Bilge Karasu's *The Garden of the Departed Cats* (2003). In 2004, *The Flea Palace* by Elif Shafak, translated by Fatma Müge Göçek, was shortlisted for the 2005 Independent Foreign Fiction Prize. These factors also seem to have contributed to an openness towards and awareness of Turkish culture (2013, Tekgül and Akbatur, p. 26).

The number of translations from Turkish into English has distinctly increased in the last couple of decades for the reasons overviewed above. As Tekgül and Akbatur mention in their report, the interest in publications translated from Turkish until the 1990s is also driven "by socio-political factors rather than by the desire to explore the literary culture of Turkey for its own merits" (p. 9). Thus, translations

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[4] For a more detailed undertaking of the reasons of this boom in the interest in Turkish literature, see Uslu 2012 and Akbatur 2011.

from Turkish are seen as a "socio-political commentary or documentary, rather than as literary works per se" (p. 9). In the 2000s, the number of translations was growing; however, "a more inclusive representation of Turkish literature" was still not achieved (p. 26). Tekgül and Akbatur interpret the trend in the 2000s in the West as a tendency "to translate and publish mainstream works that have gained recognition in Turkey" (p. 26). They have conducted interviews with some authors and publishers active in the literary arena to inquire what kind of works are likely to be selected to be translated and published in the Anglophone world. In an interview that they conducted with Adalet Ağaoğlu,[5] Ağaoğlu states that a woman writer's likelihood of getting translated and published increases "if she says she talks about the oppressed woman and defends women's rights" (p. 33). For Ağaoğlu, the Western book market's expectations of women stands out as one of the reasons why Turkish literature has not received the recognition that it is actually entitled to in the Western circles. When the work does not match this essential criterion, its literary merit might not even be explored (p. 33). In her article "Western Eyes: Contemporary Turkish Literature in a British Context" (2006), Alev Adil engages in a similar line of discussion, where she investigates "the cultural, critical and commercial frameworks that operate in the dissemination of Turkish literature in global, particularly UK, markets" (Adil, 2006, p. 129). Based on the Turkish authors published in English and their representations in English, Adil problematizes the "burden of political signification" imposed on these authors and the shifting role of "cultural intermediary". She adopts Bourdieu's term, "cultural intermediary" to refer to literary agents, translators, publishers, editors, and critics (Bourdieu, 1984, as cited in Adil, 2006, p. 137). She inquires the extent to which the accomplishment of Turkish

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[5] Adalet Ağaoğlu (1929-2020) was an eminent Turkish novelist and playwright of the 20th century Turkish literature.

literature in the international arena depends on "how successfully writers and their cultural intermediaries can negotiate global markets and domestic political persecution" (p. 129). Adil also takes up Deleuze and Guattari's concept, "minor literature" (Deleuze and Guattari, 1986, as cited in Adil, 2006), and stretches it beyond immigrant and diasporic writing to mean "all literature in translation in an Anglophone context" (p. 133). This context, where writers function as immigrants, she argues, imposes an imperative on the authors to be politicized. She cites an interview with Müge Gürsoy-Sökmen, the editor, translator, and founding partner of Metis, one of the leading publishing houses in Turkey, on being a woman publisher in a Muslim country:

> I soon realized however that "**good literature**" was not the only thing you needed to "**sell**" in the international market. There is a "**norm**" in the literature market, which means being a part of the West, and if you are not coming from the "norm language" you have to be interesting in some way: you can not be writing good literature on a par with your Western counterparts.
> When I brought my authors to their attention, some "**European**" publishers seemed interested enough in publishing "**something**" from Turkey. Did I have Turkish women writers with good stories to tell? This, I understood soon, meant good literary documentaries of **family violence**, wife-beating, **harassment** from the violent Orient. Or something with local colour? (Gürsoy-Sökmen, 2002, emphasis in the original)

Adil supports Gürsoy-Sökmen on this view by further asserting that contemporary Turkish writers are faced with this "enforced politicization of their work" not only in the international arena by European publishers but also on the domestic ground (p. 134). She finds the international literary space allocated to Turkish literature cramped and argues that their work is "forced to signify politically" (p. 134). Another figure that Tekgül and Akbatur interviewed on the criteria determining what gets to be translated and published in English is Barbaros Altuğ, the founder of Istanbul Copyright Agency. Altuğ's view on the issue comes as a surprise because he

strays from the path exemplified above in Ağaoğlu's, Gürsoy-Sökmen's and Adil's reflections in that he forthrightly states that there are no certain criteria regulating the translation and publication of books from Turkey, and adds, "Priority is given to works of high literary merit" (Tekgül and Akbatur, 2013, p. 34). He also underlines that some publishers are particularly drawn to publications that portray contemporary Turkey, especially Istanbul, which seems to constitute a contradiction in his argumentation. He claims the selection to be based on literary merit but also admits some criteria to be involved in why some books/writers are preferred over others. Amy Spangler, the founding partner of AnatoliaLit literary agency agrees with Altuğ on the charm of Istanbul in translations. She mentions "Istanbul fetishism" and the east/west divide as points of attraction for translations from Turkey (p. 36). Spangler's commentary indicates a critical point about translations in general:

> There is this kind of Orientalism […] and it does not apply just to Turkey. In general when it comes to translation, [the work of the author] is not judged just on its literary merit but also on the kind of information it gives you. There is an expectation that it is also going to have an anthropological aspect. Because when you read a piece of literature from Turkey, you don't just want to read a good piece of literature, but you want to read something that tells you about the culture. (Spangler in Tekgül and Akbatur, 2013, p. 36)

Spangler's statement about this phenomenon being not limited only to Turkey resonates with Adil's use of the term "minor" for any work existing in translation. Based on the comments of these figures, being translated seems to require the literary work to bear certain criteria, one of which is the anthropological, informative edge into the facts of the imagined space/people in literature. One last significant tendency observed in the selection of publications translated from Turkish into English comes from Nermin Mollaoğlu, the founder of Kalem Agency. She calls this sort of themes "Grand Bazaar themes, and finds them to be "cliché images of Turkish identity as

being stuck between East and West" (Mollaoğlu in Tekgül and Akbatur, 2013, p. 37).

Among the themes and tendencies raised by authors, scholars, and publishers, narratives involving Istanbul seem to have had a higher chance of visibility, hence a higher likelihood of getting translated and published in international circles of publishing. Jean-François Pérouse (2011) approaches the issue of representation from another angle. He criticizes this reduced representational potential Istanbul enjoys, which echoes the restraints on translated Turkish literature. According to Pérouse, the facts that readers find interesting about Istanbul usually concern its past, Constantinople of the Byzantine or the Ottoman Empire. He underlines:

> What people want to know about Istanbul is actually merely the past of the city: "Tell us about the sultans, their harems or janissaries, not satellite towns or industrial parks…" … It is even possible to say that today's Istanbul is a subject of study that is entirely neglected, and even brushed aside. (Pérouse, 2011, p. 18)

Pérouse's interest in the city is mainly sociological, not literary; however, what he is critical of is similar to the concerns listed above: the anticipations imposed on city representations. This sort of anticipations might end up forming a *certain* schema, in which the city is made to fit in. Certain aspects of the city seem to be more in demand, such as a certain bridge metaphor, a certain depiction of a Muslim woman, narratives of domestic violence, political persecution, and the glorious past of the city.

Gloria Fisk pursues a similar debate in her analysis of Orhan Pamuk's literature in the wider context of world literature. In her book, *Orhan Pamuk and the Good of World Literature* (2018), Gloria Fisk concentrates on how and to what end the Western readers are mesmerized by Pamuk, posing a direct question: "what does a non-Western writer have to do to be read as an author of world literature at the turn

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of the twenty-first century?" (Fisk, 2018, pp. 1-2). She essentially problematizes the

imposition of the political on the literary. Although her work is devoted to Pamuk

and his novels, her criticism easily applies to the dissemination of Turkish literature

in English in many contexts. She uses the word "task" to refer to actions,

declarations, and so forth that are expected of writers such as Orhan Pamuk, whose

merit to be included in the global literary canon is acknowledged by Western literary

authorities. This acknowledgement operates through prizes, scholarships, teaching

posts at prestigious universities, and so forth. This is a "job of using his literary craft

for political good" (Fisk, 2018, p. 4). The word "task" comes up again when Fisk

asserts that contemporary literary critics "task non-Western writers with cultural and

political work that few Western writers undertake" (pp. 25-26). Thus, the reason why

Pamuk is commended by many Western critics for maintaining "a bridge between

East and West" might actually be lying in their pragmatic approach to literature,

particularly to world literature. The benefit of world literature is apparently to

provide a bridge between cultures and to facilitate the understanding of another

culture. In this paradigm, which Fisk is highly critical of, world literature works

predominantly in favor of Western readers, who want to understand what is going on

in unknown parts of the world sociologically, culturally, and economically. The

novel is practically perceived to be the means to that end:

> As Pamuk understands them, his Western readers come to him with the desire
> "to open a book and enter a foreign country that is cut off from the world," so
> they can "watch that country's internal wrangling, much as one might witness
> a family argument next door." … This is the fantasy that the cultural
> knowledge Pamuk imparts to his Western readers is an exclusive property,
> accessible only to the most intrepid explorer of textual worlds that are meant
> for other people entirely. (p. 5)

She recognizes the Anglo-American cultural tendency to expect literature to "suture

opposites, cross distances, and bridge gaps" (p. 9) and draws an analogy between

such an understanding of world literature and the new capitalist/liberal tendencies that governing institutions of higher education in the U.S heavily manifest. She interprets Orhan Pamuk's canonization as a good example of how this tendency works:

> He is honored in the metropolitan centers of the United States and the European Union for the benefits he brings to a city that expands to include the whole world, diminishing not only the distance his readers imagine between themselves and his fictional characters but the distance they imagine between themselves and those characters' referents–that is, Turkish people. (p. 10)

The target of her criticism is those who judge the "good of world literature" by how pragmatic it is. Pamuk is highly valued because he is "received as a harbinger of greater reconciliation of the global North and South; secularity and religion; wealth and poverty; hegemony and its opposites" (p. 14).[6] In Fisk's analytical approach, it is recognized that literature from the minor to the major has assumed functions such as building bridges, informing distant readers of what is happening in distant territories, reconciling the minor with the major. For Fisk, these are all but literary functions (p. 14). In her article "Literary Hierarchies and Their Academic Parallels," where she responds to Fisk's book *Orhan Pamuk and the Good of World Literature* (2018), Ayşe Zarakol defines Orhan Pamuk's role as a "tour guide into those worlds for Western audiences while maintaining the fiction of writing "authentically," for the people they are meant to represent" (Zarakol, 2021).

So far, I have presented an overview of potential criteria effective in determining (non)translation and (non)publication of Turkish titles in the English language. There is valuable and enlightening academic interest in these reasons and

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[6] Yet Fisk also underlines how aware Pamuk is of this phenomenon, and although he is both amused and annoyed by this use of literature as a means for "cross-cultural enlightenment", he "does not dismiss the effort entirely" (p. 6) because ultimately, he maintains that "the fictional representation of historical fact has become the stock in trade of the novels and novelists that he calls global" (p. 6).

phenomena, albeit mostly based solely on paratexts or limited to an inquiry into titles and dates of publications. However, these claims call for an analysis and justification on a textual level as well, which is what this dissertation is aiming for. The escalation in the number of translated titles started in the 1980s, yet a particular increase occured in the 2000s. This rather intense period of translation into English offers a productive ground to look into the phenomenon of translation from a minor language into English, the lingua franca of the literary world. The numbers alone may not give the impression of intense activity; nevertheless, when they are considered in the historical context summarized above, their significance becomes clear. There is evidently a lack of comparative textual analyses, and thus, appears the need for scholarly focus on the contents of these titles, i.e. the texts, their interlingual translations, and their paratexts; which are present in this study.

When the titles and numbers of publications in the 2000s are considered, a streak of anthology publications appears distinctive: Istanbul-themed anthologies constitute one third of all publications. In a period of only five years, between 2008 and 2013, five short story anthologies were published in English, all focusing on urban literature in short fiction. Anthologies and translations are interlinked publications, which is manifest in the overlapping periods of intense activity of translating and anthologizing, yet this phenomenon has not been a topic of much academic interest. However, this lack of interest does not seem to be exclusive to research in Turkey. Seruya, D'hulst, Assis Rosa, and Moniz define the field of anthology as "a promising and seldom researched area" in their foreword to the book, *Translation in Anthologies and Collections (19th and 20th Centuries)* (2013, p. vii). Armin Paul Frank uses the phrase "shadow culture" to refer to anthologies, "overlooked, by and large, by cultural critics, literary historians, and translation

scholars alike" (Frank, 2005, p. 13). Moreover, the theme of these anthologies, Istanbul, adds another perspective because as it is apparent in the discussion above, it is a theme to which foreign publishers are highly attracted. Therefore, Istanbul is more than a mere setting for the narratives, which requires a different approach to the city aspect. Based on these reasons, this dissertation sets out to explore a corpus of translated anthologies of urban narratives. To this end, this dissertation will follow a trajectory of a threefold analysis: (1) anthology as a distinct form of publication, (2) translation of the city from the cityscape to texts (from the factual to the imagined) and (3) short story translations from Turkish into English. I consider the construction process leading to the production of an anthology a three-layered process of rewriting and claim that each layer can be handled as a translation process in and of itself. As a result, all rewriting processes at work will be revealed across texts and paratexts.

The first layer is the anthology. In this dissertation, the anthology is approached as a research object, which is specifically responsible for representing a city through translations in a single genre. Anthology is a critical genre and a unique form that deservedly invites much elaboration due to its selective and representative nature, its authoritative voice over the anthologized literature, and finally, its capability for re-contextualizing works of literature. The anthology has the potential to encompass both the literary and the commercial aspect of the representation. This aspect makes it a useful space to analyze the attempts to address global markets, target readers, and source literature, all in one pot. This feature of the anthology is a crucial call for a thorough treatment of "questions of value, evaluation, and selection" (Seruya, D'hulst, Assis Rosa, Moniz, 2013, p. 3). Anthology is based on the principle of partiality and representation. Partiality starts with the selection of

authors and works to include in an anthology. In addition, the anthology is a tool for writers of minor literatures to step outside their source language and establish themselves a place in the international literary circles. Many authors in the anthologies in this corpus have done exactly that.

The anthology is explored in this dissertation under two main parts: paratexts and texts (short stories). Paratexts surround the text and work towards promoting and expanding its territory (Genette, 1997). They guarantee a "presence" for the published text (p. 1). Paratexts include notes, glossaries, introductions, covers, and so forth. The most significant paratextual item for this research is prefaces because they are capable of declaring the background narrative of that specific anthology in the international literary market. Prefaces enable this function by giving voice to anthology makers such as editors, translators, and publishers. Anthologies in this corpus represent city in literature, and in this representation, frames are in operation. According to Baker, translators and interpreters adopt strategies "to strengthen or undermine particular aspects of the narratives they mediate" (Baker, 2006, p. 105), and framing is one of them. Framing is a deliberate strategy of reality construction and meaning production, which could be done explicitly or implicitly (Baker, 2006, p. 106). While exploring urban narratives in short stories, specific public narratives where Istanbul is situated will be revealed. Anthologies could be a medium in understanding the essence of the place while acting as a filter of contemporary literature. The city and texts are engaged in a mutual affiliation. Franco Moretti, in *Atlas of the European Novel 1800-1900* (1998), attempts at an atlas of the novel because he acknowledges that the connection between geography and literature produced the novel. This quotation attests to the potential of geography for influencing literature:

> geography is not an inert container, is not a box where cultural history 'happens', but an active force, that pervades the literary field and shapes it in depth. (p. 3)

I claim that such an interaction is operative in both ways: the city depictions in literature are capable of changing readers' perceptions of a certain territory, and the territory is capable of influencing literary production. The anthology re-contextualizes Turkish literature, the works and authors it includes, and in this case, the city, Istanbul, through paratexts.

The second layer is the translation of the city into short stories. Lefevere states that the most frequently read texts belong to rewriters, not the original writers (Lefevere, 1992, p. 4). The same mechanism works for both the city and translations of short stories in translated anthologies. Readers do not visit the city; they come to know it by reading about it through these short stories. The same readers do not read the original short stories; they read the translations. Fisk calls them "distant people" (2018), who aim to receive factual information through fiction. These original short stories and their translations are processed as rewritings (Lefevere 1992) because rewriting conveys the representation built around the short stories with prefaces, notes, covers, and so forth. It also acknowledges different layers of translational activity.

Original short stories are treated as translations since they are imaginary accounts of the factual city put into writing by the authors. Based on this method, I see the authors of short stories as the first translators of the city, Istanbul, and its texts from the factual city into the literary medium in this dissertation. While approaching the short stories, I adopt Şule Demirkol-Ertürk's (2010) proposition, where the stories are tackled as translations of the city. This specific method focusing on the metonymic aspect of translation has first been developed and implemented by

Demirkol-Ertürk, in her PhD dissertation, *The city and its translators: Istanbul metonymized and refracted in the literary narratives of Ahmet Hamdi Tanpınar and Orhan Pamuk in Turkish, English and French* (2010). Her research is located at the intersection of city, translation, and literature. In her research, Demirkol-Ertürk analyzes non-fictional urban narratives in translation, proposing to read them as translations in order to highlight the role of the authors in fabricating narratives of the city of Istanbul in Turkish; and likewise, the role of the translators in the dissemination of these narratives in languages other than Turkish. She locates the original work as translation, and handles Tanpınar's long essay "İstanbul" ([1945] 2002) and Pamuk's autobiographical work, *İstanbul, Hatıralar ve Şehir* (2003, *Istanbul, Memoirs and the City*, 2006) as translations of the city. Her focus on the original as rewriting and on translations as further rewritings into English and French provides an innovative and critical tool for researchers. Such a perspective yields much richer outcomes because it allows the original work to be examined via theories of rewriting and metonymy.

Although rewriters base their literary work on the same cityscape, their translations will naturally differ from one another depending on the aspect of the city they prefer to focus on. The concept "urban imaginary" assists in explaining these disparities (Huyssen 2008). Andreas Huyssen explains "urban imaginary" as the image of the city each city dweller has. It is both mental and physical, and it is beyond the imagination of the dweller. It is a part of city's existence (Huyssen, 2008, p. 3). I utilize this term to introduce the representations of urban experience and elements in short stories. Huyssen draws attention to the personal and individual aspect of the urban imaginary, which resonates with the urban depictions in the short stories. Because each author has a unique, personal understanding of the city, each

short story is another rewriting of the same city. The result is more than one city, i.e. Istanbul has multiple interpretations. In the anthology, however, many such representations come together, and a sense of unity is imposed on them by the anthology. Urban imaginary functions to indicate the differences in this imposed unity. Another useful term concerning the relationship between the city and short stories is "metonymy" as discussed by Tymoczko (1999). Metonymy helps to understand how each fragment/translation of Istanbul in various short stories comes to represent the entire city in anthologies. Each urban imaginary has the potential to define the city. Maria Tymoczko defines metonymy as a "figure of speech in which an attribute or an aspect of an entity substitutes for the entity or in which a part substitutes for the whole" and identifies it as a basic quality of rewritings (Tymoczko, 1999, p. 42). Metonymic descriptions work in various ways to construct representations of the city in anthologies.

Istanbul is one of those cities that offer a myriad of stories to its listeners. Demirkol-Ertürk and Paker call Istanbul a "plural" city, where:

> stories and histories depend on the perspectives of its readers: visitors travelling its streets or lifelong residents, immigrants from different parts of Anatolia or from different countries of the world, those living in the shanties or those who had to leave it never to return (Demirkol-Ertürk and Paker, 2014, p. 2)

The writer's position in the urban space and their viewpoint shape their narratives, as underlined by Demirkol-Ertürk and Paker. Each short story has a narrator fitting into one of these descriptions in the quotation above. The visitor, resident, or immigrant narrator rewrites the city from their specific position and point of view. The common thematic aspect of these anthologies, city in short fiction, underlines the mutual relationship between the city and its literature. For Richard Lehan, the urban alters the text, and in turn, literary texts shape the imaginative reality of the urban, which

creates a "shared textuality" between the city and literature (Lehan, 1998, p. xv).

Defne Çizakça, in her review of *The Book of Istanbul*, refers to anthologies focusing

on a certain delimited space and says:

> These compact collections perform two challenging tasks at once: they question the nature of place through the writing produced in it, and they utilize cities as interpretive lenses for contemporary literature. (Çizakça, 2015)

In the specific context of these anthologies, Turkish literature travels into other

literary systems through the city. In other words, the city empowers the circulation of

these narratives. These narratives, in turn, serve to perpetuate different images of the

city for non-Turkish speaking audiences.

The third layer is the interlingual translation of these short stories into the

English language. Translations of short stories are going to be analyzed to further

understand the urban imaginaries travelling between Turkish and English-speaking

audiences and between languages. The intention is not to compare the translations

and originals and deliver a comparative assessment per se. The aim is to follow how

city fragments and forms travel through languages. "Framing" (Baker 2006) provides

an efficient tool to understand the journey of urban imaginaries in both originals and

translations. The analyses that will be carried out in three layers will result in a

detailed overview of the translated Turkish short fiction in English in the last three

decades. It will yield significant textual data to test the claims discussed above

regarding dynamics of translation from Turkish into English.

The city has been a popular topic in literature, but the investigation of the city

in translation is comparatively recent. In an article that they coauthored, Şule

Demirkol-Ertürk and Saliha Paker consider Beyoğlu/Pera a translating site, a site of

"interculture," and explore how culture repertoires that challenge the dominant ones

are made (Demirkol-Ertürk and Paker, 2014). They chose Beyoğlu/Pera because of its "urban concreteness" (p. 3), and this urban concreteness results in an inclusive approach towards the place with interviews with translators, authors, and publishers. The article shows how these agents work toward making languages and histories more visible.

For a different example of intersections among city, translation, and literature, I would like to mention Sherry Simon's *Cities in Translation* (2012). Simon's book, focus on four cities, Calcutta, Trieste, Barcelona, and Montreal, where the traces of separation and conflict through language and identity issues are obvious. What distinguishes Simon's work is how she approaches this space of division and how she relocates it as a dynamic space of interaction through translation. Her most specific concern lies in "translators who ensure the transfer and circulation of ideas" in these cities (p. 2). The translators Simon refers to are the ones engaged in places with two equally dominant languages. She sees translators as "flâneurs of a special sort, adding language as another layer of dissonance to the clash of histories and narratives on offer in the streets and passageways" (Simon, 2012, p. 6). Furthermore, these translators are supposed to be "intermediaries, shifters, connecting agents, translators, and dispatchers" (p. 6). The translators Simon refers to are supposed to undertake these actions in real cities and real-life settings. The literary translators within the scope of this research seem to have undertaken a similar role, especially with regard to "the clash of histories and narratives" that Simon refers to.

Another work that needs to be mentioned in this context is Esra Akcan's book, *Çeviride Modern Olan: Şehir ve Konutta Türk Alman İlişkileri* (2009). In her book, which is based on her PhD dissertation, Akcan uses the concept of translation

to explain architectural phenomena. Her work proves the interdisciplinary merit of translation theories. Ayşe Ayhan's PhD dissertation, *Conceptualizing Urban Intervention in the Context of the Translational Activity: Yeldeğirmeni Neighborhood as a Translation Zone* (2019), is another good example to show how the concept of translation and related theories might work to explain problems that do not originally belong to the field of Translation Studies. Ayhan locates the city as her research object and pursues the language of the city in interventions in the urban space. The urban space is constantly reproduced through interventions and she studies these acts of reproduction using theories or rewriting and retranslation. She looks into an urban revival project, a squat house, and a mural festival. She sees translation not as an act that works between a constant source and target but rather as a process of negotiating cultural differences and conflicts in the urban space. Both authors use translation as a trope to problematize and discuss problems pertinent to cities.

Based on the similarities between the translators in the urban space and the translators in the literary space, I would like to refer to one last work, Andreas Huyssen's *Other cities, Other Worlds: Urban Imaginaries in a Globalizing Age* (2008). Huyssen explains the impetus to publish this collection of essays on urban imaginaries of different cities as "the conviction that as citizens in the Western academy and critics of the neoliberal triumphalism of globalization, we often do not know enough about the deep histories and current developments of urban areas elsewhere in the world" (p. 2). What is of significance is the fact that for Istanbul, Huyssen chooses to accommodate Orhan Pamuk's entry, "*Hüzün* – Melancholy – Tristesse of Istanbul" among all the other scholarly works on various cities. This article is taken from Pamuk's book *Istanbul: Memories and the City* (2006), which is a memoir, bearing witness to the series of temporal and spatial changes experienced

by the city as well as to those experienced by the author and his family. To what extent a memoir is fictive is open to debate; however, the inclusion of Pamuk's essay might be a subtle manifestation of Huyssen's questioning the thin line between the imagined and the factual city and the visibility of their interaction.

The word *hüzün* is also significant because it has been accepted as a term to define the mood of the residents of Istanbul thanks to Pamuk. Ayşe Fitnat Ece (2010) wrote an article discussing the possible meanings this word assumes in Pamuk's literature. She states that Pamuk's effort to explain the word *hüzün* using other words is an act of intralingual translation (p. 305). She also adds that his act of intralingual translation is transferred to English and French by Pamuk's translators as they also preferred to leave the word *hüzün* in Turkish on many occasions in their translations (p. 305).

Unlike city in literature, anthologies have not been popular research objects. Paul Armin Frank underlines the indispensability of integrating translated anthologies into the research area of Translation Studies as they have been a common medium of literary transfer. However, he also acknowledges that the scholarly treatment translation anthologies have got so far is rather marginal:

> … translation anthologies were, until quite recently, part of a 'shadow culture', overlooked, by and large, by cultural critics, literary historians and translation scholars alike. (Frank, 2005, 13)

Interestingly, Frank's entry "Anthologies of Translation" appears in the e-library edition of *Routledge Encyclopaedia of Translation Studies* (2005); on the other hand, this entry is excluded from the 2009 edition of the encyclopedia. To begin with the research in the international arena, the most comprehensive systematic research on anthologies was carried out by the scholars of the Göttingen school. I would like to elaborate on this especially because some key scholarly work that I have utilized in

this dissertation belongs to scholars from this group such as Helga Essmann, Paul Armin Frank, and Harald Kittel. Although their work into anthologies was targeted at the German language, the systemic and analytical framework they offered would benefit any scholar working on/with anthologies. Believing in the importance of cooperation among scholars, they founded the research center "Die Literarische Übersetzung" at Göttingen University in 1985 for their research into literary translation into German since the beginning of the 18th century. Their central project was dedicated to anthologies of world literature in German translation. As these anthologies have been continuously in print since 1848, they are characterized as the "backbone of translation culture in German-speaking countries" (Kittel, 1995b, p. 274). The center has produced many publications as a result of their collective research effort.

Patricia Odber de Baubeta (2012 and 2013) from the University of Birmingham is another name worth mentioning in this context. Her work is mainly focused on the history of literature through a history of anthologies dealing with issues of reception, translation, and canon-making. She uses the term "Descriptive Anthology Studies" to refer to such scholarly undertakings into anthologies, also evoking the interrelatedness of translations and anthologies.

The trend in the academic research into anthologies in Turkey seems to be in line with Frank's vision. There is some academic interest in the field including theses and dissertations, and an important commonality accentuates the bulk of this research. The attempts seem to be driven by a quantitative preoccupation rather than a qualitative concern, which underlines the distinctive nature of this present dissertation: textual analysis. Although anthologies seem not to have awakened much

academic interest in Turkey, there are some critical scholarly texts in need of elaboration.

Suat Karantay contributed to *International Anthologies of Literature in Translation* (1995) with his article "Anthologies of Translated American Short Stories in Turkey," where he analyzes six American short story anthologies compiled in Turkish with the aim to examine their role in the literary transfer between Turkey and the USA. He has a descriptive and analytical approach elaborating on the content of the anthologies, also taking peritextual material, i.e. prefaces, into consideration. He asserts that it is not possible to have conclusive results from such a study regarding the anthologies' role in literary transfer. He adds that the phenomenon of compiling anthologies is quite recent in Turkey; however, there are many examples of compilations in the past although they do not have the term "anthology" in their titles.

Two MA dissertations have been penned on anthologies. Listed in chronological order, the first one is an MA thesis, "Anthologized Poetry from English and French in Turkish Translation 1985-1995," written by İpek Seyalıoğlu (2003). This thesis concentrates specifically on translation anthologies. Seyalıoğlu adopts a historical-descriptive approach focusing on the anthologies published between 1985-1995 in detail. She makes use of paratextual elements in her research and arrives at interesting conclusions regarding the overlapping roles of various agents engaged in anthologizing, the purposes of anthologists and attributes of different types of anthologies. Her main criteria are the titles and the intermediary language of the anthologies. Her thesis does not have room for textual analysis comparing source and target texts. Her research is of significance as (1) it provides a thorough historical look at the naming practices of anthologies in the source culture,

(2) she integrates peritextual material into her analysis, and (3) she pursues a thorough discussion of the anthology as a separate form; and as a result, her research delivers an anthology terminology. However, it lacks a textual analysis of the literature in those anthologies. Finally, Hülya Uçak's thesis (2007), "Translation and Identity: A Case Study on *Eda*: *An Anthology of Contemporary Turkish Poetry*", investigates a translation anthology compiled by Murat Nemet-Nejat. Uçak's thesis focuses on a single translator and endeavors to find out how contemporary Turkish poetry and Turkish culture are represented through an anthology and its relation to the existing stereotypical representation of Turkish culture in another language and culture, through the filter of this single mediating agent, Nemet-Nejat. She analyzes the anthology on two levels. On the micro level, she conducts a comparative analysis of some translations and provides examples of translator's lexical and semantic choices. On the macro level, she explores paratextual elements. She finally reaches the conclusion that Nemet-Nejat's anthology serves to contribute to the existing stereotypical representation of Turkish culture abroad and locates contemporary Turkish poetry in the context of an Orientalist approach.

There is one article written about an anthology in my corpus. Gül Deniz Demirel-Aydemir focuses on *Istanbul in Women's Short Stories* and conducts a textual analysis. She addresses the growing recognition women writers have been receiving, yet the article does not offer any concrete information regarding this claim. Her highly descriptive analysis yields two outcomes: changing city dynamics and masculine traits of Istanbul (Demirel-Aydemir, 2015, p. 64). The analysis of some stories is so descriptive that at times it reads like a summary of the stories. She gathers that this anthology offers many examples to discuss "Istanbul's representation as a male domain" (p. 68). However, I take issue with this assertion

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because in *IIWSS*, there are many narratives told from the perspective of a woman who manages to take over the city and empowers herself.

Finally, this present dissertation analyzes urban narratives and their translations published in textual or paratextual forms in anthologies. The aim is to understand what got to be published in translated anthologies and to what end. Anthology is positioned as a distinct form that is highly dependent on arrangement, selection, and representation. Thanks to these attributes, analyzing anthologies reveals various ways in which the source literature is represented in target languages. Anthologies, just like translations, are metonymic constructions. Each rewriter focuses on a different aspect of the city and while it is magnified, others are relegated to the background in the narrative. Anthologies do this not only on the textual but also on the paratextual level. Studying these processes closely will help reveal these transformative acts and the resultant products. Looking at this multi-layered structure revealed by translation anthologies of urban narratives, I hypothesize that with each layer of rewriting, the city and the literature are put into a different frame. Istanbul is invited into different forms and planted into various politically and socially significant contexts in each of these anthologies. Translated anthologies in Turkish and in other languages have been studied before to different extents, but rarely accompanied by a textual analysis. Locating anthologies as tools of framing/rewriting results in a fresh perspective that has not been visited before. It entails exploring the anthology both from a textual and a paratextual point of view. The aim is to use tools of framing and rewriting to look into the anthology so as to reveal the construction of the city and the genre in English, and discover the potential of the anthologist as a rewriter. This perspective might also reveal critical aspects of anthologizing as a distinctively transformative and even manipulative activity. Some

specific questions this dissertation attempts at enlightening are, first and foremost, the role of the anthology in translations and representations of the city in literature from Turkish into English. These short stories are written in Turkish, a minor language when compared with English. Thus, whether or not characteristics such as socio-political commentary, political signification, or an anthropological edge to the literary work are frequently observed traits in translations is of significance. If politicization is imposed on the works of the minor language, as Adil and Fisk primarily discuss, how this politicization manifests itself in framing the city is an important concern. The frames Istanbul and contemporary Turkish short fiction are placed in will be revealed and their roles in literary production and translation will be discussed. The anthology provides valuable space to conduct a thorough analysis to see if such claims apply to these translated works or not.

Before I move on to the theoretical framework of this research, I would like to offer a brief outline of the chapters. Chapter 2 elaborates on the theoretical framework and the methodology adopted in this dissertation. The concepts, some of which are briefly discussed in this part, will be revisited in detail. Chapter 3 includes the analysis of paratexts. It offers a critical and comparative reading of the paratextual material across these anthologies. This chapter will further offer a base for a discussion that will later be complemented with the analysis of short stories in Chapter 4. Chapter 4 offers a textual analysis of short stories and their translations into English, looking into the specific angles discussed above. This chapter will also reveal whether the representations of the city constructed in paratexts match the actual content of the short stories. Finally, in the Conclusion chapter, what the findings in chapters 3 and 4 indicate regarding translations from Turkish into English through anthologies will be explored.

CHAPTER 2

THEORETICAL FRAMEWORK AND METHODOLOGY

2.1 Anthologies and anthologizing

This dissertation explores what functions translated anthologies carry out while
accommodating separate translated works in a unified volume, and examines
anthologies as distinct vehicles of literary transfer between languages. The aim is to
examine the anthology as a unique form, and thus, to comprehensively discuss its
role in the representation of the object of anthology, which is the city and Turkish
literature. I will start by providing a review of different perspectives into defining
anthologies and their classification. This part will also include a discussion of the
genre of the anthology. The anthology is a distinct form of re-contextualization and
publication, and its potential as such and the implications of reading it as one will
also be scrutinized. This will be followed by an overview of the theory of framing
and the role of anthologists as rewriters. This part is concerned with the translation of
the city from the factual to the imagined in anthologies, which is the intralingual
translation component. Thirdly, the interlingual translation element will be explored.
Roman Jakobson (2013 [1959]) puts forward three different ways of translating a
verbal element, which are intralingual, interlingual, and intersemiotic translation.
Intralingual translation is applied when verbal elements are interpreted into other
elements of the same language. Intralingual translation is at work when authors
translate their personal narratives of the city into public narratives to be published in
anthologies. Interlingual translation is the translational act where the verbal signs of
one language are translated into those of another language (Jakobson, 2013 [1959],
p. 233). This type of translation is at play when the short stories or complete

anthologies are translated into English. The first step is an elaboration on the basics

of (translation) anthologies and their complementary constituent, paratexts.

2.1.1 Defining the form and functions of the anthology

The Oxford Dictionary of Literary Terms (2015)[7] defines the anthology as "a

collection of poems or other short writings chosen from various authors, usually as

favorite pieces exhibiting the best of their kind". Originally, in Greek, the term

means a garland of flowers. Both definitions underline the *raison d'être* of

anthologies: to select and exhibit the best, or at least the allegedly representative

samples of a genre, literature or language. The basic definition underlines the

foundational characteristics of the anthology as selective and representative. An

anthology in the current sense is a collected body of works, compiled on different

purposes. The works might range from musical to literary, artistic, and so on.

"Selection" and "collection" are among other common terms to refer to such

publications. In their introduction to *Translations in Anthologies and Collections*

(2013), Teresa Seruya, Lieven D'hulst, Alexandra Assis Rosa and Maria Lin Moniz

do not differentiate between *anthology* and *collection*:

> The terms anthology and collection are used interchangeably and
> tautologically in several definitions ("an anthology is a collection…" and "a
> collection is an anthology"), and they are also used to refer to a single volume
> or to a series of volumes including mainly literary texts, but also music
> pieces, films or works of art, in general. (p. 3)

Helga Essmann and Armin Paul Frank find the terms *series*, *collections*, and

anthologies interchangeable, adding that the difference might be "a matter of

magnitude" (Essmann and Frank, 1991, p. 67). A translation anthology involves

translation: their content is fully or partially translated from one language into

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[7] The entry "anthology" appears in *The Oxford Dictionary of Literary Terms* (4th ed.).

another. The function of the anthology operates on an international level (Essmann and Frank, 1991, p. 65). With a translation anthology, an attempt is made to transfer a selected and rearranged portion of the source culture into the target culture through translation.[8] Even though there are different naming practices for this type of anthologies such as anthologies of translated literature, translation anthologies or international anthologies of literature, all these titles refer to anthologies that compile examples of translated literature. An anthology in source language could be translated into target as a volume, which is the case for two anthologies in this corpus, *Istanbul Noir* (2008) and *Istanbul in Women's Short Stories* (2012). The rest of the anthologies in the corpus compile works by different authors and translators in a single volume. "Anthologist" is the much more commonly used term to refer to the compiler; however, some scholars in the field use "anthologizer" as well.[9]

Helga Essmann (1998) defines a translation anthology as "a collection of selected and mainly translated texts by at least three different foreign or German authors" (p. 154). The word "mainly" indicates that the majority of the texts included must be translated, but the anthology might also include texts of non-translated literature. She does not mention the number of translators, but three is her lower limit for the writers to be included. Some literary anthologies focus on presenting a single author's oeuvre, hence eliminating the selection component from the selection. Essmann's definition makes this distinction between such single-author anthologies

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[8] This action of transfer could be discussed as an "attempt to transfer" since the extent to which a transfer has really taken place is difficult to measure. According to Anthony Pym, a text's transfer depends on its being distributed and read (Pym 1995: 267), which are two complex indications that are hard to measure. The first probable action to acquire such data might be to access book sales figures but they may be deceiving in that not every book that is bought is read. Moreover, there is a group of readers who do not buy, but borrow, from friends or libraries. This could further be discussed under the umbrella of reception of anthologies, which is not included within the scope this current research.
[9] My references for these terms come from *Translation in Anthologies and Collections (19th and 20th Centuries)* (2013) and some other publications by preeminent scholars of the field such as Kittel (1992, 1995a, and 1995b), Frank (1990, 1991, and 2005), and Essmann (1990, 1991, and 1998).

and the anthologies analyzed in this dissertation. By establishing a minimum number, she automatically leaves out any collection of the former sort. Language variety is not a must as there are also bilateral[10] anthologies, but author variety is a complementary element. Ton Naaijkens' definition adds another perspective regarding the content by including excerpts. He defines the anthology as "a publication or part of a publication in which texts or excerpts of more than two authors are combined for whichever reason" (Naaijkens, 2006, p. 510). He also includes special issues of literary magazines in anthology form in his definition. *Istanbul Many Worlds/Istanbul, Un Monde Pluriel* and *City-pick Istanbul* in my corpus fit this description.

While defining anthologies, Essmann and Frank draw a productive analogy between anthologies and museums and claim the anthology to be a vehicle of conservation and display:

> … anthologies can do for texts what museums do for artefacts and other objects considered of cultural importance: preserve and exhibit them and, by selecting and arranging the exhibits, project an interpretation of a given field, make relations and values visible, maybe educate taste." (Essmann and Frank 1991, p. 65)

Through this analogy, Essmann and Frank define the anthology as a unit capable of reserving and exhibiting literature after selecting and arranging it. What the anthology offers is also an "interpretation of a given field." Kate Sturge, who studied museums via a Translation Studies-focused perspective, sees museums as places where "spaces or slots of meaning inside which other cultures can be made intelligible to the museum visitor" are fabricated (Sturge, 2007, p. 127). This description resonates with Frank and Essmann's because according to Essmann and Frank, an anthology is the place where literary works are selected to be made

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[10] Bilateral refers to bilingual anthologies.

intelligible to the target audience. This reveals a critical function of the anthology: its meaning-making capacity. Translated anthologies make the other literature/language/culture comprehensible for the receivers. It is the tool that facilitates this comprehension.

Although Frank and Essmann's definition implies agency while assigning anthologies roles such as making meaning, guiding preferences, and so on (Essmann and Frank 1991: 65), agency is not openly assigned to anthologies. For some scholars, the agency factor is the first to accentuate while defining anthologies. For Odber de Baubeta, an anthology is "a compilation of self-standing poems or short stories, deliberately selected and organized in such a way as to serve the editor's purpose" (Odber de Baubeta, 2013, p.34). Odber de Baubeta's definition underlines the limitation of genres and the agency factor in content selection. The "deliberate" selection and organization gives the anthology its character. This character, she highlights, is in line with the "editor's purpose". Including the editor in the definition serves to highlight the factor of agency in the publication, but also that the anthology is not just a collection of works. It is an independent publication on its own. Editors choose and arrange literary works according to their purpose. Another aspect Odber de Baubeta emphasizes is specifically about translation anthologies. According to Odber de Baubeta translation anthologies have functions such as "introduction of new writers into the existing literary system, canonization of some writers/works of literature, and analyzing histories of publishing and reception" (Odber de Baubeta, 2012, pp. 72-74), all of which attest to the agency factor. Similarly, André Lefevere discusses the control that publishers have over anthologies. For Lefevere, publishers are the investors in anthologies, which gives them the power to decide on the "number of pages they want to invest in" (Lefevere, 1992, p. 124). He also claims

the "limitations of size" to be linked to the "demands of the market," i.e., "a potential audience" (p. 124). In line with its representative nature, the anthology might be expected to include significant works of literature, language or genre, but Lefevere includes anticipations of the market in this equation, too. What drives an act of compilation does not have to be of cultural or literary significance, although it is often assumed to be.

When anthologies are admitted to be more than the individual items they accommodate, as Frank claims, the anthology as a genre needs to be discussed at greater length too (2005, p. 13). Translation anthologies have been compiled in many languages for a long while; however, to some extent they still belong to a "'shadow culture', overlooked, by and large, by cultural critics, literary historians, and translation scholars alike" (Frank, 2005, p. 13). This is the current phenomenon despite the ever-increasing publication numbers since the 1980s (Seruya, D'hulst, Assis Rosa, and Moniz, 2013, p. 2).[11] The discussion around the anthology has usually revolved around the issue of inclusion and exclusion of works and writers.[12] An anthology is usually considered to be an extended version of the works collected. For instance, a short story anthology is usually regarded to be nothing more than a set of short stories. However, the anthology deserves to be recognized as a distinct form of publication. Thus, it calls for a problematization as to why we need to discuss the anthology as a separate form, i.e. a medium of transformation, with its own peculiarities. Lieven D'hulst discusses whether the anthology can be regarded as a genre and the implications of such recognition in an article (2013). He underlines that the anthology tends to be treated as if it has the same "generic properties" of the

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[11] Increasing numbers of anthology publications is true for translations from Turkish into English as well. Numbers and titles are provided in detail in the Introduction.
[12] For discussions and disagreements around this issue in the context of Turkish language, please see *1935'ten Günümüze Antoloji Tartışmaları* (2001), a special issue of the literary magazine *kitap-lık*.

genre it belongs to (D'hulst, 2013, p. 19). For example, an anthology consisting of short stories only, will have a "genericity that is unique to the short story" (p. 18):

> without being a 'genre' in the traditional sense, like the short story, the anthology of short stories possesses generic properties, which distinguish it from other sorts of anthology. (p. 19)

For D'hulst, the "generic specificity" of the anthology signifies that a short story anthology would be different than that of poetry. D'hulst discusses the particularity of the anthology based on the genre; however, it is still limiting because the anthology is still linked to the genre of the works it accommodates. However, a short story anthology is not merely a collection of short stories. An anthology also needs to be distinguished from the genre of the works it includes because it has generic specificity as an anthology as well. This specificity is acquired beyond the genre of the works and applies to an anthology of short stories or poetry alike. This approach requires an analysis of the anthology including texts and paratexts. Moreover, it requires a focus on the functions of the anthology in the target language. Functions range from introducing writers to introducing traditions, behaviors, and objects of significance. The methods of how the anthology introduces such elements reveal its representative and manipulative nature and capability. The present dissertation recognizes the anthology as a distinct form and anthologizing as a separate layer of rewriting. This means an anthology has its own unique particularities, which gives the anthology its character or its own "generic specificity". It is liberating to think of the anthology as a genre with its particularities on its own because it opens up a fresh horizon of research. The anthology's own unique features and components can be taken into consideration. The roles of contributing agents, prefaces, selection and arrangement of works, its contribution to representation of literature all become valid elements available for analysis. The anthology's capacity for recontextualization also

emerges within this framework. This sort of a comprehensive approach helps to explore the function of anthologies in the literary polysystem and their role in representing the source literature and in this research, also a cultural object in the target system(s). D'hulst is engaged in a similar discussion regarding translation too:

> Now, what happens when we introduce, in addition to all these categories, that of 'translation'? Is it worth mentioning that the question was hardly studied yet, mainly because for a long time, critics, historians and theoreticians considered that translation didn't strictly speaking belong to the category of the genres (L. D'hulst 1995, 1997): a translation does nothing more than transpose words in as much as a translated novel is a novel and not a genre in itself. However, if one defines 'translational genericity' as a new subcategory that covers textual, editorial, translatorial and interpretive features, it may be hoped that it will prove fruitful for the analysis of the specificity of anthologies of translations. (D'hulst, 2013, p. 20)

Recognizing anthologies and translation anthologies with their own attributes is necessary to reach a full analysis of their functions and meaning. Anthologies provide collections of texts that should never be taken at face value. Their representative significance requires a deeper analysis, which might be possible if the form of the anthology is fully grasped.

Barbara Korte (2000) further adds to this deliberation on form by accentuating the temporal significance of the anthology genre. For Korte, anthologies are more than "a form of publication with distinctive features of texts and paratexts," it is a genre which is in great harmony with the postmodern era (Korte, 2000, p. 32). This is because she sees a connection between the revived interest in anthologies and the post-modern condition's concern with fragmentation and wholeness (Korte, 2000, p. 3). According to Korte, Western culture is inclined towards all forms of collecting, storing and displaying the collected as a reaction to the threatened personal and communal identities. Collecting might be a reaction for the purpose of protecting endangered identities. Translation anthologies in the current corpus

usually act as mediums of introduction and exchange of literature and culture, so they do not fit this description. The aim is not to protect, but rather establish identities. However, their function to introduce city and people to the target audience, i.e. to inform the target about the source, resonates with this description. If distant people are interested in such publications to get to know the "other," then it might also help curbing their need to protect their own identities. Korte underlines that in anthologies, acts of collecting, storing, and displaying altogether work towards constructing and exhibiting identities (Korte, 2000, p. 3). She further adds that unlike databases, anthologies do not aim at "completeness or at least comprehensiveness" as they are defined by selectiveness. The selection factor implies questions of value, evaluation, and canonization (Korte, 2000, p. 3). Many scholars studying anthologies state that anthologies are critical tools in canonization. This feature is partly responsible for most arguments around anthologizing. Literary circles in Turkey are used to quarrels and speculation over anthologies resulting from various factors such as periodization, exclusion, (mis)representation, (mis)information, and translation. *1935'ten Günümüze Antoloji Tartışmaları* (Discussions on Anthologies since 1935) (2001) provides a summary of arguments and disagreements of almost seventy years. It also attests to the long tradition of having discussions about how an anthology should (not) be compiled and presented to readers. However, the anthologies in this corpus accommodate modern and mostly contemporary literary works. They do not seem to be engaged in a canonization endeavor or an attempt towards canonizing works or authors. Their purpose is to introduce the new and the lesser-known or unheard voices, not widely published works and authors.

Exploring the anthology further as a distinct form of literary transfer requires different aspects of the anthology to be included in the definition. A detailed review of related literature manifests that three notions are critical in this definition: arrangement, selection, and representation.

2.1.2 Arrangement, selection, and representation

Arrangement in an anthology refers to how the separate literary works are brought together to produce a unified publication. The anthology is more than a selection of works of literary merit. According to Frank (2005), anthologies are the sum of distinct pieces of literature that are brought together because of a characteristic they share and they are arranged according to the characteristics that distinguish them from one another. It is this very arrangement that "creates a meaning and value greater than the sum of meanings and values of the individual items taken in isolation" (Frank, 2005, p. 13). Anthologies do not often receive critical attention because they are usually considered to be a mere carrier of the works they include. As a result, the anthology seems to automatically inherit the attributes of that specific genre. This results in a lack of criticism, which the anthology actually merits. However, Frank's definition highlights the distinct form of the anthology because he emphasizes that an anthology is not simply a compilation of different literary works. He locates the anthology beyond the genre of the works that it includes. Arrangement is the operative word as it determines the meaning and sets a certain character for the anthology, partly independent of the single works that it accommodates. An anthology becomes a novel publication through its arrangement and paratexts. Paratexts are of great significance in setting a tone for the anthology and will be explored later.

Selection is the second important notion in compiling an anthology. The anthologist might go through the available translated works (published or not) and choose from them to create an anthology. Alternatively, an anthologist might select the works to be put together and then translate them. In the present corpus, *Istanbul Noir* and *Istanbul in Women's Short Stories* are anthologies that have been compiled upon the editors' demands from authors, driven by a certain theme. Such an anthology does not allow much debate over the selection of the material, but selection still operates, this time, on authors. The remaining anthologies in the corpus were compiled based on the selection principle and theme. In many of the definitions of anthology, the attributes of being selected, arranged (in a way to serve a specific purpose), and representative are constantly emphasized (Essmann and Frank 1990 and 1991; Essmann 1998; Kilcup 2000; Korte 2000; Frank 2005; Naaijkens 2006; Baubeta 2012 and 2013).

Selection is usually explored together with representation as they overlap. Karen L. Kilcup discusses three bases on which anthologies are traditionally compiled in her article on recovery work and anthologizing. These are excellence, representativeness (and/or comprehensiveness), and interest, sometimes in an overlapping manner (Kilcup, 2000, p. 37). Excellence is subjective but it is usually taken for granted in an anthology because the anthology results from a selection process. Therefore, ideally, it is supposed to deliver the "best" examples of a specific literature, language or genre. However, this equation of excellence with selection is problematic because firstly, merit is subjective. Secondly, it is not always the subjective merit of the literary work that encourages its inclusion in an anthology. Regarding representativeness, Kilcup finds it a highly unlikely claim for an anthology to be characteristic of a genre or literature since for a compiler to have

read everything written in a field is "clearly an impossibility" (p. 37). However, representativeness is a ubiquitous claim in the anthology market. Finally, the interest factor is also bound to raise questions such as "interest to whom and on what basis?" (p. 37).

Essmann and Frank also underline the attributes of selectiveness. They compare an anthologist to a museum curator in that both select items:

> that are considered of cultural importance and/or sales value" only to exhibit them in a different arrangement thus projecting "an interpretation and evaluation of a given field and invite readers to make use of the cultural store" (Essmann and Frank, 1991, p. 65).

This "different arrangement" is of crucial significance as it confers a sort of authority on the anthologist. The anthologist has the power to "interpret and evaluate" a certain field and make it available for the readers to use as cultural goods. They can arrange texts and paratexts in a way to serve their own agenda. Each anthologist's take on the available material is unique because "any and every constructed world serves particular interests" (Nünning and Nünning, 2010, p. 4). Every anthologist chooses different items from the "cultural store" and presents them through their unique arrangement. According to Essmann and Frank, anthologies are capable of arranging the cultural goods in such a way to invite readers to benefit from the cultural store. This arrangement means grouping works according to their genre, certain themes, era, and so on. This might facilitate readers' access to works. Translated anthologies, or translated texts, hold this capability of introducing new options, habits, styles to the source culture. However, the operative element is the anthologist's role in this in this process. It is their value judgment, interpretation, arrangement, and purpose that are at play.

In my case, the anthologies are translated from Turkish into English. The focus is on the selection of certain cultural tools and goods from the source culture, and their presentation to the target audience. From the city itself to its landmarks, geography, urban narratives based on or set in Istanbul, and Turkish short fiction, each item becomes a part of cultural goods in the store. These goods introduce readers to a city and various characters, actions, habits, traditions, and mindsets within this context. Anthology becomes the space where all these components and dimensions are practically constructed. The agents participating in the anthology-making produce and reproduce these goods. Essmann and Frank use "culture" in the sense of both the material culture –which deems the city a cultural object– and the active culture of the readers. The term "cultural store" emphasizes the cultural aspect of anthologizing and resonates with the notion "cultural dialogue," used by Naaijkens (2006). For Naaijkens, instruments at work for a "combination of anthology and translation" are "selection and unlocking, representation and translation, commentary and criticism" (Naaijkens, 2006, p. 513). He defines each of these acts as an instant of "cultural dialogue" (p. 513). The first step, selection and unlocking refer to the decisions made by "a specialist or an interested reader" to compile the anthology (p. 513). Representation and translation relate to the steps taken in the translation stage, which might give an idea about the filters that compilers and translators see through (p. 513). The last stage is commentary and criticism, which Naaijkens finds to be linked with "defining the genre" (p. 513). He thinks all the elements of the anthology, texts and paratexts, should be considered:

> In the case of anthologies, the entire publication should be taken into account, including layout and accompanying texts, like prefaces or epilogues, footnotes, text-genetic patterns, incorporated translations, justification, the fact of their being monolingual or bilingual, etc. It is here where the traces of selection and unlocking and of representation and translation come to light and, in a more general sense, 'barometers of taste' can be found. (p. 513)

All these processes constitute "moments of cultural dialogue" (p. 513). For Naaijkens "cultural dialogue" also underlines the relationship between the reader and the compiler because the reader reaches the texts through the filter of the compiler. If translation anthologies are recognized as elements that are capable of both constructing and exposing cultural identities, their critical significance might be better grasped.

2.1.3 Types of anthologies

There are different approaches to classify anthologies. One method is to categorize them based on their functions. According to Barbara Korte (2000), an anthology could be a survey, programmatic, or revisionist anthology from a functional perspective. Survey anthologies are dedicated to "a particular period or periods, a particular cultural context (such as a nation or a region), or a particular school or movement" and aim at achieving generality and representativeness (Korte, 2000, p. 15). Therefore, they might work towards building or reinforcing a canon but they might also introduce novelties and inflict a change on the existing canon (p. 16). The essential purpose of programmatic anthologies is to inspect the state of contemporary literature and introduce new writers/works from other cultures. Finally, revisionist anthologies are "collections specifically intended to publish the work of formerly silenced or marginalized groups," thus questioning dominant conceptions of literature (Korte 2000: 17).[13]

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[13] Although not included in the corpus of this research, Necla Aytür's anthology, *Başka Bir Amerika, Kadınca Öyküler* (1999) is worth mentioning in regard to this function. She selected twenty short stories written between 1979-1999 by American women writers and compiled an anthology. Besides being an anthology of women writers, another particularity is that these writers and the characters in their stories have other ethnic origins than American such as Asian, European, African, Latin American, and so forth. What ties the stories together as a theme is women's being stuck in between

Essmann and Frank have a similar approach to classification but with different names. They divide anthologies into three groups as prospective, retrospective and revival anthologies (Frank and Essmann, 1990, p. 24-26). Retrospective anthologies, similar to Korte's survey anthologies, look retrospectively into a period, genre, tradition, or an entire literature. Prospective anthologies, just like Korte's programmatic anthologies, aim at introducing new authors and opening new prospects (p. 24). Revival (rescue) anthologies are about works and writers that are not in print anymore (p. 26).[14] Essmann and Frank (1990) approach the classification-related questions through the compiler's perspective. In translator's anthologies, the anthologists make their own selection and translations, and in editor's anthologies, the anthologist selects from already published translations. Moreover, in respect of source and target languages, there are bilateral and multilateral[15] translation anthologies. Based on these classifications, anthologies in the corpus of this research are prospective (programmatic) anthologies regarding the writers in the collections. Research into the urban narratives of Istanbul, especially in the current literary climate, is expected to include canonized Istanbul narratives written by authors such as Tanpınar and Pamuk, in whose oeuvre Istanbul is of such profound significance. This corpus, however, accommodates contemporary urban anthologies and works of contemporary literature. Reyes in *City-pick Istanbul* (2013)

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two cultures and their fresh angles on life. Aytür's anthology might well be an example of a translated revisionist anthology. It offers a revisionist selection of translated writers and literature through the perspective of a compiler from a target culture, i.e., Aytür.

[14] Frank and Essman's model pivoting around publication at certain points seems to draw upon T.S. Eliot's commentary on anthologies of poetry. One kind of an anthology, for Eliot, is composed of poems by young poets who do not have their own volumes published yet or who do so but their books are not widely known (Eliot, 1957, p. 40). The next step in the writer's journey might be a volume produced together with other young poets. Finally follow more comprehensive anthologies of new verse, but Eliot asserts that even with these more comprehensive anthologies, the writers may still not be able to reach the general reader, "who as a rule will not have heard of any of the poets until they have produced several volumes and consequently found inclusion in other anthologies covering a greater span of time" (p. 41). According to Eliot, retrospective anthologies focusing on the history of the entire development of a literature or a particular period have the higher chance of being circulated (p. 41).

[15] Multilateral anthologies are world literature anthologies.

introduces these writers as voices "too rarely heard" (Reyes, 2013, p. vi), which also prove the introductory nature of these anthologies.

2.2 City in literature

The anthology is the outermost and most comprehensive layer in this framework. The second layer of my analysis consists of the urban narratives that are created by the author and selected by the anthologist. These narratives are formed by the author's interaction and connection with the city and their reason for composing the narrative. These factors culminate in a rewritten urban setting in the short story.

Anthologies of translated short fiction prove to be productive resources for further research because they have been an efficient channel for Turkish short fiction to travel into English and to introduce new writers to audiences in different languages, especially in the last two decades or so. These anthologies have two things in common: their genre and thematic character. They all pivot around the city: Istanbul. Their thematic focus opens up a dynamic space to discuss translation practices since this dissertation considers the urban narratives in these short stories as translations of the city by different authors. While delivering translations of contemporary urban narratives into English, anthologies also expose another area of translation. This is not only an act of interlingual translation of short fiction from Turkish into English. It is both the literature and the city as an entity that are being translated into another language. The city is translated into texts and the texts are translated into another language. Thus, there are different acts of translation at different levels involving the city and narratives of the city.

2.2.1 Text and the city

The city is treated as the source text of the short stories in the second layer of my analysis. The city is considered a cultural object translatable into another form and language. This dissertation focuses on the representations of the city in both the source and the target cultures and the translation process between the two. Therefore, it is of crucial importance to break down short stories into specific urban narratives to understand what parts and aspects of the cityscape are translated into texts. Analyzing these fragments is of significance also because it will allow an investigation of claims by Adil, Gürsoy-Sökmen, Fisk, and others discussed in the introduction who have criticized the patterns which Turkish writers are expected to follow if they want to participate in the international domain.

Barthes underlines in his essay "Semiology and the Urban" (1997 [1967]) that the city is a discourse, a language, that speaks to its residents and we, the dwellers, speak this language "simply by living in it, by wandering through it, by looking at it". He also adds that, in order to resolve the language of the city, "it is not so important to multiply the surveys or the functional studies of the city, but to multiply the readings of the city, of which unfortunately only the writers have so far given us some examples." (p. 171) He refers to the city as a discourse, a language, i.e., he acknowledges that the city has a special verbal and semiotic connection with its residents. Writers have the capability of transforming their readings into texts. The potential of the city documented in texts brings along the possibility of its translation. The city is a text exposed to multiple readings and constant translation. According to Barthes, these multiple readings will help develop an understanding of the language of the city. His approach to the city is important because he acknowledges both the subjectivity and the legibility of the cityscape. Residents

explore and experience the city in their unique way, which will result in a distinctive reading and translation of the city. They have autonomy in their readings. Their personal exploration of the same cityscape results in different urban narratives. Thematic city anthologies offer an abundance of such readings by various readers, i.e. authors. Readings by numerous city dwellers ranging from the local to the tourist, from the familiar to the stranger, and many more dichotomies would help one figure out the language of the city; a language full of images and manifestations, "significations" in Barthes' words. Barthes also adds that the meaning of urban elements varies from one city resident to the other (1997 [1967]). This is because the meaning is dependent on the relationship they have established with the city and also where they stand in relation to the city. The relationship between the resident and the city could be literally or figuratively constructed in the narrative. By literally I mean the physical relationship such as the location of the character in the narrative, within the city, outside the city, or about to leave the city. By figuratively I mean the issue of belonging, the ultimate question of where the dweller is from or feels she or he belongs. Authors in anthologies are the translators of the city, and they rewrite it into their exclusive urban narratives. However, this is a constant exchange between the residents and the city. The city feeds the imagination of the author and in return, the literature assumes the role to define the city in imaginary narratives. Richard Lehan refers to this sort of symbiosis between literary and urban text as a "shared textuality":

> I came to see that literary elements were reconceptualised in the face of historical and cultural change, including the commercial, industrial, and post-industrial realms through which the city evolved. Thus, as literature gave imaginative reality to the city, urban changes in turn helped transform the literary text. (Lehan, 1998, p. xv)

While the city is shaping literature, literature also keeps molding the city; they are engaged in this mutual and continuous interactive act of (re)shaping. When this constant interactive relationship is acknowledged, different ways of reading and articulating the city could be discovered.

Urban narratives are the results of the author's interaction with the city, which means they are mediated texts. William Chapman Sharpe argues that there is no "unmediated artistic response to the city" as the artistic response is the amalgamation of the current impressions and the already existing "poetical structures" (Sharpe, 1990, p. xi). Urban narratives are formed by the authors' impressions of the city and available literary forms, so the urban narrative is mediated at least in two different aspects. Short fiction is the form the city is delivered through in the corpus.

Wirth-Nesher sees the author as the mediator because the author is the one who "imports" significant aspects of the city into their texts by "drawing on maps, street names, and existing buildings and landmarks" (Wirth-Nesher, 1996, p. 10). She recognizes the authors' position as mediators because they read the city and import their personal deliberation into their texts. All these impressions and forms eventually lead to writers' own rendering of the imagined city. The city in each short story is "not merely given or found in the real world" but "constructed" by the writer based on their own understanding of the city and also depending on how they would like to represent this cultural object in their narratives (Goodman, 1978, p. 4). This transformation from the real to the imagined, from the cityscape to the text is a translation process in itself, and the author becomes the translator of the city. Authors act as mediators between the city and the readers. When it comes to urban accounts in anthologies, there is another mediator: the anthologist. Anthologists are

also the "middle men" that "rewrite" literature, which makes them "responsible for the general reception and survival of works of literature among non-professional readers" (Lefevere, 1992, p. 1).[16] As Lefevere asserts:

> In the past, as in the present, rewriters created images of a writer, a work, a period, a genre, sometimes even a whole literature. These images existed side by side with the realities they competed with, but the images always tended to reach more people than the corresponding realities did, and they most certainly do so now. (Lefevere, 1992, p. 5)

Anthologists are rewriters undertaking the task of creating an image of the city via examples of short fiction. The image the anthologists have created will endure side by side with the city but will tend to make an impression on many more people. Readers who have not been to this city will have their first encounter through these anthologies.

2.2.2 Narratives in translation: frames

Narrative is a starting point for the analyses conducted in this dissertation because the short stories are considered literary narratives and the anthology is treated as a narrative on its own. Baker defines narratives as "everyday stories we live by" in its broadest sense (Baker, 2006, p. 3). The narrative acts as a filter, i.e., a "principal and inescapable mode by which we experience the world" (White, 1987, as cited in Baker, 2006, p. 9). It operates as a framework that helps us individuals to gain insights into our experience and existence in this world (Nünning and Nünning, 2010, p. 12). Narratives are "dynamic" entities changing either slightly or profoundly based on people's experience and exposure to new stories daily (Baker, 2006, p. 3). Because narratives are not steady, one can find themself in conflicting and

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[16] Lefevere uses this definition for a rewriter of any kind. He does not specifically mean anthologists. Yet he includes anthologists in a separate section in his seminal work *Translation, Rewriting and the Manipulation of Literary Fame* (1992).

alternating narratives. Finally, being constantly "open to change," narratives acquire

the power to undermine or transform other narratives (Baker, 2006, p. 3). Just as

alternative narratives have the potential to subvert dominant ones, dominant

narratives have the potential to get stronger. Anthologies are made up of individual

urban narratives in the form of short stories, either endorsing or subverting the

literary, historical, and/or political aspects of the city. They are capable of providing

insights into urbanites' lives and at the same time, they might act as filters for others

interested in gaining insight into these lives. They bear the capacity to influence or

alter the urban imaginary the reader has of the city. Moreover, when the reader has

no familiarity with distant people and places, narratives are able to assist in

constructing acquaintance with the distant elements (Fisk, 2018, p. 17).

There are different types of narratives and some need to be elaborated on for

they will be adopted in the discussion. Ontological narratives are "personal stories

that we tell ourselves about our place in the world and our own personal history"

(Baker, 2006, p. 28). Ontological narratives have a reciprocal relationship with

"collective narratives," which are the narratives that are (re)narrated by members of

the community over the long haul (p. 29). The relation between the individual's

personal ontological narratives and collective narratives are critical as the former

relies on, and at the same time, is advised by the latter constantly (p. 29). This

implies that collective narratives are capable of molding and hindering our

ontological narratives. Public narratives, on the other hand, are the "stories

elaborated by and circulating among social and institutional formations larger than

the individual, such as the family, religious or educational institution, the media, and

the nation" (p.33). Ontological narratives unfold into collective, public narratives.

Literature is one medium among many to disseminate public narratives. The public

narratives about the city and its people are narrated in short stories and in paratexts of the anthologies. Narrators, i.e., authors, translators, anthologists, rewrite public narratives. Baker underlines that such narratives rely on multiple voices for their credibility and recognition:

> Shared narratives also require the polyvocality of numerous personal stories to gain currency and acceptance, to become 'normalized' into self-evident accounts of the world and hence escape scrutiny. (p. 30)

When eager individuals can make their personal narratives conformable to collective narratives, this conformity provides the collective narratives with sustainability, legitimacy, and power (p. 30). Within the scope of the anthologies, some urban narratives seem to be circulated more frequently than others, which manifests that they have currency and acceptance. When more narratives perpetuate similar images, the images become easily acceptable. However, a personal narrative can also act in the opposite direction, to purposefully "unsettle the social order" by relating alternative stories of the world (p. 30). Retelling might not always mean the rewriter will conform to the existing narrative. Rewriters are capable of opposing, altering, molding, and manipulating narratives, examples of which will be discussed in textual and paratextual contexts later.

The rewriter's role is critical in the dissemination of public narratives because their survival depends on their further circulation in other languages and contexts (p. 38). In the present context, authors translate the city into textual form in Turkish, translators translate these short stories into English, and anthologists form them into a translated anthology. Thus, all these rewriters assume the shared role of (re)narrating urban narratives in different languages and mediums.

In translated anthologies, the narratives have the role of relating Istanbul and its people, through contemporary Turkish fiction, to target readers of the English-

speaking world. While these elements are being narrated, the narratives operate in an inevitable reconstruction of the material. In the process of rewriting, the narrator undertakes a certain position and engages in textual and meaning production. Rewriters might apply "various strategies to strengthen or undermine particular aspects of the narratives they mediate, explicitly or implicitly" (p. 105), which is called framing. Framing is an "active strategy that implies agency" and via this strategy, agents take part in the "construction of reality" (p. 106). Framing is the theory that underlies the analysis because it is the main framework that is used to explore, classify and infer meaning from the urban elements in short stories.

Baker elaborates on four different forms of framing: (1) temporal and spatial framing, (2) framing through selective appropriation, (3) framing by labeling, and (4) repositioning of participants.[17] The first strategy, temporal and spatial framing is about choosing a specific text and inserting it in a temporal and spatial context which:

> accentuates the narrative it depicts and encourages us to establish links between it and current narratives that touch our lives, even though the events of the source narrative may be set within a very different temporal and spatial framework. (p. 112)

This sort of framing does not entail extra involvement with the text as the selection and embedding are already interventions in their own right (p. 112). This feature is inherently present in the selection and arrangement of short stories in anthologies. It

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[17] These forms of framing are based on four qualities of narratives: temporality, relationality, causal emplotment, and selective appropriation. Narratives are temporal because the constituents of the story are presented in a certain way to produce an intended meaning (Baker, 2006, pp. 50-60). This temporality defies chronology, and instead focuses on sequencing on purpose. Narratives are relational, meaning no narrative can be considered independently of the cultural, social, and historical contexts it comes from. Our interpretation of events in a narrative always has reference to a certain reconfiguration of events shaped by social, cultural, political and any other factors (Baker, 2006, pp. 61-66). We need to think in terms of stories in order to make sense of events. Causal emplotment draws attention to single instances and their emplotment into a story (Baker, 2006, pp. 67-70). Finally, selective appropriation is another intrinsic feature of narratives. A narrative is based on selective appropriation of a line of events through inclusion and exclusion (Baker, 2006, pp. 71-76). As I am interested in analyzing the actions of rewriters, I focus on types of framing, not those of narratives.

raises the question of how the short stories are selected: based on their literary value

or their greater appropriateness for the temporal and spatial context. It overlaps with

an inherent feature of the anthology: selectiveness, and raises the question of works

that are excluded. Compiling short stories in a thematic anthology of the city is an

example to this type of framing because the act of compiling involves intervention

on a temporal and spatial level. For instance, when short stories coming from

different temporal and spatial realities end up in an anthology that is promoted as

part of Liverpool 2008 European Capital of Culture program, it imposes a certain

urban identity on these short stories. *IIWSS* is an anthology focusing on women's

writing and women's experience of the city. The city in *Istanbul Noir* is depicted as a

dark and mysterious urban setting. Accentuation might come in different forms such

as suppression or gratification of certain texts or elements in the text (p. 113).

Temporal and spatial framing does not interfere with the text as it depends on the

context for the interference; however, selective appropriation is about intervention

(p. 114). Selective appropriation of textual material is defined as:

> patterns of omission and addition designed to suppress, accentuate or
> elaborate particular aspects of a narrative encoded in the source text or
> utterance, or aspects of the larger narrative(s) in which it is embedded. (p.
> 114)

Textual appropriation is just one level of appropriation; Baker also mentions "higher

level patterns of selectivity," which refers to "inclusion or exclusion of specific texts,

authors, languages or cultures" (p. 114). The third strategy, framing by labeling,

means "any discursive process that involves using a lexical item, term or phrase to

identify a person, place, group, event or any other key element" (Baker, p. 122).

Labels provide us, readers, with interpretive frames that are capable of steering and

restraining our reaction to that narrative (p. 122). Baker finds titles and names to be

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especially capable of interfering with our ways of making sense of narratives (p. 123). The forms of labeling Baker discussed are rival systems of naming (p. 124), and titles as tools to reframe narratives (p. 129). The last type of framing, repositioning of participants, refers to how participants are located or locate themselves in a narrative. For instance, Istanbul is positioned as part of the East in some narratives, but in others, it is positioned as a European city. Yet in others, it is where the East meets or clashes with the West.

2.2.3 City in paratexts

A published text is presented to the reader surrounded by some material other than the text itself. This extra material aims at promoting the text and facilitating the text's transition into a reading experience. Literary works produced outside of a system make their ways into a new system mingled with "critical refractions (introductions, notes, commentary accompanying the translation, articles on it)" (Lefevere, 1982, p. 17). Translated anthologies, too, comprise textual and visual elements surrounding short stories such as prefaces, cover pictures, titles, blurbs, and so forth, which are called "paratexts" by Genette[18]. Genette defines paratexts as "what enables a text to become a book and to be offered as such to its readers and, more generally, to the public" (1997, p. 1). He claims these productions to be on the "threshold" of the text, meaning they are neither in nor outside of it:

> … although we do not always know whether these productions are to be regarded as belonging to the text, in any case they surround it and extend it, precisely in order to present it, in the usual sense of this verb but also in the strongest sense: to make present, to ensure the text's presence in the world, its reception and consumption in the form (nowadays, at least) of a book. (Genette, 1997, p. 1)

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[18] The same sort of material has been named alternatively by different scholars. Some alternatives are "binding" by Harvey (2003), "extratextual material" by Susam-Sarajeva (2006), and "macro-structural features" by Lambert and van Gorp (2014) (as cited in Batchelor, 2018, pp. 141-142).

Paratexts stand on the edge of the text, and this space is "the conveyor of a commentary that is authorial or more or less legitimated by the author" (p. 2). In Genette's elaboration on paratexts, the definitive link between the author and the paratexts is clear. Paratexts, for Genette, either belong to the author or at least have to be authorized by the author. The author has the higher status compared to other potential agents involved as the ultimate owner of the text. This also reflects on how Genette locates paratexts in relation to the text. How his approach specifically resonates with translations lies in his assertion that a translation "must, in one way or another, serve as commentary on the original text" (Genette, 1997, p. 405), which implies the conclusion that translations are paratexts of the originals. Şehnaz Tahir-Gürçağlar is among scholars who criticize Genette on his approach to translations. According to Tahir-Gürçağlar, this approach supports the traditional hierarchy where the only task of translation is regarded as being in the service of the original (Tahir-Gürçağlar, 2011, p. 114). However, Kathryn Batchelor disagrees with Tahir-Gürçağlar's criticism of Genette's approach to translation as paratexts. She asserts that Genette's perspective does not suggest that translations are only valuable as paratexts; there are still many ways translations "may comment on or (make) present the original text" (Batchelor, 2018, p. 29). Batchelor also comes up with a seemingly similar yet critically different definition of paratexts: "A paratext is a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received." (p. 142) Through her definition, it becomes clear that paratext is a text on its own, whether in its original language or in another language. She underlines her phrase "consciously crafted" because this phrase excludes "contextual and incidental factors" (p. 142) that might have influenced the paratexts. Batchelor's definition is of significance because it establishes and reinforces the conscious

agency at work in paratexts. This conscious agency needs to be acknowledged so that the outcomes of decisions made in constructing paratexts become visible. Such decision-making mechanisms and the choices of agents across paratexts will be explored in Chapter 3.

With regard to classifications, Genette divides paratexts into two groups based on their location in the book: peritexts appear in the books, and epitexts outside the book (Genette, 1997, p. xviii). Paratexts might come in various forms such as "titles and subtitles, pseudonyms, forewords, dedications, epigraphs, prefaces, intertitles, notes, epilogues, and afterwords" (p. xviii). Critical examples of paratexts in anthologies in the corpus of this dissertation emerge in the form of prefaces/introductions, titles, and book covers. Among the three, prefaces provide the most productive space for analysis as the commentaries in prefaces are longer, detailed, and more specific, and written by editors and/or translators, demonstrating the agency of these roles over the publication. Genette recognizes the capability paratexts hold of devising strategies and wielding influence on readers (p. 2). Prefaces provide the medium for the anthologists to contextualize the short stories and the city by constructing a narrative that is much more extensive than the short stories and exert influence on their audience. Another typology in Genette's framework emerges in the roles of preface writers. Genette describes three main roles for preface writers: authorial (autographic), actorial, and allographic. Authorial prefaces are written by authors; actorial[19] by a real person referred to in the publication; and allographic by someone other than the author. Both authorial and allographic prefaces operate "to promote and guide a reading of the work" (p. 265). Genette describes two additional roles for allographic preface writers: to provide

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[19] Actorial prefaces are the least common among the three. Genette gives the example of a "biographee" writing a preface to their own biography (Genette, 1997, p. 276).

information about the text and to recommend the text (p. 265). However, the role of

the preface writer in a translation is a slippery matter.[20] For Genette, as long as the

translators comment on their translation, their preface is no longer allographic, it

becomes authorial (p. 264). Tahir-Gürçağlar suggests a separate category for such

prefaces because classifying them as authorial or allographic would both create

problems (Tahir-Gürçağlar, 2014, p. 5). Conferring the role of allographic on such

prefaces would be problematic considering translators' creative contribution, and

authorial role would not be feasible, either, because a translator's preface might

include content that is not available in the author's (p. 5). Sharon Deane-Cox

approaches the issue in a similar way and suggests adding another category to

Genette's, called "translatorial paratext" (Deane-Cox in Batchelor, 2018, p. 30).

However, this problem needs be further problematized in the context of translation

anthologies. In my corpus, four anthologies, *Istanbul Many Worlds/Istanbul, Un*

Monde Pluriel; ReBerth: Stories from Cities on the Edge; The Book of Istanbul; and

City-pick Istanbul have allographic prefaces. Two of them, *Twenty Stories by*

Turkish Women Writers, and *Kara İstanbul – Istanbul Noir* have translatorial

prefaces. *Kadın Öykülerinde İstanbul* has an allographic preface; however, its

translation, *Istanbul in Women's Short Stories,* has an amalgamated preface, with one

of the preface writers being also a translator in the anthology. Two anthologies,

Kadın Öykülerinde İstanbul and *Kara İstanbul,* have their originals in Turkish and

translations in English, yet even in these cases, translated anthology is an

independent publication with a different language and audience; thus, it has an

independent life. The additional category suggested by Tahir-Gürçağlar and Deane-

Cox solves the categorical problem in some of the anthologies. However, the main

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[20] For a thorough discussion of these roles and potential scenarios regarding preface writing roles, please see Batchelor, 2018, pp. 157-159.

issue here is to adopt a framework that acknowledges the creative competences demonstrated by both translators and editors. Anthologies emerge as an outcome of a compilation process. None of these short stories had the same paratexts in their original publication. Their current prefaces are neither legitimated nor authorized by the author. However, it should not mean that their paratexts cannot be analyzed under the framework of paratexts. Anthologies acquire these paratexts as a result of their concerted nature. This characteristic is particular to anthologies; thus, a framework could be devised solely to this end. Since my research objective is to explore the anthology as an independent form, I will adopt translatorial and editorial preface writing roles with emphasis on their similarity to the authorial role. Prefaces to anthologies differ from prefaces to many other books in that the fragmented and selective nature of the anthology calls for an introduction to acquaint readers with the compilation. When it is a translated anthology, there emerges the added introduction to the settings where the narratives take place. This introduction might include a social, political, historical, and literary contextualization. Each prefatory discourse extends into a narrative space where the city with a certain past is constructed by the preface writer. The act of contextualizing the narratives certainly goes beyond commenting on translations. In fact, these preface writers rarely comment on their translations even when they are translators.

Another useful approach to classify prefaces in this context is a translation-oriented perspective, brought up by Rodica Dimitriu. Dimitriu has devised a different categorization of prefaces with respect to their translation-related functions: explanatory, normative/prescriptive, and informative/descriptive (Dimitriu, 2009, p. 195). The first function, explanatory, is focused on explaining the translated text for the readers. It is further divided into two functions: explanations regarding

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translators' justification of their selection of texts and authors, and specific strategies

they use to handle translational problems (Dimitriu, 2009, p. 195).

Normative/prescriptive function refers to the translators' prefaces operating as

"'guidelines/translation tips' and 'instructions or models' to be followed by other

practitioners, translation trainees, etc." (Dimitriu, 2009, p. 198).

Informative/descriptive function is operative in prefaces which offer information

about the source text to highlight certain points about the authors or their work, or

about the socio-cultural aspects of source text production or target text reception

(Dimitriu, 2009, p. 201). Another aspect of Dimitriu's work that is of significance

here is her elaboration on criticism of translation vs. translation criticism. Dimitriu

employs Neubert and Shreve's terminological distinction between criticism of

translation and translation criticism. Criticism of translation is the practice that

literary critics and book reviewers are engaged in when they criticize a translation as

an original, i.e., without taking into account that this text is a translation and it is

mediated by a translator. They rather focus on the source authors, their works and

text production processes, through the rewrites nonetheless (Dimitriu, 2009, p. 194).

Translation criticism, on the other hand, approaches translations as translations,

elaborating on translational problems and strategies to tackle them (Dimitriu, 2009,

p. 194). Although in prefaces there is not much content focusing specifically on

criticism, recognizing this distinction is still helpful to show whether preface writers

acknowledge the anthologies' translated nature or treat them as originals and keep all

deliberation related to their being translated at bay.

2.2.4 Urban Imaginaries and metonymy

In the textual analysis of collective public narratives, in both texts and paratexts, a

smaller unit proves practical to refer to specific instances in narratives. Urban

imaginaries assist the analysis at this point. I see urban imaginaries as foundational

building blocks of the narratives. An author's urban narrative might include various

elements such as characters, identity constructions, their experience, real or

imaginary city locations, and so on. I use the term "urban imaginaries" by Andreas

Huyssen (2008) to refer to such phenomena perpetuating in the urban space.

Thematic anthologies are good at creating the illusion that the reader is introduced

into a theme or a literature, such as 18th century French poetry or a cultural object

such as a city. However, the reader is only exposed to an image among many

potential images. This is the image that the author and the anthologist have of the

object in question. Urban imaginary, as discussed by Huyssen, "marks the first and

foremost the way city dwellers imagine their own city as the place of everyday life,

the site of inspiring traditions and continuities as well as the scene of histories of

destruction, crime, and conflicts of all kinds" (Huyssen, 2008, p. 3). He continues:

> An urban imaginary is the cognitive and somatic image which we carry
> within us of the places where we live, work, and play. It is an embodied
> material fact. Urban imaginaries are thus part of any city's reality; rather than
> being only figments of the imagination. (p. 3)

Although Huyssen uses urban imaginaries to refer to phenomena in the real city, the

term is applicable to literary urban narratives as well. Urban imaginaries are the

impressions residents have of the city; they are thus a part of author's imagination

and the narrative's reality. Huyssen's "urban imaginary" is used to refer to the

"imagined urban" in short stories. The imagined city will match the factual one in

some aspects and in others it will not. Although there is a relationship between the

imaginary and the factual city, the former cannot be an exact copy of the latter. However, this does not matter for the purposes of this research. This dissertation focuses on exploring various representations in which urban imaginaries appear in literature; both in the originals and translations. I propose that literature provides us with samples, tools, and strategies to read the city and inhabitants' relations with the city from different perspectives and also to explore alternative urban imaginaries. The boundaries between the factual and imagined cities are in some cases flexible and thin; however, they still exist. One cannot claim to know a city only by reading it in fiction, but through literature one might claim to grasp what kind of feelings or images the city might have evoked in dwellers' minds. Demirkol-Ertürk questions this issue in one of her articles: "Images of Istanbul in Translation: A Case Study in Slovenia" (2013). She explores the power of city narratives to (re)shape one's perception of that city and provides illuminating insights. She specifically looks into the role of the translation of Orhan Pamuk's book, *Istanbul, Memoirs and the City* (2006), into Slovenian and concludes that Pamuk's translation of the city was highly influential on readers' perception of the city even though the readers recognized the subjective nature of the accounts. This resonates with Fisk's assertion regarding how the Western audiences get to know about distant people through fictive accounts of authors such as Pamuk.

Moreover, Huyssen recognizes the fact that there is no way of understanding a real city "in its present or past totality by any single person" (Huyssen, 2008, p. 3). Huyssen's claim underlines the personality of urban narratives but also another significant issue: the fragmented nature of these narratives. Urban imaginaries are individual images of the cityscape, and every author is entitled to their own perspective and images. Short stories offer fragmented urban narratives and

anthologies offer fragmented cityscape depictions. Fragmented nature of the narratives resonates with another important aspect of these representations: their metonymic nature. According to Tymoczko, in a metonymic construction, a feature of a unit stands for the whole or a fragment signifies the entire structure. Metonymy is an essential quality of rewritings (Tymoczko, 1999, p. 42). It is inherent in translation:

> Translators select some elements, some aspects, or some parts of the source text to highlight and preserve; translators prioritize and privilege some parameters and not others; and, thus, translators represent some aspects of the source text partially or fully and others not at all in a translation. In any translation process, whether the source text is canonical or not, central or marginalized, from a dominant culture or a subaltern one, a partial encoding comes to represent the source text: certain aspects or attributes of the source text come to represent the entire source text in translation. By definition, therefore, translation is metonymic: it is a form of representation in which parts or aspects of the source text come to stand for the whole. (Tymoczko, 1999, p. 55)

Urban imaginaries in short stories are translations of the city. Authors translate the city into text, translators into other languages, and editors/anthologists into different contexts and forms. The anthology is a case in point among these forms. Short stories could be read as fragmented individual representations of both the city and Turkish short fiction. Thus, both short stories and anthologies represent the city and literature. They do not constitute the whole; nevertheless, they stand for the whole. Even a single literary product could serve to promote its culture via elements that are loaded with cultural and semiotic implications, just like a literary work exemplifying its culture via parts symbolic of that culture (Tymoczko, 1999, p. 45). References to significant places or key historical events also work towards situating a single literary work "within a larger context of time, space, and social structure" (p. 45). Tymoczko sees such cultural elements in a literary work as "metonymic evocations of the culture as a whole" (p. 45). Urban imaginaries excavated in the literary

narratives function as "metonymic evocations of the culture" (p. 45). They operate as patterns and allow space for discussing such symbols, which might eventually make the language(s) of the city clearer. Also, landmarks of the city and historical events of the nation act as "metonymic evocations" in thematic anthologies. In anthology-making process, authors, translators, and anthologists are all engaged in fabricating metonymic representations because both the city and literature lend themselves to solely fragmented representations. According to Tymoczko, translators of a text of marginalized culture shoulders a huge responsibility in their endeavor to generate a text which is supposed to emerge as "representative of the whole source literature and, indeed, of the entire source culture for the receptor audience" (1999, p. 47). Translators working from Turkish into English translate from the minor into the major. When it comes to the urban imaginaries in anthologies and the concepts, habits, traditions and patterns they are made of, the translator seems to undertake a responsibility similar to what Tymoczko describes. In a similar vein, she also adds:

> At the same time, the metonymies of translation are a key to the construction of the representations that translations project – whether they are representations of history, culture, values, or literary form. The metonymics of a translation are, thus, not simply of abstract interest. They cast an image of the source text and the source culture; they have political and ideological presuppositions and impact; they function in the world. For the receiving audience the translation metonymically constructs a source text, a literary tradition, a culture, and a people, by picking parts, aspects, and attributes that will stand for wholes. (Tymoczko, 1999, p. 57)

In Tymoczko's case, "metonymies are key to the taming of the "wild Irish" and freeing of the "wild Irish" (p. 57), and in the current dissertation, metonymies are key to an understanding of the city and its people, and contemporary Turkish short fiction as presented to the Western readers. Metonymies also provide an insight into different anthology-making patterns and practices.

2.3 Interlingual translation and the concept of rewriting

Lefevere draws attention to the ubiquity of the rewriting phenomenon: "The non-professional reader increasingly does not read literature as written by its writers, but as rewritten by its rewriters" (Lefevere, 1992, p. 4). Rewriting is very common but not always equally visible. Translators, editors, publishers, anthologists are all rewriters translating texts or images into different symbols.

Lefevere puts forward two control mechanisms which make sure that "the literary system does not fall too far out of the step with the other subsystems society consists of" (1992, p. 14). The first control mechanism is the experts and authorities within the literary system such as critics, translators, teachers, and reviewers who:

> … will occasionally repress certain works of literature that are all too blatantly opposed to the dominant concept of what literature should (be allowed to) be – its poetics – and of what society should (be allowed to) be – ideology. But they will much more frequently rewrite works of literature until they are deemed acceptable to the poetics and the ideology of a certain time and place … (Lefevere, 1992, p. 14)

The second control element that Lefevere discusses is the one functioning mostly outside the literary system, and this is called "patronage". The term refers to people and institutions "that can further or hinder the reading, writing, and rewriting of literature" (p. 15). While translation is an evident form of rewriting, Lefevere classifies "collection of works in anthologies" as a less noticeable form of the same sort of phenomenon (Lefevere, 1982, p. 4). Both mechanisms are operative in translated anthologies. The agents who undertake the task of making an anthology become "responsible" for the reception and survival of works among laypeople (Lefevere, 1992, p. 3). These agents are capable of selecting what to include in and exclude from publications. They select the texts, subjects, themes, and/or authors to be published and circulated. Publishers act as another layer of control, promoting

certain publications and discouraging others. There are also third parties such as councils, committees, and national and international institutions involved in such activities.

Lefevere constructs an agent-oriented framework underlining the potential of rewriters, in this case, anthologists –editors, translators, publishers, and so forth. It is crucial to see these agents as intervening rewriters to understand the impact of their activities because their actions contribute to the image of the city and literature in English. Admitting their intervening power leads to a better understanding of their actions. However, it should also be taken into consideration that these agents seldom work alone. They are usually entangled in a network mutually interacting, influencing, and sometimes dominating one another.

2.4 Methodology

This research is distinguished from many studies focusing on anthologies in that it aims at a thorough textual and paratextual analysis of original and translated material. The acts of rewriting operative in translated anthologies require a methodology facilitating exposure both on the level of the story itself by analyzing the source and target texts, and on the level of the anthology by analyzing the paratexts. As the main medium of transfer, the anthologies need to be thoroughly inspected. I have used a method combining Essmann and Frank's (1991) and Naaijkens' (2006) approaches towards translated anthologies. Methodologically speaking, Essmann and Frank have been guided by queries of both internal and external translation history in their research:

> Which texts by what authors do we find in an anthology? Who were the translators? When and under what circumstances was the anthology made? The test of exclusion (What countries, authors, works have been omitted from a given anthology? Or the entire corpus?) (Essmann and Frank 1991: 73)

External translation history is about the external conditions resulting in the textual production. Internal translation history, on the other hand, is focused on the text itself and examines the textual features, which might involve comparing the target text(s) to the source texts (Essmann and Frank, 1991, p. 74).[21] Essmann and Frank emphasize that findings of external translation history require further research into the internal translation history of the given translation with an aim to confirm, complement or revise (1991, p. 83).[22] As I have discussed above, this research is interested in testing some claims regarding representations of Turkish literature in translation anthologies, which could only be achieved through textual and paratextual analysis, which will cover both internal and external translation histories.

Naaijkens (2006) proposes a three-step roadmap to examine an anthology. The first step is to recognize the purpose and function of an anthology. Does it bear a thematic, (historical-)literary, ideological, political, commercial or any other function? Two or more functions might typically intersect. For instance, for any anthology, excluding the historical function would be virtually impossible. I would also like to add that some functions might not be visible at first glance by only evaluating the peritextual material. Moreover, some functions could be performed by

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[21] They call such comparative studies "comet's tail" studies. Comet's tail studies focus on retranslations. For more information, see Essmann and Frank (1991), and Kittel (1995b).

[22] In addition to the frameworks mentioned above, Essmann proposes a checklist including some essential features that might help characterize and explore an anthology. These are the number of nations represented in the anthology (multilateral vs. bilateral anthologies), printing of the source texts, the anthologist (editor's anthology vs. translator's anthology or overlapping roles), commenting texts by the anthologist (paratextual material in the anthology – Essmann describes it as "all kinds of texts added by the editor or translator to facilitate or guide the reading and understanding of the anthology"), genre of the anthologized texts (combining different genres together or focusing on a single genre, which has been a much more common practice), selection of texts (by literary criteria such as genre or by extra-literary criteria such as literature by women or ethnic minorities, thematic anthologies, etc.), arrangement of texts (by nation, by chronology, by themes, by alphabetical order, etc.) (Essmann, 1998, p. 158). I have not resorted to this checklist as some functions are not applicable to the cases in my corpus; however, it is a comprehensive checklist that could be utilized for research into different types of anthologies.

the texts, and some by the peritexts. The second step in Naaijkens' layout

is exploring the character of the anthology. Is it an author's anthology (in which

choices are made from a certain perspective), a publisher's anthology (which has

other concerns such as acquisition and publicity) and/or a translated anthology (in

which translators, poets acting as translators, translators acting as poets or the

literature itself is in the limelight) (Naaijkens 2006, 514)? This shows some

resemblance to Essmann and Frank's classification of translator's vs. editor's

anthologies, with more exhaustive questions nonetheless. The third step is the

detailed definition of the object of study consisting of the selection of the literature,

their arrangement, the effects of the anthology or the accompanying texts such as

prefaces, annotation, biographies, etc. All in all, it is obvious that all these methods

of analysis bear certain commonalities and intersections. Some of these scholars have

focused on a single genre, poetry, but the methods they have proposed could be

easily applied to anthologies of a different genre as well because the characteristics

they have elaborated on are the ones inherent to the activity of anthologizing,

regardless of its genre. These approaches are readily combined with the concept of

rewriting because all of them work towards revealing the deliberate actions of, in

Pym's words, "silent hands" (1995) involved in the process.

After the anthology is analyzed through paratexts, the second and third legs

of this research will involve textual analysis of short stories and their translations

into English. All these narratives accommodate constructions of an imaginary

Istanbul and Istanbulite identities, yet they are also so independent of one another.

However, interestingly enough, some discourses, concepts, behaviors, i.e., patterns in

urban imaginaries keep resurfacing in the stories as points of intersection. I see these

collective elements across urban narratives and across anthologies as constituents of

public narratives. These expressions are of significance because how they are constructed and rewritten might inform us of the ways urban imaginaries are generated and presented to target audiences. Thus, the attempt is to expose these common patterns, and equally importantly, differences, communicated to readers through fragments of the city laid out in texts and paratexts of anthologies. Demirkol-Ertürk introduces a novel way of approaching the urban narratives as translations. This approach includes reading the original as a "translation". I use her method of approaching the original texts as translations of the city. The author translates the city and its people into short stories, translators translate short stories into English, and anthologists translate selected fiction into a literary representation of the city. Every agent involved in this process is a rewriter. I, as the researcher, examine the city in original and translated texts as products of intra- and interlingual translation processes. Then I trace these fragmented expressions in the processes of anthologizing to detect further rewritings, imposed by both the translators and the anthologists.

To explore these exemplar urban elements, I employ four individual aspects of the cityscape in city representations in literature, identified by Wirth-Nesher (1996). These aspects help the urban elements in the short story to surface and be singled out. Thus, they help the "whole repertoire of meanings" (Wirth-Nesher, 1996, p. 10) in the narrative to be observed and comprehended. These environments facilitate following the construction process in the short stories due to their structured classification. Firstly, the "natural environment" is defined by Wirth-Nesher as "the inclusion or intervention of nature in the built environment, and is never outside the bounds of culture" (Wirth-Nesher, 1996, p. 11). Culture is the operative word, which means instances of nature have to be culturally significant in order for them to allow

deliberation about urban imaginaries (Wirth-Nesher, 1996, p. 11). For example, the southwest wind, called *lodos* in Turkish, is infamous for having negative effects on one's health and mood such as headaches and fatigue, but more importantly, it results in unexpected mood changes in Istanbulites and is sort of perceived as the perpetrator of uncontrollable actions; even misdeeds. An example is "Hitching in the Lodos" (Tilmaç, 2008b), where a special wind of the city takes control of city people and steers them in outrageous directions. In another short story, "A Panther," (Yula, 2010), it is a different natural environment, the snow, which covers the whole cityscape and conceals "all the dirt, all the filth, all the evil" to such an extent that the vision of a city "worth living in" appears (p. 105). The sea, specifically the Bosphorus, appears to be foundational in this category as it aids in narrating urban imaginaries with multiple dimensions. It might signify liberation and abundance for a woman in "Mi Hatice" (Boralıoğlu, 2012), or constraints and scarcity for another in "City of Borders" (Aktaş, 2012).

The second aspect of the cityscape in Wirth-Nesher's categorization is the "built environment", which refers to "city layout, architecture, and other man-made objects such as trams, curtain walls, and roofs" (1996, p. 12). These manufactured components of the urban construction in the text might reflect either the authentic contemporary details from the real city or might be simply fictitious (p. 12). One example very germane to this feature would be ferries across the Bosphorus in Istanbul. Ferries, connecting various neighborhoods along the shore and across the sea, are more than just means of transportation. Their influence is strongly felt on Istanbulites' lifestyle, relationships, and decisions. For instance, the patisserie in Leyla Erbil's short story "Trianon Pastanesi" (Erbil, 2008, pp. 159-164) attests to

various meanings that this public landmark assumes in the memory of different city residents.[23]

Thirdly, the "human environment" refers to "human features that constitute setting, such as commuter crowds, street peddlers, and passersby" (p. 13). This characterization excludes the main characters in the text, and rather focuses on the human elements of scenery, manifesting the "racial and social hierarchies" through the depiction of crowds in urban representation (p. 13). Common components of the setting are street musicians, beggars, and so forth. This environment is felt strongly in Hatice Meryem's short story "Aborted City" (Meryem, 2000). Two girls whom the narrator follows on the street undertake a focalizing role in providing insights into social stratification in the urban public space.

The last aspect of the cityscape to mediate the city to the readers through the narrative is the "verbal environment", which alludes to both written and spoken language (p. 13). The written component is about the names of places and also other visually engraved language in the cityscape such as the advertisements on billboards or graffiti on walls. The names of streets that keep changing in relation to the political or social changes in the neighborhood could be an example to this. Such a phenomenon also attests to the city's palimpsest nature, which is discussed both by Wirth-Nesher (1996, p. 11) and Huyssen (2003). Speech is the other component of the verbal environment, referring to the conversations, dialogues, and monologues taking place in the narrative, which, in the case of a city like Istanbul, might be a telling indicator of its multicultural past and present. Meryem's story "Şehir Düşüğü" has a strong verbal element that appears as a sign on a door. Murathan Mungan's short story "Esenler Otogarı" (2008) offers dialogues and monologues of various

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[23] Leyla Erbil dedicates "Trianon Pastanesi" to Tomris Uyar. The short story has an autobiographical quality as she narrates the times that she spent at the patisserie. The narrative is analyzed later in Chapter 4.

women. Their language is full of clues indicating that they are from different parts of the country.

Each single aspect of the cityscape might not appear alone in a narrative, i.e., a varying combination of them could also be found in a city narrative. Using this schema to help me with classification and hence analysis, I identify urban elements such as the sea, weather conditions, transportation, terminals, stops, landmarks, street names, verbal elements, and so on, surfacing in different narratives to signify similar patterns in urban construction. Excavating these elements helps expose the city as translated by the author, which is the first layer of translation.

I also use framing, which I discussed above in detail, as a tool to analyze urban imaginaries in original short stories and translations. Framing strategies and the concept of public narratives help me explain patterns that resurface in anthologies.

In conclusion, the central focus of this research is fundamentally on exploring the journey of urban elements from the writer's mind to the anthology published in the target language. This endeavor includes recognizing the city and urban identity constructions in translation anthologies and examining the ways they are reproduced in both Turkish and English. Authors, translators, and anthologists are acknowledged as agents with the potential to influence the end result. Anthologies and translations are representative, mediated, and interventionist on their own. Thus, translated anthologies add to the challenge as they add another layer of similar questions. This dissertation explores this content in the source and target languages to gain an understanding of the frames in which the source literature gets to be presented to the target audience.

CHAPTER 3

PARATEXTS IN TRANSLATED ANTHOLOGIES

3.1 Paratexts

Thematic translated anthologies act as a vehicle for disseminating literary narratives

both in the source language Turkish, and the target language English,

accommodating a myriad of urban narratives set in, around or about Istanbul. These

urban narratives are accompanied by a variety of paratexts that work in different

ways to mediate these texts for their readers. Paratexts provide the official non-

literary space for framing in anthologies because they offer room for speculation,

mediation, and narration by editors, translators, and publishers. This feature makes

paratexts valuable for my research since I am interested in how the city is

represented in translated narratives and the repercussions of this representation.

Paratexts offer abundant data to explore strategies of representation. Examples such

as introductions, prefaces, footnotes, glossaries, covers, and blurbs offer space to

these agents "for repositioning themselves, their readers and other participants in

time and space" (Baker, 2006, p. 133). In anthologies, prefaces in particular

constitute the frame space to construct and deliver a meaningful narrative of the

anthologized object. Paratexts are enablers of texts (Genette, 1997, p. 1), and as such,

they also operate as enablers of framing and narrative construction.

The preface facilitates narrative construction because it is a dynamic and

productive space for the preface writer to elaborate on the object, which is the city in

this case. Preface writers make use of some public narratives for framing their object.

Public narratives are the narratives that are first told within smaller and domestic

units of communities such as family, city, and country, and then retold in other

places and languages (Baker, 2006, p. 38). The analysis conducted across paratexts of seven anthologies demonstrates that there are several public narratives at work in short stories and paratexts, which will be examined in this chapter.

Preface writers of anthologies in this research are allographic and translatorial preface writers. Some anthologies are endorsed by well-known figures from respective fields in order to promote the publication. This phenomenon occurs in *City-pick Istanbul,* the introduction of which is written by Barbara Nadel, an English crime-fiction writer. Nadel is known for her books set in Turkey and the East End of London. Her famous protagonist, Inspector Çetin İkmen, is a recurring character in a series. She makes heavy use of symbolic urban elements such as the Bosphorus, the old quarters of the city, Kamondo stairs[24] in Karaköy, cisterns, castles, and so forth in her narratives. Nadel's contribution to the anthology is limited to her introduction. With her literary expertise on the city, she provides a promotive link between the target readers and the anthology. *Reberth Stories from Cities on the Edge* also has a foreword written by third parties, who have no direct link with the anthology-making process, Franco Bianchini and Jude Bloomfield, and an introduction by its editor Jim Hinks. Bianchini is a Professor of Cultural Policy and Director of Culture at the University of Hull, and Bloomfield is a researcher of urban policies working for the Council of Europe's public space and safety project. The link that connects Bianchini and Bloomfield to the anthology appears to be the fact that the publication is supported by The Liverpool Capital of Culture as part of the Cities on the Edge and Liverpool 2008 European Capital of Culture programs, and also partially funded by the European Union, as mentioned on the title page of the volume. *Istanbul in*

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[24] The Kamondo Stairs are a stairway in the Karaköy district of the city. It is an example of art-nouveau architecture, built in the late 1800s. It was named after a wealthy Sephardic Jewish family, Camondos, who funded the construction of the stairs. For more information and some images, please see https://www.atlasobscura.com/places/camondo-stairs.

Women's Short Stories has a foreword written by the editor Hande Öğüt, an editor and author. The English translation published a part of this foreword with an additional foreword, written by İdil Aydoğan and Patricia Billings, editors of the anthology. İdil Aydoğan also appears in the volume as a translator. Patricia Billings is an author and publisher, and the co-founder of Milet Publishing.[25] İdil Aydoğan is an English instructor and translator. Aydoğan also appears in *IIWSS* (2012) as the translator of some short stories. *Istanbul Noir* has an introduction written by the editors Amy Spangler and Mustafa Ziyalan. Amy Spangler is a translator and one of the founders of AnatoliaLit, an Istanbul-based literary agency working as a Turkish sub-agent for foreign publishers and agencies, and also the representative of some Turkish authors in Turkey and abroad (AnatoliaLit website). Ziyalan is an author, translator, and psychiatrist based in New York. *The Book of Istanbul* starts with an introduction written by its editor Jim Hinks. *Twenty Stories by Turkish Women Writers* has an introduction written by Nilüfer Mizanoğlu-Reddy, the translator and the editor of the volume. Mizanoğlu-Reddy is a writer, translator, and editor. *Istanbul Many Worlds/Istanbul, Un Monde Pluriel*'s introduction is written by its editors Kenneth Brown and Murat Belge. Brown is a scholar of sociology and a writer, and Belge is a well-known Turkish academic, translator, and author. It is evident from the data that their high social and cultural status, and expertise in the field provide most allographic preface writers with the authority to write prefaces.

In this chapter, there is a critical and comparative reading of the peritextual material of these anthologies, expanding on the classifications, definitions, and claims I put forward in previous chapters. Although this dissertation makes use of epitextual data whenever available and relevant, this chapter focuses predominantly

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[25] Milet Publishing is an independent publisher with 1000 titles in English and 23 other languages. It has also published over 20 books of Turkish literature in English translation.

on peritexts, and among them, greater focus is placed on prefaces. Reader's reviews of the anthologies or interviews with writers or publishers are included in discussions whenever they are pertinent. The focus lies mainly on paratexts; however, certain contextual information about the anthologies that does not directly relate to the paratexts is also provided. The aim is to introduce the publications in detail and to provide relevant background information in order to contextualize the publication. Without such information, the analysis would lack the crucial background. Overlaps in discussions occur because anthologists discuss matters such as their criteria for selection or their motivation to compile an anthology in the prefatory space. Prefaces are the space where the anthologist's voice is clearly heard. For instance, the criteria of selection often come up in this chapter. Although it is a separate element under the anthology, for the anthologist, the preface is where these elements are elaborated on. This results in a discussion concerning the selection element or its lack thereof in this chapter. When the prefatory text is under scrutiny, such matters arising within the boundaries of the preface are included in the discussion as well.

The analysis in the following subsections follows this path: firstly the book cover and the table of contents will be provided to introduce the anthology. Then, crucial introductory details about the anthologist, editor, and translator will be presented. Any other elements that contribute to the publication will also be stated. The preface analysis will follow focusing specifically on the anthologist's approach to their object. Their motivation to compile an anthology, their selection criteria, and the perspectives they adopt to explain their object –historical, political, public, personal– will be explored here. This part focuses on the anthologist and their actions toward anthology-making. The next item to be examined is the translational aspect. When the anthologist is a translator and the preface is a translatorial one, do they

elaborate on their role or the translation process as a translator? Is the anthologist involved in translation criticism or criticism of translation? (Dimitriu 2009) This discussion will demonstrate whether the fact that these anthologies are translated anthologies is elaborated in paratexs introducing the publication. Finally, other peritextual elements such as the cover, back cover, notes, and glossary will be reviewed.

This chapter focuses on revealing the urban imaginary construction around Istanbul and the acts of framing to this end carried out in paratexts. At the end of Chapter 4, after the textual analysis is carried out, a comparative analysis across urban imaginaries in short stories will be performed. Thus, the question of whether the urban imaginaries constructed in the paratexts match those of single short stories or not (and if so, to what extent) will be answered in the conclusive analysis at the end of Chapter 4. Table of contents are offered at the beginning of each analysis to give detailed insight into the compilations. Writer and translator names, translated titles, and original titles are provided in these tables.
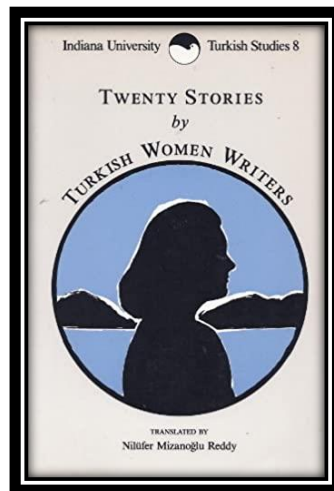
3.2 *Twenty Stories by Turkish Women Writers* (1988)

Fig. 1 Front cover of *Twenty Stories by Turkish Women Writers*

Twenty Stories by Turkish Women Writers (*TSTWW*) is a translator's anthology of twenty short stories and excerpts by twenty women authors writing in Turkish. Selected and translated by Nilüfer Mizanoğlu-Reddy, this anthology covers a range of short stories written between the 1950s and the 1980s. In her acknowledgements (Mizanoğlu-Reddy, 1988, p. vii), she thanks Professor İlhan Başgöz of Indiana University "for offering to publish" the book. She also extends her thanks to Professor Nermin Abadan-Unat and Professor Talat Sait Halman. These facts attest to the academic context this publication was born into. She is the editor of the volume and translator of all the works anthologized. *TSTWW* was published under the series "Turkish Studies" by Indiana University Turkish Studies.[26] It is the earliest anthology in this corpus, following short story collections that were published sporadically between the 1940s and the 1990s. It is also the earliest translated short story anthology with the specific theme of women's writing from Turkey. It shares this attribute with *Istanbul in Women's Short Stories*, but emerging twenty years earlier, it is the first anthology to appear with this theme. Also, this is the only anthology in the corpus lacking the urban theme, which might seem to be locating it in a questionable position. Although it does not bear the theme inherently, some of its content does. One of the short stories, "The Commuter" (pp. 67-78) by Pınar Kür, is abundant with urban imaginaries, particularly concentrating on the commute and public transport, and how the dweller relates to the city through their daily journeys around the city.

This anthology appears around a time when women's writing starts to appear in English after a long time of absence. Before the 1980s, Turkish women writers

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[26] The Turkish Series by Indiana University Turkish Studies includes publications such as *Yunus Emre and His Mystical Poetry*, 1981; *A Dot on the Map: Selected Stories*, 1983, ed. Talât Sait Halman; *An Anthology of Turkish Literature*, 1996, ed. Kemal Silay.

were virtually "non-existent in the Anglo-American system" (Akbatur, 2011, p. 168). Mizanoğlu-Reddy's anthology bears witness to the flourish in women's writing in that era. Writers she chose to include such as Leyla Erbil, Nazlı Eray, Aysel Özakın, Adalet Ağaoğlu, Sevgi Soysal, Pınar Kür, Latife Tekin, Füruzan are women writers who "have played a significant role in shaping modern and post-modern Turkish fiction" (Akbatur, 2011, p. 169).[27] Güneli Gün, a writer and a translator from Turkey, mentions these names in her essay on contemporary women writers in Turkey and comments:

> Turkish women's fiction is in the darkroom; the images are developing fast, and perhaps it is the only Turkish fiction that will be revealed to the world in living color: out of the darkroom into the showroom. Surprisingly enough, being kept - and enjoyed - is not so bad. The energy is there, waiting in the dark, for the day it can enter the house of fiction that belongs to the entire world. (Gün, 1986, p. 279)

In this regard, Mizanoğlu-Reddy's anthology is an attempt at delivering the energy of contemporary women's writing to the Anglo-American world of readers. Her contemporary and quite comprehensive selection attests to her observant character as an anthologist as well. The function of "canonization of works of literature" (Odber de Baubeta, 2012, pp. 72-74) is present in her selection.

In the introduction to the anthology, Mizanoğlu-Reddy recognizes the rise in women's writing in Turkish after the 1960s and contextualizes it within the growing feminist movement and women's emancipation:

> The short stories collected in this volume represent a small sample of the literary output of Turkey's contemporary woman writers. Their writing has won them recognition, prizes, and an undisputed place in Turkish literature. Yet this was not a road easily traveled. Women's fuller participation in literature required their emancipation. Modernization, secularization and a

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[27] Aysel Özakın's novel *The Prizegiving* was published in 1988; the first novel by a woman writer to get published in English translation in more than forty years (Akbatur 2011; Paker and Yılmaz-Baştuğ 2004).

certain degree of democratization were prerequisite. (Mizanoğlu-Reddy, 1988, p. viii)

Mizanoğlu-Reddy locates the women writers in a public narrative around modernization and secularization. Her motivation to compile this anthology is to recognize "a previously absent dimension of the human experience" which could be delivered through an anthology focusing on women's writing only (Mizanoğlu-Reddy, 1988, p. viii). Her selection criteria are explicitly described:

> The woman writers whose stories are included in this collection were all born after the inauguration of the Republic. They come from different provinces of Turkey. Some of them have small town or even rural backgrounds. Their work represents the conflicts and aspirations of their social milieu. Nezihe Meriç, Leyla Erbil, Adalet Ağaoğlu, Sevgi Soysal, and Pınar Kür have all dealt explicitly and courageously with many taboos of Turkish society. Their novels and short stories initiated new ways of seeing and reconstructing the hitherto unspoken and unwritten world of women. Their vision is expressed in a language filled with irreverent, ironic and poetic elements. Latife Tekin, the youngest writer in this collection, has even created a new language which has been one of the most stirring literary events of the 1980s. (Mizanoğlu-Reddy, 1988, p. xii)

Her insights into the contemporary literary figures and their work manifests how well-informed Mizanoğlu-Reddy is of the literature she is promoting. She is in good command of the literary material she anthologized.

Although the anthology includes contemporary women's writing published between the 1950s and 1990s, she chooses to elaborate on the social and political aspects of a much earlier era, before the foundation of the Republic. She contextualizes contemporary women's writing in a socio-political history of several hundred years and elaborates on the "deep rupture" with the organizations of the multi-ethnic Ottoman Empire caused by the foundation of the secular nation-state. She encapsulates sheriat, the reign of the sultanas, women's life and education in the Ottoman era, and introduces Halide Edib Adıvar as the "first important woman

writer of Turkey" in detail (Mizanoğlu-Reddy, 1988, pp. viii-xi). For the greater part of her introduction, she elaborates on the Ottoman era and women's status and achievements. Only the last half page or so is dedicated to the era to which the stories and their writers belong, namely the post-1950s. Considering the temporal scope of the anthology and its preface, the anthologist's approach with respect to the historical background is unparalleled in the corpus.

As the translator of the anthology, however, she is not engaged in any discussion of her role or any problems the role might entail. Mizanoğlu-Reddy is quite visible as the editor but not so much as the translator, which is comprehensible when it is considered how the visibility of the translator has increased and become a debatable issue in the last couple of decades.

Mizanoğlu-Reddy sets out with the aim to provide the target readers with a historical summary centered around women's emancipation and its reflections on the Turkish literary scene, which puts contemporary women's writing in Turkey in a historical context. It makes the anthology an effective witness to the flourish in women's writing as well. Although academically oriented, the publication seems to address any reader who is interested in women's short fiction in Turkish. Its historical perspective into women's writing is woven through not an individual analysis of the selected authors or their work, but rather a collective historical angle. Its witness to the boom in women's writing is manifest in the selection aspect of the anthology. Not all the authors included in the anthology could "attract the individual attention they deserve" in the English-speaking literary circles (Paker, 2001, 623); however, this volume still bears witness to that specific era. Mizanoğlu-Reddy chooses to translate women's literature as a clash between the past and the present.

3.3 *Istanbul Many Worlds/Istanbul, Un Monde Pluriel* (1997-1998)[28]

Fig. 2 Front and back covers of *Istanbul Many Worlds/Istanbul, Un Monde Pluriel*

Mediterraneans is an English-French biannual publication, and its tenth issue accommodates Istanbul as "another Mediterranean city" (Brown and Belge, 1997-1998, p. 9). Published between 1991-2011, many of its volumes are dedicated to cities such as Beirut, Sarajevo, Marseille, and Istanbul, to name a few. Its founding director is Kenneth Brown, and the volumes are co-edited by Hannah Davis Taieb and Robert Waterhouse. The editors of this volume are Kenneth Brown and Robert Waterhouse, with Murat Belge and Işık Şimşek appearing as guest editors. The introduction was written by the editors Brown and Belge. *IMW* is not exhaustively a translated anthology as it consists of pieces originally written in French and English alongside translations from Turkish. There are many translators into English and

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[28] *Istanbul Many Worlds* has eighty entries and, thus, a 3-page-long contents section. Because of its length, it does not appear here in the chapter but its full content is listed in Appendix A.

French but their names do not appear in contents list. Instead, the names of the translators appear on the page where their translation is published. The publication details page includes a cooperation note with Yapı Kredi Culture, Art, Publications, Inc.

The publication is described as "a literary review which focuses on the diversity of cultures, populations and expressions of the Mediterranean region" (Mediterraneans website, n.d.). The journal's content includes a combination of commentaries, new writing, and images, which is manifest in the assortment of different genres such as essays, short stories, novel excerpts, poetry, interviews, photographs, and so forth. The issue is embellished with photographs by renowned photographers such as Ara Güler and Jean Mohr. What locates this issue in the corpus of this dissertation is that it carries qualities of a thematic anthology on Istanbul. However, there are also a couple of qualities that separate it from the rest of the anthologies in the corpus. *IMA* is easily distinguished from short story anthologies with its blend of genres. It has a number of essays on various subjects such as Bülent Somay's "Istanbul's Traffic Nightmare" (pp. 165-170), Juan Goytisolo's "The Palimpsest City" (pp. 15-24), Çağlar Keyder's "Laleli's Quick-Change Acts" (pp. 175-181), Tanıl Bora's "Dreams of the Turkish Right" (pp. 295-301), Ruşen Çakır's "An Islamist City" (pp. 287-294), Heidi Wedel's "Life at the margins: Kurdish women migrants" (pp. 271-277), among many others. Nonliterary contributions to the volume such as Keyder's, Somay's, Bora's, Çakır's, and Wedel's offer socio-political summaries within the scope of the city and its past and present. These essays approach the city from different perspectives including social, historical, architectural or aesthetic. The anthology also includes literary fiction, some examples of which are poems and short stories by Orhan Veli Kanık, Can

Yücel, Nazım Hikmet, Sait Faik Abasıyanık, Murathan Mungan, and many others. Thus, this is an anthology with a wide range of contributors such as journalists, academics, actors, literary critics, poets, and authors. This results in an enriched variety of contributions, both literary and nonliterary. In addition to its bilingual character, the publication is international as it has contributors from all over the world such as the French writer Jean Claude Guillebaud, Spanish writer Juan Goytisolo, English poet John Fuller, English novelist A.S. Byatt, and many more. Along with the variety in genres and contributors, this volume's temporal span matches its substantial content. For instance, the poem by Constantine P. Cavafy was published at the end of the 20th century; Sait Faik Abasıyanık's short story "The man who doesn't know what toothache is" in the 1940s; Edouard Roditi's "The Vampires of Istanbul" in the 1970s; and Latife Tekin's "Istanbul is hurt about us" in 1985. Thus, in terms of genre, contributors, and temporality, this publication demonstrates some differences from the rest of the anthologies in the corpus.

The editors Brown and Belge reveal this distinct character in their introduction when they admit to being "wide" in their approach to the city, but "without the pretension of being comprehensive" (Brown and Belge, 1997-1998, p. 10). They identify the volume as a selective "commonplace book," which attests to its anthological character (Brown and Belge, 1997-1998, p. 10). Their selection criteria are "topicality," "contemporariness of the writers," and "giving precedence when possible to the voices of Istanbulis" (Brown and Belge, 1997-1998, p. 10). The internationality of the content manifests itself in the editors' attitude towards the city:

> More than ever before, it is that sort of teeming and thriving metropolis. Its expansion in the Age of Globalization resembles in many ways a similar process in other great cities around the world. And its slums are on a par with those of Liverpool, Paris, Naples, Dakar, Casablanca, Algiers, New York, Los Angeles, to name those cities with which we are familiar, and not to

mention the urban sprawls of Asia and Latin America. But it remains special, unique (as is any great city, explained lucidly in many of the texts to follow). (Brown and Belge, 1997-1998, p. 11)

The editors translate Istanbul into a global metropolis, and place it on a global scale, framing its transformation under the public narrative "age of globalization". Unlike other anthologies, Istanbul is not treated in a historical or political past and present continuum in the introduction. With a large temporal and spatial reach, this anthology frames Istanbul in the public narrative of a global city. The editors discuss other potential contexts as well:

> We have tried to bring in points of view that place the city in various contexts: Mediterranean, North-South, East-West (Europe-Asia, Christiandom- House of Islam, Developed-Developing, in other more 'trendy' categories). We think that perhaps the most useful way of conceiving the site and complexity of Istanbul is in terms of North-South (but other opinions are argued or evoked in the various texts included). The definitions and etymologies of the north and south winds that play havoc with the city – the bora (boreas, poyraz) and the lodos - analysed by the Kahanes and Andréas Tietze suggest a metaphor for how these directions have played with the fates of this place. (Brown and Belge, 1997-1998, p. 10)

North-South context refers to the notorious winds of the city that are known to affect the moods and decisions of the Istanbulites and usually drag them in the potentially dangerous directions. East-West is a commonly used public narrative for Istanbul; however, the editors do not prefer to speculate on this dichotomy. The introduction accommodates a discussion of the city narratives as exemplified above; however, the translated, bilingual, and/or international character of the anthology is not brought up at all.

The cover of the *IMW*, as provided above, is a photograph taken by Ara Güler at one of the most crowded streets of Beyoğlu. The graffiti includes the Turkish translation of a quatrain from Constantine P. Cavafy's poem, "The City". It comes up in the edition once more (p. 221) with its Greek original and English (by Edmund

Keeley and Philip Sherrard) and Turkish (by Cevat Çapan) translations. The juxtaposition of poetry and a scene of day-to-day reality appear to do justice to a collection of literary and nonliterary pieces focusing on Istanbul.

3.4 *Kadın Öykülerinde İstanbul* (2008) – *Istanbul in Women's Short Stories* (2012)[29]
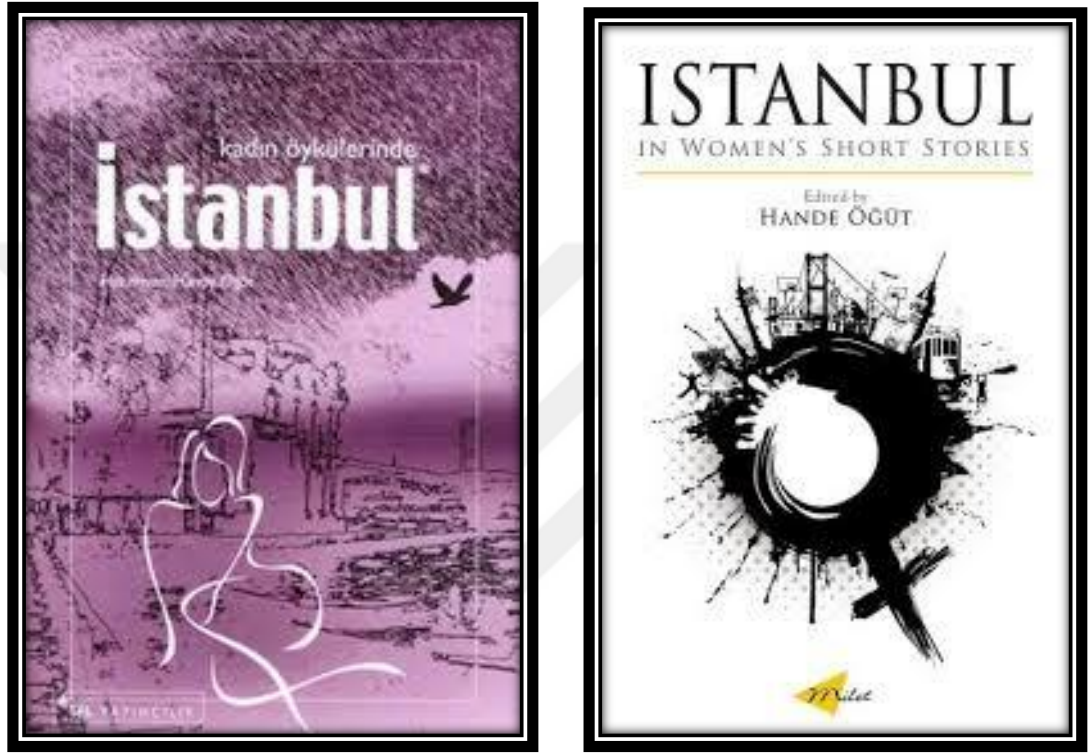
Fig. 3 Front covers of *Kadın Öykülerinde İstanbul* and *Istanbul in Women's Short Stories*

Kadın Öykülerinde İstanbul (2008), edited by Hande Öğüt, is an anthology that focuses on two themes at once: urban narratives and women's writing. Its premise is the city through the perspective of contemporary women writers. The anthology is translated into English as a whole volume, *Istanbul in Women's Short Stories* (2012). The translated anthology is edited by Hande Öğüt, too, and coedited by İdil Aydoğan

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[29] Because of its length, the table of contents does not appear here in the chapter but its full content is listed in Appendix B.

and Patricia Billings. Aydoğan is also one of the translators in the publication. Billings is the co-founder of Milet Publishing, which published this anthology in England, in 2012. On the title page, the translated anthology acknowledges the support from the Cunda International Workshop for Translators of Turkish Literature and the funding it has received from the TEDA Project of the Turkish Ministry of Culture and Tourism. Translator's names are mentioned on the contents page, under each short story title, following the author's name.

The original anthology and its translation provide the potential to directly compare paratexts of the two anthologies as source and target texts. Only two publications in the corpus offer this potential: *IIWSS* and *Istanbul Noir*. Being four years apart, there are two differences between the original and the translated anthologies in terms of their content. The translated anthology lacks two short stories that the original includes: Leyla Erbil's "Trianon Pastanesi" (Trianon Patisserie) and Aslı Tohumcu's "Fit" (Fit). The reason for their lack is not explained. In addition, in the original anthology, Feryal Tilmaç appears with her short story "Can'la Başla," yet she takes part in the translated anthology with a different short story of hers, "İncir Çekirdeği" (Fig Seed).

Kadın Öykülerinde İstanbul starts with Hande Öğüt's foreword. Unlike all the other anthologies in the corpus, Öğüt chooses to write a foreword based on personal narratives. She neither expands on the historical and political aspects of the theme nor introduces the literature, genre or the authors. Instead, she elaborates on her personal and intimate bond with the city, constructed over different stages in her private life. Her characteristic introduction into the city hints at the contents of the anthology as each woman writer is asked to expand on her own, personal city. This foreword translates Istanbul into a personal narrative, locates it in a web of private

relationships, and introduces the anthology as an outcome of those associations. Öğüt's motivation to edit this publication seems to be her own interaction and ties with the city. In line with this approach, to introduce the theme and writers, she focuses on their personal connections with the city:

> The women writers who have contributed to this collection each share with us the faces of their own Istanbul, of women and Istanbul, and being a woman in Istanbul. Every woman writer in each generation is bound to have journeyed through Tarlabaşı, and taken a breather in one of the patisseries in Beyoğlu. Some perished in this city, some withered away in its *pavyons*. Some filled the ferries that cross the Bosphorus, and some wrapped their love for it around a kitten… (Öğüt, 2012, p. i)

A paragraph from Öğüt's one-and-a-half-page-long original preface is published in the translated anthology, under the title "From Foreword to Turkish Edition". There is an inherent pluralistic aspect in Öğüt's urban perspective as it is inclusive in its tone referring to "every woman writer in each generation," which draws attention to many voices in this city, and as a result, in this anthology. The foreword undertakes plurality of voices in the city space. This anthology promises a literary representation of all those women in the cityscape. Öğüt's introduction to the anthology does not offer any further details regarding the short stories or the authors. There is another introductory piece following this paragraph, co-authored by İdil Aydoğan and Patricia Billings, titled "Foreword to English Edition". Aydoğan and Billings agree with the original foreword in that they introduce the content and writers from an anonymous yet personal and intimate space:

> The women in these stories work, they study, they translate books, they laugh, they mourn loves lost to natural death or to murder, they cover their heads, they put on makeup and black lace, they revel in each other's company, and in the company of men. Most of all, they scream at the top of their lungs that this city is not a woman to be possessed, and that it will speak its mind (and they will too). (Aydoğan and Billings, 2012, p. ii)

Both introductions manifest obscurity to some extent as no short story titles or writer names are mentioned. Both women writers and the women characters in short stories are introduced anonymously. The city is presented to the readers through a framework of women's emotions, actions, and personal relationships within the cityscape. However, in the foreword to the translated anthology, editors go beyond the personal and elaborate on the city and writers from different angles:

> With contributors born mainly between 1940 and 1970, who are not just from Turkish but also Greek, Kurdish and Armenian backgrounds, this collection of contemporary women's short fiction translated from Turkish represents the works of different generations and cultural groups. Some contributors are well-established authors, while several are journalists or film directors who have stories to tell of Istanbul. (Aydoğan and Billings, 2012, p. ii)

Descriptions are still general but give more insights into the short stories and their writers. The inclusive attitude of the anthology is manifest in the selection of writers with different ethnic backgrounds. Another aspect of this inclusion is having contributors from various occupations, in addition to fiction writers. The criterion appears to be having a story of the city to narrate. Although the descriptions are still broad and brief, it shows the different attitude between the source and target prefatory texts, and the need for the target to be more explanatory and revealing. Aydoğan and Billings also underline how these short stories could be territorial and universal at the same time. This works to build a connection between the source texts and the target audience and highlights the ubiquity of the theme, women in the city:

> Some of what appears in these stories may feel particular to Turkey; some may feel like it could happen almost anywhere–after all, women are women, right? If only it were so easy. (Aydoğan and Billings, 2012, p. i)

In addition, the foreword to the translated anthology makes use of a public narrative of the city, East-West:

This collection does not present its reader with an idealized Istanbul where "East meets West". Rather, Istanbul is a place where, over the centuries, East and West have engaged in a testy relationship, pushing and pulling, repelling and attracting, with the ebb and flow of the Bosporus, leaving its inhabitants in a constant struggle–a struggle for their identities, those they express for all to see and those they feel inside, deeply. Some writers here engage subtly with the East-West paradigm, others obliterate it by consciously rejecting its determinant role, or simply by not paying attention to it. (Aydoğan and Billings, 2012, p. i)

Aydoğan and Billings do not locate the city as the ideal meeting point of the East and West. They reject the idealization of the meeting point. They take a rather critical tone against this public narrative and underline the "ebb and flow" of the city since they choose to reflect of the influence of this meeting on the relationships and lives of city people. Their attitude towards this narrative is to undermine it and such an action promises a selection of stories whose characters have been torn between various dichotomies. The original foreword does not step outside of the personal sphere of the compiler, and hence offers a personalized narrative of the urban from that individual perspective. The translation, nevertheless, reveals and acknowledges much more about the city narratives, the theme, and the short fiction writers in the selection. This difference is the outcome of being a translation. In the original anthology, it is assumed that the target readers will naturally know about these things or will not be interested in them. However, the translated anthology needs to be more descriptive and explanatory considering the target audience. Moreover, there is the need to attract the target audience, and the commonly used public narratives such as the East-West and the resulting tension work to that end.

Anthologies compile works that are selected and representative (Frank 2005; Essmann 1998, Kilcup 2000; Essmann and Frank 1990 and 1991). *IIWSS* fulfills this criterion in a different way. Writers are selected and asked to write a narrative of

Istanbul. That these short stories are published for the first time in this anthology –

except three of them– is revealed in the original anthology in a romanticized manner:

> Leyla Erbil, Nazlı Eray ve Şebnem İşigüzel'in daha önce yayımlanmış birer
> öykü ile katıldıkları seçkideki diğer tüm öyküler, gözlerini mahmur bir
> sabaha ilk kez açıyorlar; martı seslerinin peşi sıra… (Öğüt, 2008, p. 8)

> Leyla Erbil, Nazlı Eray, and Şebnem İşigüzel each have contributed to this
> anthology with a short story that has been published elsewhere, but all the
> others in this collection are brand-new short stories that are welcoming a
> drowsy day, following the sounds of seagulls. (Öğüt, 2008, p. 8, my
> translation)

However, in the translated anthology, it is plainly stated that "All except three stories

were written for this collection." (Aydoğan and Billings, 2012, p. ii) The phrases in

the original such as "drowsy eyes," and "following the sounds of seagulls" seem to

be a vague delivery of the news. In English, however, the sentence quoted above

simply lets the readers know that these short stories have not been exposed to a

selection process. The lack of the selection process on the level of works does not

necessarily indicate any value judgment regarding these short stories. However, it

reveals that the anthologists were not engaged in making any value judgments about

the short stories in the volume. In addition, it is evident that this anthology is not

involved in the function of "canonization of works of literature" (Odber de Baubeta,

2012, pp. 72-74).

In the foreword to the translated anthology, its translational identity is not

acknowledged at all. No information about the translators or no discussion of

translational issues is available. However, following the foreword, there is an

"Editorial Notes" section, where details regarding the translation of names, foods,

titles, etc. are provided. There is a guide to Turkish pronunciations of unfamiliar

letters for the target readers. Finally, there is a glossary of Turkish terms that appear

in short stories such as *abi*, *abla*, *ayran*, *bayan*, *efendi*, *dolmuş*, *ezan*, *keşkül*, *lodos*, *lokum*, and so forth (*IIWSS*, 2012, p. iv).

That *IIWSS* is the translation of *KÖİ* opens up another productive space of comparison: book covers. To start with the original anthology, in the foreground there is a female body of a curvy figure –an obvious symbol for an anthology of women's writing. There is a woman in the front as the focus of attention, and in the background, there is a set of symbols, manifesting the urban thematic focus. These symbols are the mosque, the bridge, and a seagull flying over the Bosphorus. It is a black and white depiction of Ortaköy, a waterfront neighborhood on the European side. There is a set of symbols on the cover of the translated anthology as well, but it is a subtler bunch of symbols. It is subtle in the sense that while the Turkish anthology highlights that it is a women's anthology of the city using a cliché, the English version focuses on many symbols of the city, rather than singling out the femininity aspect. However, while doing that, it uses the symbol of Venus as a refined all-inclusive symbol of femininity. The mosque and the bridge are also accommodated, just like the original cover, with some critical nuance, though. On the Turkish cover, the mosque and the bridge are the essential building blocks of the cover, completed by the Bosphorus and the seagull. Yet, on the English cover, the mosque and the bridge are placed as some of the many symbols that make up the image of the city. All symbols, including the Galata Tower –a structure built by the Genoese living in the Pera district in the 14th century– the streetcar, a ferry, a signpost, and a part of the ancient city walls come together on a circle in the middle of which there is a splash of water, almost connecting everything in the symbol of Venus. Other than the fact that the Turkish version is much more forthright with its imagery, it is also exclusionary and restrictive regarding the city image. It translates

the city into a cliché of a mosque, the Bosphorus, and the seagull triangle. Its translation, however, strikes as a much more crowded image, and translates the city into a congested, busy, and pluralist version. Its plurality comes from the adoption of images such as the Galata Tower and the Maiden's Tower, both of which act as bridges between the city's present and past. This is more than a temporal connection between the present and the past; it reveals many identities the city has adopted over hundreds of years. The translation's claims on the city appear to be different from the original's based on the covers. The translation has the power of establishing a more inclusive and comprehensive urban imagery, signaling a similar urban discourse. The difference between the original and the translation seems to be the result of different target audiences. The original anthology is to deliver urban narratives to the urbanite familiar with the city and the waterfront neighborhood Ortaköy; however, the translated one aims for an Anglo-American audience who might not be familiar with the city except for some symbols.

3.5 *Kara İstanbul* (2008) – *Istanbul Noir* (2008)

Fig. 4 Front covers of *Kara İstanbul* and *Istanbul Noir*

Table of Contents

Writers	Short Story Titles
İsmail Güzelsoy	The Tongue of the Flames (Büyükada) (Ateşin Dili)
Feryal Tilmaç	Hitching in the Lodos (Bebek) (Lodostop)
Mehmet Bilâl	The Stepson (Sirkeci) (Üvey)
Barış Müstecaplıoğlu	An Extra Body (Altunizade) (Fazladan Bir Ceset)
Hikmet Hükümenoğlu	The Smell of Fish (Rumelihisarı) (Balık Kokusu)
Jessica Lutz	All Quiet (Fatih) (Sessiz Sedasız)
Algan Sezgintüredi	Around Here, Somewhere (Şaşkınbakkal) (Cennet Buralarda Bir Yerlerde)
Lydia Lunch	The Spirit of Philosophical Vitriol (Tepebaşı) (Vitriol Yahut Kan Kusturma Felsefesinin Ruhu)
Yasemin Aydınoğlu	One Among Us (Sağmalcılar) (Aramızdaki)
Mustafa Ziyalan	Black Palace (Aksaray) (Kara Saray)
Behçet Çelik	So Very Familiar (Fikirtepe) (Çok Tanıdık, Çok

	Bildik)
İnan Çetin	The Bloody Horn (Fener) (Keskin Boynuz)
Tarkan Barlas	A Woman, Any Woman (Yenikapı) (Bir Kadın Arıyorum)
Rıza Kıraç	Ordinary Facts (4. Levent) (Sıradan Gerçek)
Sadık Yemni	Burn and Go (Kurtuluş) (Yak ve Git)
Müge İplikçi	The Hand (Moda) (El)

Istanbul Noir, published in 2008 in both Turkish and English, is edited by Amy Spangler and Mustafa Ziyalan. It has two versions, in English and Turkish, and the same content including the introduction and the short stories is available in both the original and the translated anthology. It is a feature *Istanbul Noir* shares with *Istanbul in Women's Short Stories*.

The English version, *Istanbul Noir* (2008b), was published by Akashic Books in New York as a part of the noir-themed series of urban narratives. The series started with *Brooklyn Noir* in 2004 and since then, Akashic Books has published over one hundred titles in this series, including stories from all over the world. Some examples from the Noir include *Addis Ababa Noir* (2020), *Atlanta Noir* (2017), *Amsterdam Noir* (2019), *Baghdad Noir* (2018), *Marrakech Noir* (2018), *Buenos Aires Noir* (2017), *Stockholm Noir* (2016), *Beirut Noir* (2015), *Belfast Noir* (2014), *Berlin Noir* (2019) and many more.[30] The series still continues expanding to include more titles. All publications share the same theme, noir, and its reflections on the city. That this anthology is published by Akashic Books as part of a series of urban literature locates Istanbul in an international zone. The city is translated into an international literary stop, and in that sense, *Istanbul Noir* is similar to *Istanbul Many*

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[30] For an exhaustive list of all the titles in the series, please visit the publisher's web site: http://www.akashicbooks.com/subject/noir-series/.

Worlds. Both publications translate Istanbul into a global metropolis, and place it on a global map.

Kara Istanbul (2008a) is the Turkish version of *Istanbul Noir*. Spangler and Ziyalan are the editors of both the Turkish and English versions and also the translators of the English volume, which results in an overlap of roles. Ziyalan further contributes to the anthology as one of the authors, so he happens to have merged three roles.

The anthology focuses on two themes simultaneously: urban narratives and crime fiction, which is manifest in its title *Kara Istanbul* (*Istanbul Noir*). It includes works of contemporary short fiction, each story focusing on a neighborhood in the city. The short stories are written specifically for this publication as manifest in the editor's words:

> As submissions for *Istanbul Noir* started to come in, it became increasingly clear to us that what was taking shape was not just some collection of dark stories set in old Stamboul, but a rich portrait of the city itself. (Spangler and Ziyalan, 2008b, p. 14)

This fact indicates another similarity between *Istanbul Noir* and *IIWSS*. The method of compilation in both publications defies the selectedness principle of anthologizing.

Spangler and Ziyalan's introduction is the first one among the anthologies in the corpus to openly link Istanbul to the fluctuating national politics of the country:

> Mind you, it is a city shaped largely by the often vicious ebb and tide of the nation's politics. Although Ankara may be the capital of the Republic of Turkey, the truth of the matter is, with a good twelve million people and thus a fifth of its population, Istanbul is the throbbing, often bleeding, heart of the country's politics. And it shows. (Spangler and Ziyalan, 2008b, p.14)

In the introduction to both anthologies, the anthologists Spangler and Ziyalan construct an Istanbul founded on mainly three elements: a cosmopolitan history, a

violent recent political past, and the binary oppositions these are based on. They describe the city through phrases such as "fissure in the continuum" (2008b, p. 13), "collision and collusion" (2008b, p. 13), "dissidence" and "docility" (2008b, p. 15), "a city of love and hate" (2008b, p. 17). The city is characterized by its inbetweenness of East and West (2008b, p. 16). The titles to both the English and Turkish introductions, "Dar boğazlarda: Siyaset, tutku ve acı" (Spangler and Ziyalan, 2008a, p. xi), and "Transgression and the Strait: Politics, Passion, and Pain" (Spangler and Ziyalan, 2008b, p. 13) refer to the socio-political and geopolitical situation with which the city is identified for quite a long while. Strait refers to both the geographical condition and the concomitant complications the city is imbued with, which have been narrated on the following pages of the introduction. While elaborating on this aspect of the city, the editors situate Istanbul in the public narrative of East and West:

> Istanbul is the place where East meets West, literally. It is, as convention would have it, a meeting point, a crossroads. At the same time, it marks the spot where geography is irreparably rent in two; it is a fissure in the continuum, a seething rupture, so to speak. (Ziyalan and Spangler, 2008b, p. 13)

This rupture is explained with a metaphor in both introductions. In English, it is the Mother Nature, which "has pummeled and groomed this place into one of the most stunning geographical locations on earth" (2008b, p. 13), and in Turkish, in addition to the Mother Nature, it is also a *debbağ*[31] who beats leather in order to soften it (2008a, p. xi). Another public narrative the city is narrated through is "a melting pot" (2008b, p. 14). Ziyalan and Spangler translate the "cosmopolitan" city into:

> "a mosaic, a melting pot, a vat of oil and water–call it what you will, there is no denying that Istanbul has always been ethnically, socially, and religiously cosmopolitan to the core. (Spangler and Ziyalan, 2008b, p. 14)

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[31] It is the person responsible for tanning the leather to prepare it for further use.

This comment further contributes to the public narrative "melting pot" adopted by the editors (2008b, p. 14). Istanbul's historical overview presented in the introduction stretches over several hundred years, starting with the Byzantine and the Ottoman times. Both introductions agree that under the Ottoman Empire, Istanbul was "*alem-penah*– "refuge of the universe"" (2008b, p. 13). It is the city where Jews who fled the Spanish inquisition in the 15th century were welcomed with "open arms" by the Ottoman Sultan (2008b, p. 13) but interestingly, this example is omitted in the Turkish introduction. Spangler and Ziyalan state that the inclusionary attitude continued in the Republic of Turkey; "the legacy" of the city with allure is passed on to the newly founded Republic:

> Waves of immigration, especially since the 1950s, have increased the city's population by more than tenfold: Turks, Kurds, Laz, Alevis, Circassians, Bosnians, Albanians, Macedonians, etc. You get the picture. (Spangler and Ziyalan, 2008b, p. 14)

The "rupture" comes with the 1980 coup d'état:

> An inexhaustible heartache and melancholy, bitterness and rage, the involuntary transition from a society fermenting with dissidence to one numbed to the point of docility has had a pervasive impact upon the Turkish people (Spangler and Ziyalan, 2008b, p. 15)

In both introductions, Spangler and Ziyalan explain how the 1980 coup is followed by the "emergence of new forms of nationalism and Islamism" and the normalization of "hysterical ultra-nationalism" (Spangler and Ziyalan, 2008b, p. 16). In the English version, they support this description by mentioning the Istanbul Pogrom:

> While the history of the Republic is fraught with efforts to galvanize Turkish identity at the expense of others–such as the incitement of the "Riots of September 6-7" in 1955, during which Greeks and other non–Muslims and their property in Istanbul suffered widespread attacks, the banning of Kurdish language, and myriad other discriminatory practices and policies targeting "non–Turks"–in its most recent guise, hysterical ultra-nationalism has become normalized. The Turkish state continues to wage a nearly twenty-five-year war against Kurdish rebels in the southeast, and a psychological war

throughout the nation. With displaced Kurds heading west, Istanbul has become rife with ethnic tensions–the perfect breeding ground for paranoia. (Spangler and Ziyalan, 2008b, p. 16)

However, in the Turkish version, editors choose not to mention the riots of September 6-7, the pogrom[32], at all. The Turkish version of the quotation above is as follows:

> Türkiye Cumhuriyeti'nin tarihi Türk kimliğini başkalarının pahasına belirlemek çabalarıyla dolu olsa da, en son biçimiyle daha öncekilere mum tutturan bir tür aşırı milliyetçilik olağan hale geldi. Türk devleti uzun süredir Türk ayrılıkçılara karşı savaşıyordu. Ülke düzeyinde psikoloji savaş yöntemleri uygulanıyordu. Yerinden yurdundan ayrılan Kürtlerin batıya göçmesiyle İstanbul'da etnik gerilimler arttı, paranoyaya uygun bir zemin oluştu. (Spangler and Ziyalan, 2008a, pp. xiii-xiv)

This quotation shows that the part "such as the incitement of the "Riots of September 6-7" in 1955, during which Greeks and other non–Muslims and their property in Istanbul suffered widespread attacks, the banning of Kurdish language, and myriad other discriminatory practices and policies targeting "non–Turks"" is not included in the Turkish anthology. The difference between the Turkish and English versions about this specific point does not seem to be a difference arising from being the source/target text or addressing source/target readers. The political conjuncture that they narrate for the anthology includes the assassination of Hrant Dink, the rise of Turkish Hezbollah, and last but not least, the rise of the AKP regime in both English and Turkish introductions (Spangler and Ziyalan, 2008b, p. 16).

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[32] The Istanbul Pogrom (6-7 Eylül Olayları) is organized mob attacks aimed primarily at the Greek minority in Istanbul, but directed at other minorities as well. It started on 6 September, 1955 when Turkish state radio declared that the house in Thessalonica where Atatürk was born was bombed (Güven, 2011, p. 3). The news was followed by a public demonstration in Taksim Square and after the demonstration, the protesting groups started attacking the businesses and houses that were known to belong to non-Muslims in many places in Istanbul. The assaults were organized and affected hundreds of non-Muslims. Around 15 people were reported to have lost their lives, and the economic losses were reported to be around 54 million US Dollars (p. 5). Güven considers the pogrom a demographic engineering act because in its aftermath, thousands of young Greeks migrated to Greece and the number of Greek-speaking residents decreased considerably. For more information on the Istanbul Pogrom and a detailed analysis, please see Güven, 2011.

Spangler and Ziyalan's insights and inferences in the introduction are the most detailed accounts of the political past of Turkey provided in a prefatory context within this corpus. As manifest in the citations above, they use the prefatory space to mostly reflect on the political past of the city, but while doing this they weave a clear link between the republic and the city. They clearly deliver that they perceive Istanbul as the representative city of the Republic of Turkey. In their approach to the city, they frame Istanbul in public narratives such as the melting pot, the bridge between East and West, and the cosmopolitan city. However, the editors do not draw any links between the narratives of the political past and the short stories in the anthology.

The only discussion in the preface that relates to the content of the short stories is the one about the concept: *hüzün*. Spangler and Ziyalan choose to leave the word *hüzün* in Turkish; they simply do not translate the concept and explain it in their own terms. However, the significance of not translating the word *hüzün* has its roots in Orhan Pamuk's book, *Istanbul: Memories and the city* (2005). In Maureen Freely's translation, the word *hüzün* is left untranslated. For Pamuk, the *hüzün* of the city, Istanbul, is "not just the mood evoked by its music and its poetry, it is a way of looking at life that implicates us all, not only a spiritual state but a state of mind that is ultimately as life affirming as it is negating" (Pamuk, 2008, p. 290). Pamuk's *hüzün* has a communality attached to it; it is not "the melancholy of a solitary person;" it is "the black mood shared by millions of people together" (Pamuk, 2008, p. 291). Pamuk keeps depicting *hüzün* and what it means for him for pages, and in the translation *hüzün* is kept as it is, entering into English vocabulary for his readers. Ziyalan and Spangler use *hüzün* as it is and choose to define it instead of translating it, just like Pamuk and his translator Maureen Freely did. They position *hüzün* as the

antithesis of humor and explain that it is a "difficult-to-translate" notion, fundamental to Turkish culture and language (2008b, p. 14). They describe it as "a characteristic mood of the inhabitants of the city" (2008b, p. 14), which is quite similar to the *hüzün* in Pamuk, "the *hüzün* of an entire city; of Istanbul" (Pamuk, 2008, p. 291). Although their definitions are very close, Spangler and Ziyalan choose not to refer to Pamuk about *hüzün* within their introduction. They explain their reason for not translating *hüzün* as:

> Rather (but not entirely) antithetical to this humor is a mood that also dominates in several of the pieces: *hüzün*. Like many of the terms you'll find in the glossary at the end of this book, *hüzün* is one of those difficult-to-translate concepts integral to the culture of Turkey and the Turkish language, and as a characteristic mood of the inhabitants of this city, several of the stories in this collection are imbued with it. *Hüzün* is a kind of melancholy, a heaviness or a sadness of heart. It is a world pervaded by gray, a state of weariness and hopelessness and lethargy. It is a word for which, arguably, there is no equivalent in English. (Ziyalan and Spangler, 2008, pp. 14-15)

In addition to leaving the word in Turkish, Ziyalan and Spangler use the concept of *hüzün* as a public narrative. They use *hüzün* to describe the mood of the residents of the city. The way they use this word resonates with the strategy of framing by labeling (Baker, 2006, p. 122). *Hüzün* becomes capable of framing the city especially due to the meaning it is loaded with by Orhan Pamuk. It carries the grief for the long-lost glamorous city, depicted in detail in works of Pamuk and Tanpınar. Ziyalan and Spangler's introduction shows that the word is now used in other literary contexts, too. The word *hüzün* is also used In *City-pick Istanbul* (p. 211) without providing any references to Pamuk. These might be an indication that this word can now be used in English, at least in literary contexts involving Istanbul.

Hüzün provides the only occasion where translation becomes an issue of discussion in the introduction. Although it is a translated anthology, there is no

commentary on translation in the preface. As both the editors and translators, Spangler and Ziyalan do not engage in any discussion of their translator roles.

There is a pronunciation guide and a glossary at the end of the anthology including honorifics, food names, and clothing items such as *abi, abla, ağa, börek, falaka, döner, meze, lodos, maşallah, muhtar, rakı,* and *tulumba* among others.

The covers of the Turkish and English versions bear many distinctions. Utku Lomlu, an award-winning book cover designer, designed the cover of the Turkish anthology. There is the frequently employed image of the bridge over the Bosphorus and what seems to be the Rumeli Fortress next to it. In the foreground, there is a man looking up at a woman with a curvy body in her underwear and half-worn cape-like cloth; a *femme fatale* figure of mystery and seduction. The cover is all black and white except for the title in red letters and a stream of red paint on one of the top corners, conjuring an image of blood dripping on the surface. When all of these elements come together on the cover, they create an allusion to the *noir* theme and a strong reference to the nostalgic murder mystery novels. While the Turkish cover is full of such references, the cover of the English edition does not match the original at all. It is a blurry, sepia-toned photograph by Deniz Oğurlu. There is an assortment of the most widespread symbols of the city: the mosque, the ferry –of which only the chimney is visible– and a seagull. Unlike the Turkish cover, there is no play with the concept of *noir*. Taking all these observations into consideration, the Turkish anthology seems to be selling itself mainly as a thematic anthology of dark fiction: crime, blood, and seduction along with others. The translated anthology, on the other hand, does not seem to depend on the darkness of the theme; it rather makes use of other symbols of the city, hence highlighting the city theme, not the *noir* angle. An interpretation of this could be that the original anthology does not "sell" the city, but

the theme. The theme makes the city over and deems it much more curious for the audience, already familiar with Istanbul. The translation, nonetheless, promotes the city much more than the theme.

3.6 *ReBerth: Stories from Cities on the Edge* (2008)
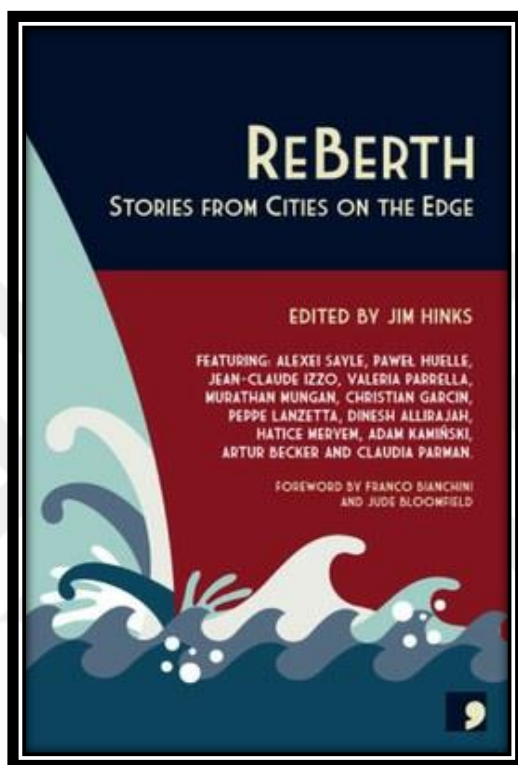
Fig. 5 Front cover of *Reberth: Stories from Cities on the Edge*

Table of Contents

Writers	Translators	Short Story Titles
Dinesh Allirajah		Scent
Claudia Parman	Rebecca Braun	Midday Mania
Artur Becker	Rebecca Braun	Everyone Has a Skeleton in the Cupboard
Pawel Huelle	Antonia Lloyd-Jones	Silver Rain
Adam Kaminski	Antonia Lloyd-Jones	Witominska Street
Jean-Claude Izzo	Helen Constantine	The End of the Quays

Christian Garcin	Helen Constantine	The Cave and the Footbridge
Valeria Parrella	C.D. Rose	Right in the Eyes
Peppe Lanzetta	Helen Robertshaw	Beneath the Torregaveta Sun
Murathan Mungan	Aron Aji	The Terminal
Hatice Meryem	İdil Aydoğan & Amy Spangler	Aborted City
Alexei Sayle		Bread, Circuses and Replica Shirts

Reberth: Stories from Cities on the Edge is a multilateral, thematic anthology of port cities, published by Comma Press in 2008. It is the only transnational anthology within the corpus accommodating twelve short stories from six port cities and five languages.[33] Each short story is translated by a different translator whose name is mentioned on the contents page, under each short story title, following the author's name. There are two prefatory texts: the foreword written by Franco Bianchini and Jude Bloomfield, and the introduction written by the editor of the volume, Jim Hinks. Hinks also edited *The Book of Istanbul* (2008), and *The Book of Tokyo* (2015) from the same publisher. Franco Bianchini is the director of the Culture, Place and Policy Institute at the University of Hull, and Jude Bloomfield is a researcher of urban policies, translator, and poet. They are the co-authors of the book, *Planning for the Intercultural City* (2004). All of this contributes to their allographic foreword writer identities.

Reberth appears in a series of anthologies focusing on short stories from cities in Europe and the Middle East. The publisher, Comma Press, is of significance

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[33] The cities are Bremen, Gdansk, Istanbul, Liverpool, Marseille, and Naples. The translated languages are German, Polish, French, Italian, and Turkish. There are two short stories originally written in English, set in Liverpool.

in this context because it is a not-for-profit publishing house that specializes in short story and fiction in translation. The publishing house is also specialized in translated anthologies with a mission of bringing new voices to the Anglophone readers. Some examples include *Elsewhere: Stories from Small Town Europe* (2007), *Decapolis: Tales from Ten Cities* (2006), *Shi Cheng: Short Stories from Urban China* (2012), and *The Book of Rio* (2014). Comma Press is innovative, contemporary, and political in their selections. For instance, another anthology, *Banthology Stories from Unwanted Nations* (2018), is promoted via these lines:

> New stories specially written in response to President Trump's divisive immigration ban, featuring established and emerging writers from Iran, Iraq, Libya, Somalia, Sudan, Syria and Yemen. (Comma Press website)

Comma Press is funded by Arts Council England, as stated on the title page of *The Book of Istanbul*. The publication is supported by the Ministry of Culture and Tourism of the Republic of Turkey, within the framework of the TEDA Project. Another contributing party is the British Council, and as understood from the declaration, this publication is one of the yields of the 70th anniversary of British Council's presence in Turkey. Another part of collaboration lies in "The Cities on the Edge" project, which started as part of the European dimension of Liverpool Capital of Culture 2008.[34] The project aims to stimulate writers, artists, and intellectuals to look into the concept of "edge" in its various aspects.

> Bianchini and Bloomfield define port cities as places of:
>
> contraction of port activities, gentrification, displacement, and dislocation of the working class population and global migration no longer contained or protected within the 'space of mixing' of the immediate port area (Bianchini and Bloomfield, 2008, p. vii).

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[34] More information is available in the "Ex-post Evaluation of 2007 & 2008 European Capitals of Culture," a report prepared by the European Union on the aims, activities, funding, and so forth.

Port is where both intersection and separation take place. Port is the first frame to be defined for the cities where the short stories are set. They delineate further implications around the "port city": "tension with their capitals," "transitory movement and settlement of migrants," and "resilience to counter the vicissitudes of employment, weather, and time" are some further translations of the port city (Bianchini and Bloomfield, 2008, p. viii). They describe the urbanites as people of "rebellious spirit, quick wit and ironic humour" (Bianchini and Bloomfield, 2008, p. viii). However, they are also critical of any romanticism or optimism that might accumulate around these qualities, so they acknowledge that "defeat" overwhelms "resistance" in these stories (Bianchini and Bloomfield, 2008, p. viii). The characteristics that all the port cities in the selection share revolve around "social isolation and exclusion," "negative sides of modernity," "social polarization," "multi-ethnicity and cosmopolitanism" (Bianchini and Bloomfield, 2008, p. ix).

Another frame they introduce is the public narrative of the East-West:

[The Cities on the Edge project] puts the artists and intellectuals (including the writers in this collection) in the lead, encouraging them to explore the multiple meanings of 'edge' in the six cities, not only signifying geographical and political marginality but a border and point of exchange between different worlds: for example, Islam-Christianity and Asia-Europe for Istanbul, Europe and North Africa for Marseille, and Germanic and Slavic cultures in the case of Gdansk. (Bianchini and Bloomfield, 2008, p. vii)

Other than Islam-Christianity and Asia-Europe, edge arises as a frame, and its implications are geographical and political nonconformity, a margin, and a place for dialogue. The edge also exists in:

the presence of deep-seated poverty, lives that are lived on the social margin, forced to the edge of existence, or lived in the hollows and on the periphery of the urban fabric (Bianchini and Bloomfield, 2008, p. viii)

The theme of port cities serves as a criterion of selection; however, it is not any port city in Europe. It is the port cities surviving many problems such as shrinkage of work opportunities, gentrification, and displacement; the difficulties that one specific class has to struggle with. The theme includes the complications and dilemmas "the working class population" have to endure in the city (Bianchini and Bloomfield, 2008, p. vii). This locates *Reberth* in a distinctive position in the corpus because it sets out to define Istanbul specifically from the perspective of the working class, as the city of laborers, or as a city not for laborers. This clear perspective of the foreword defies any popular or romantic undertakings of Istanbul. In that regard, *Reberth*'s representation of these cities appears to be an attempt at an alternative urban description through the angle of the inhabitants whose existence in the city depends on their survival skills. Bianchini and Bloomfield dismiss any implications of victimization or valorization of struggle by underlining that the compilation has a rather productive attitude towards the issues listed: "the project aimed to capitalize on them [problems mentioned above] as strengths – traditions of dissidence, irony, and tension towards national political, economic and cultural establishments" (Bianchini and Bloomfield, 2008, p. vii).

Bianchini and Bloomfield draw links between the frames they put forward and the short stories. "Extreme social polarisation" is embodied in "Aborted City" by Hatice Meryem, where gated communities clash with slums on sloppy hills. The infamous Esenler Terminal[35] becomes the symbol for "chaotic modernisation" the metropolis is going through.

Their foreword implies the contemporariness of the anthology via its constant observation of the current postmodern situation in these six cities. They draw

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[35] Esenler Terminal is the busiest intercity bus terminal in Istanbul. It hosts passengers from all around the country.

attention to the gradually "more fragmented" structures the "imaginary urban landscapes of these port cities" have been shaped into (2008, p. x), and analyze the repercussions of this transformation in the short stories. However, unlike the anthologies analyzed so far, Bianchini and Bloomfield deal solely with the present and do not delve into the pasts of these cities.

The editor, Jim Hinks, wrote the second introductory text to the publication. He underlines the palimpsest nature of the city and the ever-changing urban imaginary based on diverse perspectives and positions the city dwellers might take:

> There isn't one Liverpool, just as there's no single Bremen or Gdansk, nor one Istanbul or Naples or Marseille. Each of these cities is a mosaic of stories and perspectives, in constant flux, being constantly rewritten. (Hinks, 2008, p. xiii)

He emphasizes that this anthology has no claim of conveying "definite" images of the city. He acknowledges that the collection is not a "truly representative sample of the contemporary short fiction from these cities" (Hinks, 2008, p. xiv). However, it has been exposed to a deliberate selection process:

> However, with the recommendations of translators and literature professionals on the ground in each city, we've arrived at a selection that engages with some of the challenges the Cities on the Edge have recently faced; a selection in which their rapidly changing economic, cultural and architectural vistas might be glimpsed momentarily, refracted through the prism of short fiction. (Hinks, 2008, p. xiv)

This insight from the editor of the anthology sets it apart from the others in the corpus. He cites "the recommendations of translators and literature professionals" as one of the building blocks of the anthology. Also, translations of stories into English are highlighted as "specially commissioned" translations, which foregrounds the fact that this is a translated anthology (Hinks, 2008, p. xiii). However, his discussion of translation is limited to this; he does not go into any translation criticism or

commentary. Another factor that separates Hinks' introduction from other prefatory texts is his discussion of the genre in relation to translation. For Hinks, the short fiction is the genre through which the texts "commend themselves to translation and intercultural dialogue" (2008, p. xiv). In addition, he explains why the urban phenomena are best narrated in short story genre:

> Moreover, the short form is particularly adept at exploring the dynamic between narrative and the urban environment. Short stories have a long tradition of depicting encounters between strangers. This intermixing invariably happens in municipal public space; indeed, the peculiarities of these spaces frequently inform the narrative mechanism of a story. (Hinks, 2008, p. xiv)

This phenomenon resonates with what Wirth-Nesher calls "the relocation of home to indeterminate and shifting spaces that fuse the private and the public" (Wirth-Nesher, 1996, p. 22). Hinks is the only contributing agent in the corpus who recognizes the intersection between translation, form, and the city.

Hinks further delves into the content of the short stories and underscores the essence of the selected literature as the exact opposite of "the clamour and crush of the usual beauty spots" (Hinks, 2008, p. xv):

> The cities in *Reberth* are not the versions depicted in Tourist Information Brochures, but cities as experienced by a cohort of marginalised and sometimes unsavoury characters. (Hinks, 2008, p. xv)

For Hinks, what characterizes the urban narratives in this anthology is the "social and economic disparity" that defines them; and "a palpable spirit of dissent" that is available in many stories (Hinks, 2008, p. xv). This anthology is written by authors that "won't shut up and behave themselves, normalize or neuter the city in the face of global economic forces" (Hinks, 2008, p. xv). His characterization of both narratives and writers around opposition, resistance, and economic and social inequalities

define a certain tone for the anthology, reflections of which will be pursued across the short stories in the next chapter.

All of these allographic preface writers, Hinks, Bianchini, and Bloomfield, discuss the reverberations of the contemporary city and their connections to the short stories in great detail; however, unlike most prefatory texts in the corpus, they do not communicate any information regarding the pasts of these cities. They do not attempt an introduction of these cities because they are rather interested in a contemporary depiction of the cityscape and literature. The representation of cities is not conveyed in historical accounts of the past but instead in frames such as social isolation, exclusion, polarization, edginess, cosmopolitanism, negative turns of modernity, and private forms of resistance.

The publication does not provide any glossary or notes sections; however, at the end, there is brief bibliographical information about both authors and translators.
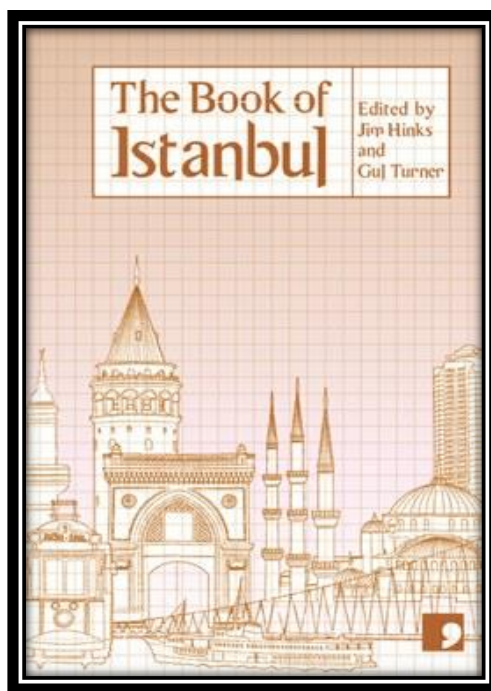
3.7 *The Book of Istanbul* (2010)

Fig. 6 Front cover of *The Book of Istanbul*

Table of Contents

Writers	Translators	Short Story Titles
Nedim Gürsel	Aron R. Aji	Crocus (Çiğdem)
Sema Kaygusuz	Carol Yürür	A Couple of People (Birkaç Kişi)
Türker Armaner	Ruth Whitehouse	The Well (Kuyu)
Müge İplikçi	Ruth Whitehouse	A Question (Bir Soru)
Gönül Kıvılcım	Ruth Christie	Out of Reach (Erişememek)
Murat Gülsoy	Amy Spangler	Marked in Writing (Yazıyla İşaretlenmiş)
Mehmet Zaman Saçlıoğlu	Virginia Taylor-Saçlıoğlu	The Intersection (Dörtyol)
Karin Karakaşlı	Carol Yürür	Istanbul, Your Eyes Are Black (İstanbul Gözlerin Kara "Sevaçya İstanbul")
Mario Levi	Aron R. Aji	I Did Not Kill Monsieur Moise (Mösyo Moyizi Ben Öldürmedim)
Özen Yula	Jean Carpenter Efe	A Panther (Panter)

The Book of Istanbul is an editor's anthology of short fiction compiling ten contemporary short stories. It was published in 2010 by Comma Press. The selection has been edited by Jim Hinks and Gül Turner, and the introduction is written by Hinks as well. Short stories are translated by different translators whose names are mentioned on the contents page, under each short story title, following the author's name.

 The Book of Istanbul is the only literary anthology in the corpus that directly identifies itself with Istanbul without any further themes, and the announcement on the title page, "A city in short fiction," manifests this. The anthology is granted a

place in a list of ten literary tributes to Istanbul, "10 of the best books set in Istanbul," prepared by Malcolm Burgess for *The Guardian*'s travel series, Istanbul city guide. Burgess also happens to be the editor of the *City-pick* series from Oxygen Books, which published *City-pick Istanbul,* which will be analyzed after *The Book of Istanbul.*

Hinks describes the short stories in the anthology as a "literary tour of the city's notable districts and environs, pausing here and there to contemplate the historical events that have forged the modern-day metropolis" (Hinks, 2010, p. vii). This description offers a glimpse into the content of the short stories and marks them as representations of both the past and the present of the city. Hinks's approach in the preface is to contextualize the city in its present and its past, and take the readers through different historical milestones. While offering a chronological summary, he also associates the short stories with these public narratives. He frames the city in political, social and historical disputes, and links the literature to this narrative. Hinks makes use of a popular frame for the city: the East-West dichotomy, which has also been employed by the editors of *Istanbul Many Worlds*, *Istanbul in Women's Short Stories*, *Istanbul Noir*, and *Reberth*:

> Istanbul spans Asia and Europe, dissevered by the Bosphorus Strait. The noble old districts that line each side are –naturally enough– built facing the shore, and so the predominant view, wherever one stands, is of the other side. On the European shore, looking across the water, one is acutely aware of being at the frontier of Asia. On the Anatolian side, one contemplates the West. As such, one might either regard Istanbul as uniting the two continents – a bridging point between the traditions, religions and cultures of East and West – or torn, irreconcilably, between them. (Hinks, 2010, p. vii)

East-West is one of the most frequent frames to which Istanbul lends itself, both geographically and historically. According to Hinks, the strain arising out of this clash is present in the selected short stories, which is the link between the historical

and literary angles. Hinks detects the effects of East-West clash in the Arabic and European influences in the short stories by Özen Yula, Gönül Kıvılcım, and Murat Gülsoy, while acknowledging European elements in writers such as Sema Kaygusuz or Türker Armaner.

Another frame Hinks employs in his narrative is the "melting pot". He follows a similar trajectory to Spangler and Ziyalan's in that he first reminds his readers the centuries when "various ethnic groups harmoniously lived side-by-side" and how in the last seventy years, Istanbul has had "its fair share of conflict, with purges, expulsions and persecutions, on grounds of both ethnicity and political association" (Hinks, 2010, p. viii). Such events are manifest in Karin Karakaşlı's and Nedim Gürsel's short stories in the collection. Hinks provides the historical and political background for both narratives (Hinks, 2010, p. viii-xi). Through Müge İplikçi's story, he questions the ban on the hijab in universities. He notes that "several of these authors have put their liberty and their livelihood at stake in order to publish their work, to tell their story of Istanbul (Hinks, 2010, p. x). He takes up the radical increase in the population of the city in the 1960s and links it to Sema Kaygusuz's short story "A Couple of People" and questions the concept of belonging in a city where almost no one belongs. Hinks' introduction presents the anthology as a collection of short stories roaming the dark pages of the recent past of Turkey, stumbling upon occurrences such as the Capital Tax of 1942[36] or the 1971 coup.[37] While elaborating on the sense of insecurity dominant in some narratives, he

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[36] The Capital Tax, implemented between 1942-1944 in Turkey, was an act of heavy taxation. That the taxation was conducted unequally between Muslims and non-Muslims resulted in the opinion that the tax aimed at wrecking "the economic and cultural base of these minorities" and destroy their wealth (Çetinoğlu, 2012, p. 14). An accompanying goal was to "turkify the economy of Turkey" (Çetinoğlu, 2012, p. 14). The conditions of the levy were extremely harsh; it had to be paid in several days and there was no chance of an appeal (Çetinoğlu, 2012, p. 21), which resulted in "confiscation of properties, and exile of members of these groups to work camps" (Çetinoğlu, 2012, p. 14).
[37] The 1971 Coup, issued on March 12, 1971, is the second coup in Turkish political history, following the first one in 1961.

distinguishes between the "domestic space" and the "uncaring city". His distinction is worth a critical glance since he takes up a modern literary discussion of the division of the urban space as private and public sphere and relates it to the lives of Istanbulites:

> As such, many of these stories reach their dramatic apex when the security of domestic space is compromised – or when peculiarly private people cross the threshold into an uncaring city. It's a trope that occurs again and again. These writers use common, municipal space – places that all *Istanbullu* would recognize – as a crucible in which their characters' hopes and insecurities are laid bare: in cafes and bars, in marketplaces and squares, on benches overlooking the Bosphorus. (Hinks, 2010, pp. ix-x)

Examples of this trope will be traced in the short stories and their translations in the following chapter. The phrase *all Istanbullu* needs to be problematized because its allusions are vague, and it constructs a concept that is too general. In the last sentence in the quotation, there is a special focus on the Bosphorus, and it, one more time, attests to a rather exclusionary definition of the urbanite and its experience with the city. The Bosphorus is one of the elements that make up the essence of the city and its reflection in literature; however, it is also a manifestation of the representative power the narratives hold. It raises the question of residents who do not sit on the benches overlooking the Bosphorus and what percentage of this representation they constitute. These are some questions that could only be answered once the narratives are analyzed.

There is also some epitextual material attesting to the political aspect of Hinks' introduction. Defne Çizakça posted a review of *The Book* entitled "A Political Tour of Istanbul: '*The Book of Istanbul*'" on *Glasgow Review of Books*. Its title reveals that Çizakça finds the literary collection capable of offering insights into the political history of the city. However, she also criticizes it for not being more inclusive and accommodating more "daring approaches" from writers such as Latife

Tekin, Ece Temelkuran, and Murathan Mungan to mention a few. Alongside the literary and imaginary, the anthology opens up a political and factual space for the readers. This perspective of the introduction is of critical significance because this separates it from other anthologies such as *Istanbul Many Worlds* and *Istanbul in Women's Short Stories*. Hinks' approach to introduce the city and literature through this angle is similar to Mizanoğlu-Reddy's in *Twenty Stories by Turkish Women Writers*'s preface, and Spangler and Ziyalan's in *Istanbul Noir*'s preface. Because the anthology is introduced through a chiefly political angle, and the stories are presented as narratives capable of informing the target readers of the recent past of the city and its transformation in the last seventy years. In this regard, *The Book of Istanbul* has a lot in common with *Istanbul Noir*, except for the links between the facts and the literary narratives. Hinks contextualizes the city around the tension and also connection between the East and West, in a melting pot. However, what separates Hinks' introduction from all the other prefatory texts analyzed so far is his in-depth analysis of the short stories in the anthology. In addition to the political aspect, Hinks is the first editor to appraise the authors in the anthology. His opening statement attests to the presence of selection element:

> This anthology introduces ten writers who, while not widely published in English translation, are considered in Turkey to be leading exponents of the short form. (Hinks, 2010, p. vii)

This sort of a value judgment is only observed in *The Book of Istanbul*. This shows that there was a minute selection process behind this anthology, a process *IIWSS* and *Istanbul Noir* lack. Hinks also elaborates on the content of the works at depth when he states that Yula, Kıvılcım, and Gülsoy have elements of a "verbose, playful, Arabic tradition" while writers such as Kaygusuz or Armaner have a European

ambience, reminiscent of Guy de Maupassant and Franz Kafka (p. vii). Hinks further

comments on the leeway the writers are granted in Turkish language:

> If pushed to identify a common characteristic, it's perhaps the latitude the Turkish language permits its authors to interject a fleeting metaphor or image or passing thought into the narrative without breaking stride, the tendency to adroitly step from one subject to another and back again all within the same sentence. It seems all the more arresting when one's palate is attuned to modern English and American short stories, which often favour a unity of tone prohibitive of sudden delights and surprises. (Hinks, 2010, p. viii)

He evaluates the stories on the level of both narrative and style. However, his

comment raises a question he does not openly answer. It is not clear whether he is

commenting on the originals or translations. If his remark is aimed at originals, then

whether or not the translated stories still show similar stylistic and narrative qualities

is a query to which he does not respond. Although his literary interpretations and

appraisals are in place, the translation aspect of the anthology is not explored by

Hinks at all. Çizakça also draws attention to the same issue in her review. She notes

her concern that the translation might have been made more visible in this anthology:

> Hinks' comments on verbosity bring forth questions regarding the nature of translation from Turkish into English, but the introduction does not make mention of the process. Is the wordiness Hinks highlights caused by the source language or the source text? … Or is expansiveness a matter of style, whether it be the author's or the translator's? A foreword regarding the idiosyncrasies of translation might have shed light on these questions and would have benefited readers unfamiliar with Turkish, especially since *The Book of Istanbul* brings together practitioners with an impressive array of experience such as Aron R. Aji and Ruth Christie. Aji received the 2004 National Translation Award for his English translation of Bilge Karasu's Göçmüş Kediler Bahçesi [The Garden of Departed Cats, New Directions, 2003] and is the current director of the MFA for Literary Translation at the University of Iowa, while Christie has translated book length editions of Nazım Hikmet's, Oktay Rıfat's and Bejan Matur's poetry. (Çizakça, 2015)

Çizakça criticizes Hinks for not elaborating on the translation process especially with

so many experienced translators having contributed to the anthology. However,

because the translational aspect is not discussed, what Hinks offers is criticism of

translation, not translation criticism, according to Dimitriu's classification (Dimitriu 2009).

Unlike *IIWSS and Istanbul Noir*, *The Book of Istanbul* does not provide the target readers with a glossary or a pronunciation guide, but culture-specific words such as honorifics or details of significant events are provided in footnotes.

Its back cover shows similar lines to the introduction. However, it introduces another frame for the city: "seat of empire," which alludes to the distant past of the city. The reason why they adopt this frame might be to promote the publication because such frames allow the readers to connect the present Istanbul with the historic Istanbul, the capital of the empire. The narrative of remains of the capital awakens familiarity and curiosity at the same time.

The front cover of the anthology refers to the historic aspect. It is a drawing of the elements belonging to the old city quarters: the Galata Tower and the Bridge, the monumental door of the Istanbul University, a mosque, and a tram. However, behind this setting, there are two skyscrapers, which is a clear allusion to all the protruding skyscrapers that disturb the skyline of the city.
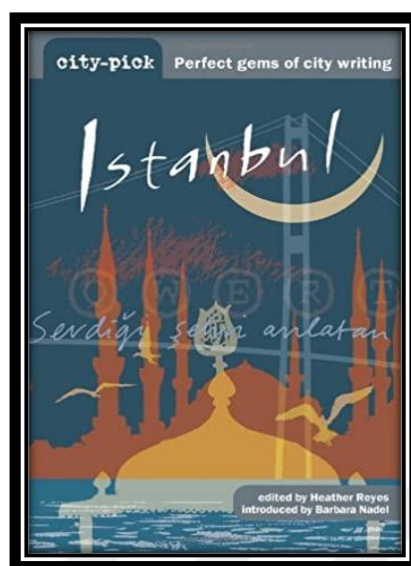
3.8 *City-pick Istanbul* (2013)[38]

Fig. 7 Front cover of *City-pick Istanbul*

City-pick Istanbul was published by Oxygen Books UK in 2013. Edited by Heather

Reyes, the volume appears in a series of anthologies on cities, which are introduced

by Oxygen Books as urban travel guides. It features an editor's note written by

Reyes, and another introductory text, "Introducing Istanbul," by Barbara Nadel.

Barbara Nadel is the author of *Inspector Cetin Ikmen* series, a popular crime fiction

book that is set mostly in Istanbul and London. It is an editor's anthology including

excerpts of various genres such as travel writing, novels, short stories, and magazine

articles. Travel literature examples include excerpts from *Bicycle Diaries* (2010) by

David Byrne, *Istanbul: The Collected Traveler an Inspired Companion Guide* (2009)

by Barrie Kerper*, Strolling Through Istanbul: A Guide to the City* (2010) by Hillary

Sumner-Boyd and John Freely, and *Magic Bus: On the Hippie Trail from Istanbul to

India* (2007) by Rory Maclean. Some novel excerpts are from *A Mind at Peace*

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[38] *City-pick Istanbul* has over one hundred entries and thus a 6-page-long contents section. Because of its length, it does not appear here in the chapter but its full content is listed in Appendix C.

(2011) by Ahmet Hamdi Tanpınar, *The Birds Have Also Gone* (1987) by Yaşar Kemal, *The Bastard of Istanbul* (2007) by Elif Shafak, *Saffron Yellow* (2007) by İnci Aral, and *The Idle Years* (2003) by Orhan Kemal. Some parts from Anya von Bremzen's magazine articles on Istanbul cuisine also appear in the volume. The scope of the anthology sets it apart from the others in the corpus. It is a multilateral anthology with excerpts from different languages translated into English or texts originally written in English. Translators' names and prior publication information are provided at the end of each piece. The publication includes canonical Istanbul narratives such as *Constantinople* by Edmondo de Amicis from the 19th century, and *The Turkish Embassy Letters* by Lady Mary Wortley Montagu from the 18th century. There are also excerpts on Istanbul, taken from canonical writers' texts, such as *The Letters of Gustave Flaubert 1830-1857* by Gustave Flaubert, and *A Poet's Bazaar: A Journey to Greece, Turkey and Up the Danube* by Hans Christian Andersen, both from the 19th century. There is also an excerpt from Virginia Woolf's novel, *Orlando* (1928). Beside these texts, the anthology includes acclaimed writers of Turkish language such as Ahmet Hamdi Tanpınar, Yaşar Kemal, Orhan Kemal, Emine Sevgi Özdamar, and Oya Baydar. It includes many contemporary and less widely published writers as well. For instance, Sema Kaygusuz, Feryal Tilmaç, Murat Gülsoy, Mehmet Zaman Saçlıoğlu, and Hatice Meryem are some of them, who have also appeared in other anthologies discussed above.

The publishers acknowledge that the anthology is published in collaboration with the TEDA program by the Ministry of Culture and Tourism of Turkey, and British Council. Reyes also acknowledges the contributions to this volume such as the grant awarded by TEDA, suggestions from Nermin Mollaoğlu, Amy Spangler,

and İdil Aydoğan regarding the selection of writers and works, and also British Council's support.

In her prefatory notes, Reyes introduces the publication as a "themed anthology" and frames the city in the East-West dichotomy, yet she sees the clash as a constituent of Istanbul's "positive cauldron of creativity" (Reyes, 2013, p. v). Thus, the frame does not stimulate any discussion of inbetweenness regarding the city or its people, but rather perceived in a good light. This approach sets *City-pick* apart from *Reberth, The Book of Istanbul, Istanbul in Women's Short Stories*, and *Istanbul Noir,* whose editors question and challenge the narrative. Reyes explains the motive to put this anthology together and the underlying selection principle:

> The method of this anthology is, likewise, to place contrasting voices and perspectives next to each other to create a dynamic portrait of one of the world's greatest and most fascinating cities. And the city's many different literary voices deserve to be made more available to Anglophone readers. (Reyes, 2013, p. v)

She also explains why this anthology is made up of passages, not complete short stories or longer excerpts:

> It would have been easy to fill an anthology with lengthy extracts from the work of Orhan Pamuk, Elif Shafak, and the few other Turkish writers available in English translation. However, we decided to allow those too rarely heard voices of some of Turkey's other writers on the city to take precedence, to give readers a chance to taste them in a kind of literary mezze and to expand their awareness of just how rich a feast Turkish publishing has to offer. (Reyes, 2013, p. v)

Both quotations explain the motivation behind putting together this anthology as an attempt to create a vibrant picture of both the city and the literature. While introducing the literature, Reyes also underlines their mission to put less heard literary voices in the limelight. However, the names on the contents pages (pp. vii-xii) are predominantly renowned writers of mostly Turkish and English languages,

such as the examples provided above. There are also a few French-language writers such as Flaubert and Simone de Beauvoir. When the contents of the anthology are closely inspected, the contribution of well-known writers seems to outweigh the contribution of lesser-known writers. The "rarely heard voices" in English might refer to authors such as Mehmet Zaman Saçlıoğlu, Hatice Meryem, Tuna Kiremitçi, Sema Kaygusuz, Feryal Tilmaç, Murat Gülsoy, Hikmet Hükümenoğlu, Barış Müstecaplıoğlu, Suzan Samancı, Esmahan Aykol, and Mehmet Bilal, whose works have been translated and published mostly in anthologies.[39] The fact that recently translated and anthologized short stories are included in the selection shows that the editor follows the contemporary translations into English. It also shows that the selection of contemporary short stories is limited to what has already been translated and published in other anthologies. This manifests that as an anthology, *City-pick* is not on the innovative side or interested in publishing voices that have not yet been heard. In addition, the excerpts are mostly one or two-page-long. There are longer excerpts of three or four pages, but it is a rare occasion. Having excerpts of such brevity results in a crowded anthology of over one hundred fragments. As a result, it cannot deliver a space where opposing views and voices become visible because of the packed and incoherent structure. Because of its overly fragmented arrangement, the contents page of the anthology reads like a mere list of titles.

Nadel agrees with Reyes in her claim that *City-pick* accommodates a large number of writers, both contemporary and classical:

> Some, like Orhan Pamuk and Elif Shafak – already well-known to Anglophone readers – are modern Turkish novelists with much to say about

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[39] Sema Kaygusuz's novel *Every Fire You Tend* (2019) was translated into English by Nicholas Glastonbury and published by Tilted Axis Press. Tuna Kiremitçi's book, *Prayers Stay the Same (2008)*, was translated by Çiğdem Aksoy. Esmahan Aykol's three books, *Hotel Bosphorus* (2011), *Baksheesh* (2013), and *Divorce Turkish Style* (2015) were translated into English by Ruth Whitehouse. Aykol's books can be considered a series as all have Kati Hirschel, the only crime-mystery bookstore owner in Istanbul, as the protagonist.

contemporary issues. They appear alongside a raft of other Turkish writers, such as Esmahan Aykol, Yashar Kemal, Orhan Kemal, Hatice Meryem and Ahmet Hamdi Tanpınar, as well as a number appearing in English for the first time. (Nadel, 2013, p. 3)

However, her statement does not go beyond providing a list of authors. It is far from a literary insight into the anthology because there is no further commentary on the writers, their contribution, or why they are selected. Aykol and Meryem appear in the same sentence as Yaşar Kemal, Orhan Kemal, and Ahmet Hamdi Tanpınar although they belong to markedly different epochs and genres. In addition, the degree and nature of their contribution to Turkish literature varies greatly, which requires more elucidation. This is the only statement by Nadel about Turkish writers in the anthology and as such, it reveals her poor command of the literature she is introducing. However, considering the target audience, this might not be so for the receiving end of the anthology who is not familiar with Turkish literary scene at all. The rest of Nadel's introduction includes a general, brief history of the city, starting with Greek kings and continuing with the Ottoman Empire and the Republic, with a focus on the multiethnic, culturally diverse, and lively atmosphere of Istanbul:

Istanbul is and always has been a multiethnic city with new immigrants joining the much older communities of Istanbul Sephardic Jews, ethnic Greeks and Armenians who still live and work in the city. (Nadel, 2013, p. 2)

Her approach to changing demographics is of significance, especially when compared to introductions of similar topics in other anthologies. *Reberth* and *The Book of Istanbul* elaborate on similar problems of identity in the city, discussing the intricacies and complications around it, such as the "chaotic modernisation" (Bianchini and Bloomfield, 2008, p. x), "private forms of resistance" (p. xi), "the joyful mourning of what has been lost" (Hinks, 2010, p. viii), and "[Istanbul's] fair share of conflict, with purges, expulsions and persecutions" (p. viii). Yet, Nadel

avoids a critical angle and any discussion around the dichotomies and obstacles. She

prefers to locate them in a different frame altogether focusing on the vibrancy and

diversity angles. This might be due to the commercial quality of the publication.

The summary of Istanbul's history is also different from other anthologies in

that Nadel's is general, neutral, and superficial with no specific references to the

recent past. Even the gentrification in the city is not discussed beyond a personal

narrative:

> David Byrne's description of his experiences with the gypsy dancers of
> Sulukule makes me sad because that district has been cleared for
> redevelopment. That small world, like Rory Maclean's 'hippy' Istanbul, can
> only now be seen in glimpses. (Nadel, 2013, p. 3)

There is an excerpt from David Byrne's book, *Bicycle Diaries* (2009) in the

anthology, where Byrne tells reader about an ordinary night at Sulukule, before the

gentrification project took place and resulted in evacuation of many historic houses.[40]

Even when she mentions a critical aspect of city life, it reads as an isolated comment,

not linked to the character of the city. Much of her narrative is quite personal and

indicative of her fiction-writer personality:

> Istanbul is after all a city of myth and legend – but maybe it was true. After
> all, if I was once lowered, by a policeman and a tea garden waiter, into an
> ancient Byzantine cistern underneath the Grand Bazaar by my wrists (and I
> have been!) then anything is possible. (Nadel, 2013, p. 4)

Fiction-like quality of the preface agrees with the overall fragmented character of

City-pick. In addition, having over one hundred contributions, all in brief excerpts

confer a guide-like and fuzzy character on the publication. Both Reyes and Nadel

give examples of canonical and contemporary Turkish authors without any further

commentaries, which suggests that they are more interested in the popularity of the

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[40] For more information on this subject, please see https://reclaimistanbul.com/2011/04/04/hello-world/. The website provides information on many instances of forced eviction in Istanbul and a map of forced evictions.

names than their canonical value or literary merit. Names such as Esmahan Aykol and Orhan Kemal or Hatice Meryem and Ahmet Hamdi Tanpınar appearing next to each other attests to an attempt to appeal to both classical and contemporary taste. Starting with a quotation from a radio interview with Orhan Pamuk, and mentioning Pamuk and Shafak constantly also contribute to the popular tone of the introduction. All of these factors attest to how commercially-oriented this anthology is, regarding both the city and literature. This strong aspect sets it apart from the other anthologies in the corpus. The city-guide character is apparent in the praise for the series, which is published within the book before the introduction. It is claimed to be a "soulful guide to the metropolises of the world," "snappy literary collage," and "an attractive-looking list of destination-based literature anthologies" (2013, p. iii). On the back cover, it has been stated that "over sixty superb writers" expose the essence of the city that is supposed to make it "one of the world's most extraordinary cities" (back cover, 2013). Nadel defines the city as the "City of the World's Desire" (Nadel, 2013, p. 1). A comment from *The Independent* defines the series as "an attractive-looking list of destination-based literature anthologies" (p. iii). Another definition by Booktrust[41] finds the series capable of:

> … a near-encyclopedic range of reference with a canny appreciation for whatever it is that would make you want to visit a city in the first place. It's like having a playlist of all the bits of books that you'd want to read before you visited a place, but would never have the time or energy to find on your own. (Booktrust, 2013, p. iii)

This comment indicates a more popular approach to a literary anthology. When all comments are taken into consideration, *City-pick* stands somewhere between a literary anthology and a travel guide. The peritextual data highlights its travel-guide nature and locates it in a different place than the other anthologies in the corpus.

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[41] It is a children's reading charity in the UK.

The cover of the anthology is embellished with the usual symbols of the city such as the mosque, bridge, seagulls, and the Bosphorus.

3.9 Conclusion

In one of her articles on allographic prefaces, Tahir-Gürçağlar (2014) asks the question "whether prefaces only deal with the subject of the text that they accompany" (p. 2). This guiding question reveals what makes most prefaces critical. The preface might extend beyond the subject of the text and this is evidently what happened in the prefaces of translated anthologies discussed above.

Paratexts in anthologies are the space for agents, other than the author of the text, to reflect on the work and to introduce it. In anthologies, it is usually the preface that provides the largest space for this purpose. I discussed Genette's approach to translator's prefaces in Chapter 2 and his drawing boundaries of a translator's preface by limiting its scope to self-referential commentary. However, the modus operandi of preface writers and their agency contest Genette's boundaries and categorization. Classifying editor's or translator's prefaces under allographic category is problematic for two reasons: the inherent quality of the anthology, and the representation potential of the prefatory content. The anthologies that have been analyzed are compiled by editors or translators, not authors. In addition, the tasks of selection, arrangement, and presentation, which are building-blocks of anthology-making, fall on the editors or translators. Allographic category denies the agents any authorial power. Translatorial category seems to solve the problem with translator's prefaces. However, the preface-writing acts particular to these seven anthologies are by no means devoid of creative effort. The city and its past and present narratives are reproduced through reframing. These acts of reframing make the agents contributors

to the creative process. When an anthology is translated from one language into another, not only the literary works but also the theme, the city, the country, its past and present, its political affairs, and authors are all translated in this process. The prefaces witness and comment on such translational actions. Framing is the tool to this end. Istanbul is framed in some public narratives such as the East-West dichotomy, a global city, a melting pot, a bridge, and a cosmopolitan city, and introduced to the target readers through these frames. They have the potential to influence readers and induce a certain reading of the urban narratives. Temporal and spatial framing strategy is at work in the selection and arrangement processes of an anthology. Framing through selective appropriation works in anthologist's decisions about what to include and exclude in their paratexts. The most influential act the preface writers are engaged in is constructing an urban imaginary of Istanbul. The city in these anthologies is in a process of being remade in every short story in a different way, and every bit of peritextual data is influential in this remaking. As Nelson Goodman acknowledges:

> Whether our subject is a city, a person, or a world, and whether our medium is photograph or sketch, treatise or novel, concerto, obituary, or publicity release, we make the image we arrive at. … A character thus conveyed is as much made as found. (1991, p. 9)

Paratexts contribute to this "dynamic and productive operation" of representation rendering (Goodman, 1991, p. 9). The city locates literature in an anthology, and in turn the literature locates the city by imagining and narrating it. Paratexts locate Istanbul in different versions of past and present realities through different frames. Although these anthologies are collections of short fiction, and the urban depictions are imaginary constructions, paratexts heavily rely on facts to introduce the city. This merge between the factual and the literary results in a blurry thin line between the

imaginary and the real city across the prefatory space. However, the invitation of the factual into the literary, which starts with the city summoned into the literary space, begs caution. Demirkol reminds us to never ignore that the city in literature is not equivalent to the city in the real world because the textual city is a "mediated production influenced by its author's experience" (Demirkol, 2010, p. 16). Huyssen's comment strikes a similar chord:

> … no real city can ever be grasped in its present or past totality by any single person. That is why urban imaginaries differ depending on a multitude of perspectives and subject positions. All cities are palimpsests of real and diverse experiences and memories. (Huyssen, 2008, p. 3)

What these editors and authors have attempted is grabbing the ever-changing city and communicating it to other people. Just like the cities, the literary accounts of the cities are palimpsests as well. There is not one city in literature; there are as many cities as there are narratives that invoke them. Based on all this input, the creative and manipulative powers the anthologist agents have assumed need to be recognized and not delimited by the boundaries of any categories. If their capability is undermined, it means neglecting their representative power and veiling the framing activity present in their paratexts. That being said, it needs to be underlined that rewriters function in a web of relationships. It would be far-fetched to think that all these actors are fully independent in their actions. These contributing agents are influenced by the aesthetics and politics of the time, the public narratives they have been exposed to, and the demands of the market.

Some of the frames mentioned above are more frequently adopted than others. For Istanbul, the East-West dichotomy and the bridge metaphor emerge to be two frames almost all preface writers use to refer to the city. Brown and Belge, Aydoğan and Billings, Spangler and Ziyalan, Bianchini and Bloomfield, and Hinks

have all adopted this frame to introduce their collections. Although the East-West

dichotomy and the bridge metaphor are used to convey the clash of the opposites and

the tension that it creates on the culture and people, they might also function as a

cliché trapping both the city and identity construction. Sevinç Türkkan thinks that

this limited view of Turkey as a bridge between the East and the West results from

the limited translation activity that Turkish literature has experienced for such a long

period of time:

> The uneven cultural flow between English and Turkish has impeded a fuller understanding of Turkish modernity, one that must go beyond the simplistic idea of Turkey as a bridge suspended between civilizational divides. (Türkkan, 2017, p. 10)

It might not be a simplistic strategy for preface writers to define Turkey through this

inbetweenness; however, it reinforces this often-cited public narrative.

Another issue that becomes evident in paratexts is the overlapping roles of

agents. Prefaces/introductions to *Istanbul Noir*, *Istanbul in Women's Short Stories*,

and *Twenty Stories by Turkish Women Writers* have been written by their

translators/editors. While *Reberth Stories from the Cities on the Edge, The Book of*

Istanbul, and *Istanbul Many Worlds/Istanbul, Un Monde Pluriel* have their prefaces

written by their editors, *Reberth* has another introductory text written by third parties,

Franco Bianchini and Jude Bloomfield. Moreover, *City-pick Istanbul* has an editor's

note written by Reyes, and a preface written by Barbara Nadel, a third party preface

writer. The roles also relate to the visibility of translation in translated anthologies.

The translator/preface writer might be expected to be more engaged in the

translational aspect and provide an account of their personal experience; however,

whether written by an editor or a translator/editor, a commentary on translation is not

available in any of the texts. In only one anthology, *Istanbul Noir*, the

translator/editors are engaged in a discussion concerning translation, but this discussion is limited to the word *hüzün* only. Hinks, in *Reberth*, mentions "recommendations of translators" as a helpful contribution to the process, but does not go any further than that. Translated anthologies are potentially rich spaces where the acts of anthologizing and translation exist together. Especially when the roles of the editor and the translator are merged, both the selection of the texts and translation processes could provide input to be discussed; however, these anthologies provide almost no perspective into those areas. Any elaboration on the translation process is remarkably invisible in the prefaces of translated anthologies. However, translators' names are printed in the anthologies in different places such as the publication details page, contents page, or the relevant pages of the extracts/short stories.

Another finding that emerges from the analysis is that anthologies are products of concerted efforts. They are collaborative and sometimes non-profit endeavors, supported by public or private funds. Paratexts manifest the financial and/or other kind of support these anthologies have received, which is of critical significance because without this support, their preparation and publication might not have been possible. For instance, Cunda International Workshop for Translators of Turkish Literature is among the pioneering sources of support along with TEDA Translation Subvention Project of the Turkish Ministry of Culture and Tourism, and British Council. This situation attests to another fact about these anthologies: they may not be commercially appealing products in the literary market. They are published thanks to the collective effort of the supporters mentioned above, and also many other agents engaged in the process as translators, editors, publishers, and so forth. Although Istanbul is an attractive literary theme, which is evident in commentaries from publishers summarized in the Introduction part, it does not seem

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to be enough for the commercial success of publications. Some publishers dedicate much effort to helping literature be circulated across borders and languages. Comma Press, the publisher of *Reberth* and *The Book of Istanbul*, is a publisher that is interested in promoting lesser known writers and local literatures from various cities and countries. Milet Publishing, which published *IIWSS*, has a mission to contribute to bilingual and multicultural publications. They introduce themselves on their website as a publishing company "known for its thoughtful, beautiful, high quality books and for its steadfast commitment to diverse voices and visions". Furthermore, the collaboration is not only practiced between organizations and companies; it also emerges between editors, translators, authors, publishers, academics, and literary agents. The web of relationships interwoven among these agents allow for the short stories to be selected, translated and finally the anthologies to be published and source literatures to be represented in target languages.

Finally, the analysis proves that the paratexts of these anthologies appeal to, to adopt Fisk's term, "distant people" (Fisk, 2018, p. 17). Preface writers' commentaries on controversial issues of politics, history, economy, and social life in/of a region/community are clearly aimed at those distant people. This might not come as a surprise considering they are translated anthologies. However, it should come as a reminder of the potential paratexts hold. For instance, while the Turkish edition preface of *IIWSS* is built upon personal narratives of the editor, the English edition preface provides information on the ethnic backgrounds and occupations of its writers. Although we readers know that literary anthologies "traffic in fiction," they still happen to be legitimate sources to learn about people and places (Fisk, 2018, p. 17). This negotiation between the readers and literature is in line with the predisposition of the preface writers to found the imagined city on the real city.

When the preface writers utter the word "city" in their texts, what they mean is not the imagined city, which might or might not be a loose reflection and interpretation of the factual cityscape. They actually mean the real city itself and invite the readers, to look for and find that city, or those cities, in the anthology. The short fiction medium, thus, becomes the tool to grasp the phenomenon of the so-called port city in *Reberth*, or dark and dangerous streets of Istanbul in *Istanbul Noir*, or struggles of women in *IIWSS*. This reveals another interesting aspect of reading these books, that is, they mitigate the spatial and temporal boundaries among the cities. The city acquires a representative, collective, and emblematic existence despite its geographical location and economic, social, and cultural differences it bears. This is a metonymic construction of the source through translation (Tymoczko 1999).

A critical question that follows this chapter is whether the short stories in each anthology follow the urban imaginary constructed in its respective paratexts or not. The answer to this question will also show if paratexts could manage to create a unified entity out of fragments. The following chapter will be an attempt to answer these questions, and equally importantly, to observe the urban imaginary representations across source and target texts, hence providing a closer look at both intra- and interlingual translations.

CHAPTER 4

FRAMING THE CITY IN TEXTS

> Some people here say that you're a true Istanbulite when you start insisting
> that you're leaving, but you never do. Others insist that there's no such thing
> as a true Istanbulite–everyone comes from somewhere, but that somewhere is
> never Istanbul. (Spangler and Ziyalan, 2008, p. 17)

The form of the anthology functions as a complete, holistic entity, and works toward an attempt to unify short stories under paratextual material. In the preceding chapter, I discussed how the city and its literature are (re)framed in paratexts of the anthologies, revealing significant strategies to that end.

In this chapter, urban imaginaries across originals and translations will be analyzed. The analysis is two-fold: (1) to explore representations of city in texts, and (2) to see whether the public narratives used in paratexts for framing the city exist in texts or not. This will reveal whether the urban imaginaries in short stories match the discourse fabricated via the paratextual material by the anthologists.

Anthology is the first layer of analysis. This chapter will further the task and examine the short stories in these anthologies as translations of the city. The original short stories are analyzed as the author's translation of the city as text into short stories, and the interlingual translations as the translations of short stories by translators into English. The reason that both layers are explored in one chapter is because this method provides a more holistic view of the rewriting actions across texts.

This analysis focuses on fragments of the city through dwellers' interactions with the cityscape. Although they appear in a narrative and illustrate a certain city, these partial portrayals are limited in their nature. They are in a metonymic

relationship with the city. Anthony D. King describes these limitations as the

following:

> Unless we are city planners, public relations consultants promoting the city as a tourist site, or perhaps acting in our roles as teachers when we imagine it as a singular totality, our daily lived experience of the city where we spend most of our time is, socially and spatially, exceedingly limited. We live, for much of our lives, only in a fragment of the city. If we are lucky, this is a dwelling of some kind, an apartment or a house shared with others. In some cases, it is simply a room. If we work away from home, our experience includes the workspace, an office or workshop and the institution to which it belongs; the journey between the two, by car, bus, bicycle, on foot, subway, train; and places where we shop and take our leisure, the different locations we visit each day. These fragments, perhaps neighborhoods, nevertheless, are often the stuff of the narratives and tales of the city, the site of soap operas, the bases of communities and grounds for protests, social movements and group nostalgias, and sites of memory. They form the basis of one kind of urban identity. (King, 2007, p. 1)

In this chapter, various distinct experiences are traced under the term "urban

imaginary" in order to reveal urban identity patterns that are commonly used in city

representations in literary translations. King also states that the city exists in our

imaginations only; however, in reality, the city is dynamic and not fully graspable (p.

1-2). For Huyssen, the urban imaginary is the mental and corporeal image that city

people have of the places where they work, live, and rest (Huyssen, 2008, p. 3). I use

this term to refer to the image of Istanbul that the authors have created and

communicated through their narratives about the city. What urban imaginary denotes

in short stories is larger than the city itself because it comes from multiple sources. It

includes places that urbanites occupy in the city space, landmarks of public or private

concern, nature within the city, the daily interactions of urbanites, and so forth. The

urban imaginary stands somewhere between the actual material city and its literary

reproduction in urban-themed anthologies. This is because the literary narratives

draw on real features of the city to varying extents and the resulting urban imaginary

is subjective and unique. There could be infinite urban imaginaries of the same city,

and all of them would be equally real and imagined. Just as any dweller living in the city inhabits the urban space in their own way, the writers inhabit the literary city by narrating their own version of it.

The main framework I have used to classify and explore the urban imaginaries in literature is Wirth-Nesher's (1996) four elements of the cityscape: the natural, the built, the human, and the verbal aspects. My main criterion in choosing where to include each story – under the natural, the built, the human, or the verbal aspect – depends on the extent to which the writer makes use of each of these environments. I conduct my analysis based on the prevalent urban imaginaries in the narrative, with the aim to highlight the aspect that sets a context for that specific urban imaginary. The method I follow is to deal with each aspect individually in order to analyze it in depth and reveal its effect on the narrative. Some short stories naturally come up under more than one category. Wherever the components of the main environment interact with those of other elements in the same context, the discussion might be enlarged to include other related environments. Yet, the focus is always on one main environment in each subsection of this chapter. In order to mediate confusion, the names of the anthologies where the short stories are published will be stated when the short story title is mentioned for the first time. Also, for every urban imaginary discussion, both the original texts and the English translations will be provided. Whether the discussion is centered on the author's translation of the city or the interlingual translator's translation of the Turkish text, examples of both rewriting acts are presented to deliver the urban imaginary in its full context.

Finally, this analysis is not an exhaustive analysis of all short stories in the corpus. There are nine publications in the corpus. Two of them, *City-pick Istanbul* and *Istanbul Many Worlds Istanbul, Un Monde Pluriel* are not subjected to textual

analysis owing to their fragmented content. They include extracts from longer works such as novels, newspaper or magazine articles, and so forth, which would not allow a complete analysis of the narrative. The works in *City-pick* extend across a couple of centuries, which is another reason why it is not included in the analysis. The short stories where Istanbul goes beyond being a mere setting and assumes an active and decisive role in the narrative are examined for urban imaginaries of authors, and then some of those urban imaginaries are examined further for interlingual translation. Some narratives might seem to have been given more weight than others. This is owing to the significance of the urban imaginary examples and translations they include.

4.1 Natural environment construction in short stories

The natural environment can be simply defined as the "inclusion or intervention of nature in the built environment" in the narrative as long as it has a cultural bearing or signification (Wirth-Nesher, 1996, p. 11). The manifold ways nature is included in narratives give a glimpse into how and to what degree nature is amalgamated into the urban life and culture. Examples from different short stories where the natural environment is the main component of the narrative are scrutinized in this section.

4.1.1 Natural environment construction through the sea

> Many travelers have approached Istanbul from the sea and witnessed the beauty of the city as it appeared to them, dreamlike, in between fogs. (Genç, 2015, p.3)

> A poet writing fourteen centuries ago described this city as being surrounded by a garland of waters. Much has changed since then, but modern Istanbul still owes much of its spirit and beauty to the waters which bind and divide it. (Sumner-Boyd and Freely, 2013, p. 17)

Anyone who knows Istanbul will tell you that the best way to arrive in the Queen of Cities is by sea. (Tillinghast, 2012, p. 3)

We should ideally approach Istanbul from the sea, as most travellers did for the first twenty-six centuries of its existence, coming to visit the city known in antiquity as Byzantium and later as Constantinople. (Freely, 1998, p. 3)

'And therefore I have sailed the seas and come.
To the holy city of Byzantium.' (Yeats, 1996, p. 193)

As manifested in the quotations above, the Bosphorus has for centuries been one of the most significant representative elements of Istanbul. The first quotation comes from an anthology, edited by Kaya Genç, which compiles fictional and non-fictional urban narratives of the 18th and 19th centuries. John Freely walks the readers through the city's very early past to its present, also providing them with a comprehensive directory of chief monuments and museums, adding to the work a traveller's guide-like voice. Similarly, Richard Tillinghast has the historical angle, mixed with a travel guide-like nature. What brings all these approaches together, including Yeats' lines, is that they draw a certain frame of splendor and sanctity for the city through the sea. The charm of the city is experienced at its best when it is approached from the sea. With Yeats and Freely, the focus is on the historical significance of the sea, paving the way for travellers and conquerors alike, for arriving in the city and seizing it. With Tillinghast and Genç, the sea helps the visitor to capture the unreal and misty beauty of the city. In that sense, the sea becomes the facilitator of the charm and also of the otherworldly quality of the city. What is significant in all these statements is the commonality throughout the narratives that is analyzed here: the specificity of the urban imaginary drawn through the sea. The sea, and in this context the Bosphorus specifically, affects the lives of the urbanites by creating certain atmospheres around

the water and by equipping the urbanites with certain qualities and skills. If not for the Bosphorus, the urbanite would be stripped of those qualities and skills. Urban imaginaries are shaped by the existence or the non-existence of the sea alike. Barthes considers the non-existence of the sea a problem of legibility:

> (…) numerous surveys have emphasized the imaginary function of the water course, which in every city is experienced as a river, a channel, a body of water. There is a relation between road and water and we are well aware that the cities which are most resistant to signification and which incidentally often present difficulties of adaptation for the inhabitants are precisely the cities without water, the cities without seashore, without a surface of water, without a lake, without a river, without a stream: all these cities present difficulties of life, of legibility. (Barthes, 1997 [1967], p. 171)

The sea brings familiarity and legibility, both to the cityscape and the narrative. The analysis supports Barthes' opinion as dwellers' identifications with the sea in alternate ways lend itself to interpretation and signification.

The first group of short stories I will discuss relate to each other through the sea theme. They focus on a couple of women protagonists whose lives are influenced by their personal access or the adjacency of their neighborhoods to the sea. The influence of the sea is translated into empowerment, liberation, and independence – or the absence of such elements. These concepts are the keywords for the public narrative woven around the Bosphorus.

In "The Smell of Fish," written by Hikmet Hükümenoğlu (*Kara İstanbul* and *Istanbul Noir*), the relationship between the sea and the protagonist strongly interferes with the plot by dominating the narrative and controlling the protagonist Cemile abla's actions. It takes place in a neighborhood, Bebek, located on the coastal road on the European side, overlooking the Bosphorus. Cemile kills men who propose to her and who seem unwilling to take no for an answer. She is so averse to the idea of having to spend rest of her life with those men and is equally incapable of

saying no to anyone; thus, murdering them seems to be a practical solution. What weaves Cemile's story into the larger public narrative around the Bosphorus is her connection to the sea and how this connection reflects on the narrative. Cemile is one of those Istanbulite women whose freedom quite literally depends on her relationship with the sea, the Bosphorus. This results in the sea's presence in the narrative as a character of the story. Cemile's capability for cold-blooded, albeit unwilling, murder relies on her closeness to the sea, fish, and Captain Hasan, a fisherman who aids her in dumping the dead bodies into the sea. Her house is the last one to resist the radical transformation of the neighborhood – one which she is not happy about – and she is resolute in her decision not to sell her house and leave this place:

> Sahilde her ay yenisi açılan lokantaların, pazar sabahları çoluk çocuk kahvaltıya gelen komşu üniversitenin mezunlarının … ve caddeyi tıkayan arabaların arasında boğuluyordu Cemile abla, ama ne olursa olsun, evini satmaya niyeti yoktu. (Hükümenoğlu, 2008a, p. 76)

> But no matter how suffocated she felt by the profusion of restaurants along the shore – a new grand opening every week! – the throngs of graduates of the nearby university storming in for Sunday breakfast with their entire families in town … and all the automobiles jamming the avenue, Cemile abla was determined not to sell her house – no matter what. (Hükümenoğlu, 2008b, p. 98)

Her mastery of cleaning and preparing fish, even the sort that weighs a couple of kilograms, helps her in dealing with the removal of dead bodies without leaving any traces at the crime scene, which is her house. Her partnership with Captain Hasan, who silently agrees to a no-questions-asked deal, helps her eradicate the evidence smoothly. He takes the large black trash bags with him on his daily fish tour and drops them at the mouth of the sea. Her choice to live in this neighborhood despite the rapid shifts in the scenery, her tenacity to stay a free woman, and her deadly interactions with the grooms-to-be are all satisfactorily resolved thanks to her connection with the sea. The sea accommodates her murderous and thus independent

existence. Although it all happens in a much darker setting than most other

narratives, Cemile's independence relies on her surroundings, i.e., her proximity to

the sea. While her empowerment is closely linked with murder, another woman's,

Hatice's, depends on death from natural causes.

Hatice is the protagonist in "Mi Hatice" by Gaye Boralıoğlu (2008) (*KÖİ* and

IIWSS). This is another short story whose author chooses to rewrite the city through

the influence of the sea on the urbanite. The cityscape is set against the protagonist's

daily route in public spaces such as the Sirkeci terminal and the train cars.[42] The

grand terminal of Sirkeci and the train cars are narrated through olfactory cues,

which stand for both confinement and liberation for Hatice. Smell becomes an

expressive tool to describe urban settings such as the "wafting smell of boiling hot

dogs" (Boralıoğlu, 2012, p. 63) at the cramped and chaotic Sirkeci train station, the

"odd smell" in the train car signifying her husband's approaching death, or "the

smells of her [Hatice's] childhood" (p. 68), which trigger feelings of ease and

freedom at the Menekşe train station. The smells of her childhood are:

> Yosun kokusunu, kum kokusunu, hanımelinin ballı rayihasını, tekir kedisinin,
> sarı saçlı bebeğinin, kenarı yırtık küçük tokyosunun, çakıl taşlarının
> kokusunu… (Boralıoğlu, 2008, p. 139)

> the smell of moss, sand and pebbles, the sweet fragrance of honeysuckle, the
> smell of a tabby cat, a blonde baby, and those small flip-flops with frayed
> edges (Boralıoğlu, 2012, p. 68)

They are all emblematic of a period of her life that is far past and sorely recalled. The

smells are reminders of the "Highlife beach"[43] at Menekşe station and her

grandfather. Her life with her husband, on the other hand, restricts her to a life at

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[42] Sirkeci Terminal is a historically significant landmark of the city. Kader Konuk defines it as a
station that "represented the city at its best" for passengers from the West in the past (Konuk, 2010, p.
1). It was once a grand terminal where "many of the guides and station's clerks spoke French or
German," which stands in striking opposition to the present-day state of the terminal (p. 1).
[43] Haylayf Beach is one of the first beaches in Florya, Istanbul.

Halkalı, described as a "shabby" neighborhood (Boralıoğlu, 2012, p. 68). The description "shabby" is the translator's lexical choice in describing the neighborhood. "Mi Hatice" was translated by Jonathan Maurice Ross, an academic in the field of Translation Studies, and a translator. Through the adjective "shabby," Ross intervenes in the narrative. Halkalı's shabbiness becomes all the more visible when compared with a clean and wealthy neighbourhood such as Florya, but the question is to whom this information is available; it's obviously not available to the target readers. What differentiates Florya from Halkalı can only be understood by someone familiar with both places. For at least some readers in Turkish, this contrast between the two is clear. However, it is not so for the target readers of the translated piece. So, as the translator of the text, Ross clarifies it for the target audience. He undertakes the role of the translator of both the story and the city, and contributes to its perception by the target audience:

> Dedesi ölüp Sacit'le evlendikten sonra Halkalı'ya taşınmışlardı. Sonrası Sirkeci-Halkalı, Halkalı-Sirkeci. Aradaki bütün istasyonlar Hatice'yi yalnızca trenin camından bakarken görmüşlerdi; ömrü boyunca. (Boralıoğlu, 2008, p. 139)

> After her grandpa had died and she had married Sacit, they moved to shabby Halkalı, and from then on it was Sirkeci to Halkalı, Halkalı to Sirkeci, every single day. The intervening stations Hatice had only ever seen out of the window of a train. (Boralıoğlu, 2012, p. 68)

The source text does not reveal this fact openly and leaves it at comparison. However, the translator acknowledges the possibility that his target audience might not be – and probably are not – aware of such an attribute and attempts to rewrite this quality into the text through a single adjective. This seemingly small addition is of significance because it shows that the translator does not only translate the text but also takes responsibility to make the city more comprehensible. There are alternate ways to describe the city.

The clash between Hatice's past and present, and between Halkalı and Menekşe, manifests the depth of the change she has to go through and the extent of her discontent with her current life. Hatice is confined to train rides between Sirkeci and Halkalı, without ever visiting the stations in between. When her husband suddenly passes away on the train ride, the snore, the smell, and the grip on Hatice's knee all come to an infinite end, setting her free. She ultimately finds herself as a pure, perfect musical note ready to mingle into other urban sounds and scenes that she has so long been deprived of. Hatice's liberation becomes evident at the very end of the story when she leaves the train at Menekşe:

> İstasyonda, çıkışa doğru yürürken bütün notalar toplanıp boğazında bir düğüm oluşturdular Hatice'nin. Elini içgüdüsel olarak boğazına götürdü. O düğümü açtı. Başındaki eşarp yavaşça omuzlarından kayıp yere düştü. Eşarbı geride bırakıp sakin adımlarla uzaklaştı, Menekşe sokaklarının arasında gözden kayboldu. (Boralıoğlu, 2008, p. 140)

> As Hatice walked along the platform towards the exit, all the notes coalesced, forming a knot in her throat. Instinctively, she reached up to her throat. Undid that knot. The scarf on her head slid slowly down from her shoulders and cascaded to the floor. Leaving the scarf behind, she walked on calmly and vanished into the streets of Menekşe. (2012, p. 70)

The husband, the scarf, and the shabby neighborhood are all instruments of suffocation, and she gets rid of all at the station of Menekşe. Menekşe is the symbolic waterfront neighborhood standing for Hatice's emancipation. What is invigorated through Hatice's connection to the beach, sand, pebbles, and so on is her freedom and joy she once had and then lost. After her husband's death on board, she finds the courage to go home, back to Menekşe station. The scarf knot being undone and sliding down from her head represents this change. The link between the sea and her liberation is once more acknowledged when Hatice glides from the stinking train ride into the "the smell of moss, sand and pebbles" (p. 68), no longer hesitant and insecure.

A similar example to Ross' translation emerges in a short story, "Compassion, Love, Innocence, Etcetera," by Sabà Altınsay (2012). The translator is Nilgün Dungan. The narrator in the original short story defines the street as:

> Sıcak, mütevazi, bildik; Samatyalı bir sokaktı. (Altınsay, 2008, p. 68)

> It was a warm, modest and familiar street in Samatya. (Altınsay, 2012, p. 189)

In the original, the name of the neighborhood serves as an adjective in the narrative for the source readers, who are assumed to be familiar with the place.[44] In the translation, however, Dungan prefers not to use it as an adjective, instead including it as the name of the place only. This is probably because the translator thinks the name of the neighborhood would not work as an adjective for the target audience and she does not attempt a further rewriting as Ross does in "Mi Hatice".

Another protagonist, Leyla, in "Bayan Naciye House," written by Esmahan Aykol (2008) (*KÖİ*), is caught in a struggle for existence amidst her husband, mother, and father. The Bosphorus undertakes an inspiring and liberating role in this story, too, but through elements of fantasy. While going through a rough patch in her life, the narrator, Leyla, moves to an apartment in Bebek, where a neighbor tells her the tall tale of the men from the sea for the first time. The first hint comes from her realtor:

> Yalnız yaşayan kadınlar çok tercih ediyor bizim semti. Öyle kim girdi, kim çıktıya karışan olmaz buralarda. (Aykol, 2008, p. 88)

> Single women really like our area. Nobody bothers about who comes and goes. (Aykol, 2012, p. 19)

At first, she does not understand the connection between women and waterfront neighborhoods until an old neighbor finally tells her about the mystery. The enigma

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[44] Samatya is a neighborhood in the Fatih district of the city, which is a part of the oldest city quarters.

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is the men from the sea. They are men who visit and sexually satisfy lonely women

living in the affluent neighborhoods on the city's waterfront such as Bebek, Emirgan,

and Beylerbeyi. They have small-sized lungs sufficient enough to take them only so

far as these places in the vicinity of the sea, and "not any sea, it must be the

Bosphorus" (Aykol, 2012, p. 27). What seems to be a fantasy at the beginning turns

into a mystical adventure for Leyla once she believes in the story of men from the

sea and lets it happen for herself. The men from the sea appear in the story as a net of

support and joy, catching and holding her, as long as she is close to the Bosphorus.

The protagonist questions the link between women and the Bosphorus through her

talks with strangers:

> Neden yalnız kadınlar Boğaz'a taşınıyor sanıyorsun sen? Boğaziçi'ni
> kastediyorsunuz. Boğaz işte, dedi. Deniz. Güzel yerlerde oturmak istiyorlar
> çünkü. Dudak büktü verdiğim yanıta. Peki, İstanbul'un Boğaz kıyısındaki
> mahalleleri neden bu kadar kıymetli? Neden? Bu mahallelerde yaşayan
> kadınlar neden o kadar mutlu? Neden? (Aykol, 2008, pp. 93-94)

> Why do you think it's only women who move to the Bosphorus? You mean
> the Boğaziçi area? I mean the Bosphorus, she said. The sea. Because they
> want to live somewhere nice. She pursed her lips at my reply. Fine, but why
> do you think the Bosphorus districts are so expensive? Why? Why are the
> women living in these districts so happy? Why? (Aykol, 2012, p. 26)

What the Bosphorus symbolizes for these women transcends beautiful scenery. In the

three urban narratives analyzed so far, "The Smell of Fish," "Mi Hatice," and "Bayan

Naciye House," the authors translate the cityscape mainly through the sea, alluding

to freedom, choice, independence, joy, and redemption for these urbanites. Vicinity

appears as one of the inherent qualities of this relationship between the women

protagonists and the sea. Women should live in the vicinity of the Bosphorus because

their liaison is of the sort that often needs to be personally nurtured. The proximity is

critical; once they start getting away from the sea, women risk losing their will,

power, courage, joy, pleasure, etc. This is one aspect of the cityscape's interaction with the sea.

The physical distance between the sea and the protagonist is a significant factor in defining the state of the protagonist in "A Brief Sadness" by Erendiz Atasü (2008, *KÖİ*). The narrator's proximity to the sea provides her with a safe space in the city. The mother, having grown up in a neighborhood around the Anatolian Castle, wants to say goodbye to the city and her daughter in a special place where the steep slope of the Anatolian Castle reaches the Bosphorus:

> Sessizliğin art düzleminde uğultu. İnsan öğüten dev makinenin milyonlarca sesten oluşmuş tek düze homurtusu… Uzakta ve şimdilik etkisiz… Erguvanlar metropolün yırtıcılığını umursamıyor. (Atasü, 2008, 77)

> A murmur in the background of silence. The uniform mumble consisting of hundreds of sounds of the giant machine that crushed human beings… Distant and harmless for now. The redbuds couldn't care less for the ferocity of the metropolis. (Atasü, 2012, p. 47)

The place is embedded with some attributes marking its distinction from the rest of the city. This is a place where one could escape the bitter presence of the city:

> Egzoz dumanları, çöp dağlarının püskürttüğü gazlar, insan seslerini bastırıyor, hastanın iniltisini, terk edilmişin hıçkırığını… Kim işitiyor, aç bebeğin feryadını, ya da geleceksizlerin oflamalarını? (Atasü, 2008, p. 77)

> Exhaust fumes, gases that hills of garbage spewed out, drowning out the noises of humans, the whimpering of the sick, the sobs of the abandoned… Whoever hears the cries of a starving baby or the sighs of those with no future? (Atasü, 2012, p. 47)

All coexist in the same city: redbuds, exhaust fumes, hills of garbage, starving babies, and people with no future; but within the spatial boundaries of this waterfront neighborhood, they seem to be spared all that. The cluster of neighborhoods that exists next to the Bosphorus is free from the mess and the noise of the urban monstrosity, which is to them "distant and harmless." The mother character is

motivated to focalize these irreconcilable aspects of the city through silent utterances to herself, thus informing readers about the other side of the city.

In some narratives, the translation of the city seems to be confined to specific neighborhoods overlooking the Bosphorus. The Bosphorus defines the borders of the city through this confinement. The imagery implies that these neighborhoods in the vicinity of the sea and redbuds are still safe areas, i.e. they are still Istanbul, but the rest of the city is exposed to a rapid transformation and losing its identity fast. The following is a description of the city from "Remembering a City" (*KÖİ* and *IIWSS*) by Oya Baydar:

> Boğaziçi Köprüsü'nün; bir yanda Sarayburnu'nu, Galata'yı, Üsküdar'ı, Kızkulesi'ni, adaları, öte yanda Karadeniz'e doğru kıvrıla kıvrıla uzayıp giden Boğaz'ı en güzel gören noktasında, ağzından bir çığlık gibi çıkmıştı bu sözler. (Baydar, 2008, pp. 130-131)

> There, at a spot on the bridge with the best view of the Bosphorus, where on one side stood Sarayburnu, Galata, Üsküdar, the Maiden's Tower, The Islands, and on the other, the meandering coast leading to the Black Sea, these words had rather escaped her mouth as a cry. (Baydar, 2012, p. 338)

The Bosphorus Bridge is one of the most significant landmarks of the city; however, in translation, İdil Aydoğan translates it as "the bridge," without referring to the specific, factual bridge. Old waterfront neighborhoods have the utmost importance in city description. Redbuds are a complementary element in this depiction. The narrator in this short story claims the city to have always been the color of redbuds since the Byzantine era (Baydar, 2012, p. 337), but it is not the city of redbuds and mimosas anymore; it is lost among skyscrapers and plazas (p. 341). The city's slow and ongoing death is conveyed through "showing resistance, is a couple of green patches here and there, one or two redbud trees, scrawny mimosas and magnolias that no longer bloom" (Baydar, 2012, p. 341). The city is bleeding without a sound, suffering all the transformation and loss that it is going through:

Şehir yaşamlarıyla, aşklarıyla, savaşlarıyla, uğraşlarıyla iç içeydi. Onu eski bir dost gibi severler, havasıyla, güzellikleriyle, zenginlikleriyle büyülenirler, ama bir dekor ya da güzel bir çerçeve gibi kullanırlardı. Varlıklarının doğal parçası, yaşamlarının uzantısıydı. Şehirlerin bağımsız hayatları olduğunu, terk edilmeye dayanamadıklarını, kendi evlatlarını yiyebileceklerini, ihanet ve intihar edebileceklerini henüz bilmiyorlardı. (Baydar, 2008, p. 133)

The city was intermingled with its lives, loves, wars and struggles. They'd love it like an old friend, bewitched by its weather, its beauties and riches, but they'd use it like a decorative ornament or a pretty frame. It was a natural part of their being, an extension of their existence. They did not yet know that cities had lives of their own, that they could not bear being abandoned, that they could devour their own offspring, that they could betray and commit suicide. (Baydar, 2021, pp. 340-341)

Another narrator who agrees with this statement appears in the short story "An Ode to My Istanbul" (*KÖİ* and *IIWSS*) (Acıman, 2008). Narrators of both short stories lament the destruction and the transformation the city has been exposed to. Acıman's narrator has witnessed the transformation firsthand, happening to many landmarks in the city such as Tokatlıyan Hotel, Café Markiz, Lebon Patisserie, Baylan, Cité de Pera/Flower Passage, and Emek Cinema and constantly laments over this issue.[45] The destructive transformation forced on the cityscape appears in "City of Borders" (Aktaş, 2012) as well when the narrator criticizes the skyscrapers on the European side of the city, judging these structures by their effect on the view of the Bosphorus:

Karşıda kimisi durdurulan gökdelen otel inşaatları var ama hiçbirisi Boğaziçi'nin sunmaya devam ettiği aşina manzaraları bütünüyle kapatamıyor, değiştiremiyor. (Aktaş, 2008, p. 43)

None of the skyscraper hotels under construction on the other side could completely change or close off the familiar view of the Bosphorus." (Aktaş, 2012, p. 202)

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[45] Although Emek movie theater was narrated to have survived the cultural and physical demolition in 2008, it could not anymore and the building which accommodated it was completely demolished in 2013. The whole complex including the movie theater was rebuilt as the Grand Pera project, which accommodates Grand Pera Emek Sahnesi.

Among the three, the narrator in Acıman's story is the most exclusionary in her depiction of the city. She starts in Rumelihisarı and ends in Cihangir, continuously revolving around the Bosphorus. She adds some landmarks of historical, cultural, and social significance as well, such as Cité de Pera, Topkapı Palace, the Egyptian Bazaar, Kuledibi, and Bebek Maksim, among others. For both Baydar and Acıman, Istanbul consists of central, usually waterfront neighborhoods, and old quarters. The expansion and transformation of the city is grieved in both accounts. In another account, "A Leyla without a Mecnun" by Nalan Barbarosoğlu, the city is mourning its own transformation and the Bosphorus is acknowledged as the mirror to the city:

> Bak, bir greyder tepelerimden birinde katledilen ağaçlarımın toprağını pervasız homurtularla düzlüyor… Yüzüm yine değişiyor. Yüzüme ayna Boğaz'ın binbir mavisinde kendimi tanıyabildiğimi söyleyebilir misin? (Barbarosoğlu, 2008, p. 122)

> Look, on one of my hills, a grader is flattening the soil of my butchered trees, snarling fearlessly. My face changes again. Can you say that I recognize my own face in the mirror of Bosphorus' thousand shades of blue? (Barbarosoğlu, 2012, p. 327)

That the Bosphorus is the mirror to the present and past of the city attests to its centrality in narratives of Istanbul. The Bosphorus becomes a mirror in which the destructive transformation of the city is reflected.

The sea sometimes serves the purpose of exclusion and marginalization. If the sea is the center of the city, then its lack or the inability to access it signifies the periphery. Sezer Ateş Ayvaz's short story, "The Uninvited," is set against a background of a neighborhood that is said to have "just become a part of Istanbul." In such neighborhoods, one cannot find any view of the sea and the surrounding redbuds, but instead decorative ponds with swans and "unscented flowers of all colors" (Ateş-Ayvaz, 2012, p. 273). Even the flowers are not from the city. It translates into a narrative of the opposite of what has so far been analyzed:

Yeşil Vadi Çay Bahçesi; İstanbul'un dışından getirilen fidelerle büyütülmüş ağaçlarla, uzun, geniş caddelerden, çok katlı blok apartmanlardan ayrılmış, kendine kapanmıştı. (Ateş-Ayvaz, 2008, 110)

The Green Valley Tea Garden, "separated from long, wide avenues and multistory apartment blocks by a line of trees grown from seedlings brought from outside of Istanbul. (Ateş-Ayvaz, 2012, 273)

Ateş-Ayvaz's city does not fit the common depictions of Istanbul. This is a newly established neighborhood in the city, far from the center. The protagonist of the story, Nadide, lived in many different parts of the city so she knows about the smells of the coastal districts:

İstanbul'un denize kıyısı olan semtlerinden geceye dolan, mimozalar, erguvanlar, bahar renkleriyle bir olup açan ateş çiçeklerinin kokusu ulaşamıyor buraya. (Ateş-Ayvaz, 2008, p. 111)

The smell of mimosas, Judas trees, and of scarlet sages, becoming one with the colors of spring, filling the night air from the coastal districts of Istanbul, cannot reach here. (Ateş-Ayvaz, 2012, p. 274)

Smells serve as boundaries, restraining the periphery from the centre. It raises the question of whether this is still the same city if those familiar, characteristic smells cannot reach here. Aktaş illustrates a similar exclusion in "City of Borders," where the narrator roams the streets of Üsküdar, Beşiktaş, and Eminönü and visits landmarks such as the Galata Bridge, the Süleymaniye Mosque, and the Maiden's Tower. Chatting with a stranger about her favorite parts of city, she says:

Sahici deniz yanı başındayken kitap denizine niye dalmak ister ki insan… İstanbul, her tarafı denizle çevrili ışıklı minarelerle mahyalarla süslü şehir. İstanbul tek bir şehir değil artık, dedim. Orada denizi bir kez bile görmemiş kadınlar da yaşıyor. Çıplak tepelerinde su ve elektrik bulunmayan evler var. Onları sayma, dedi manav arkadaşım. Onlar İstanbul'a dahil sayılmaz. (Aktaş, 2008, p. 57)

Why would someone want to dive into a book when the real sea is right next to them? Istanbul was a city surrounded by the sea, a city decorated by lit-up minarets with messages hanging between them.

> Istanbul's not just one city anymore, I said. There are women living there who've never seen the sea, not even once in their lives. There are homes at the top of the hills that don't have water or electricity.
> Those don't count, said my grocer friend. Those don't count as part of Istanbul. (Aktaş, 2012, p. 219)

In the author's text, Istanbul is still a city surrounded by the sea and so forth; the description is in the present tense. However, in the translator Daniel Rosinsky-Larsson's text, this sentence is translated as "Istanbul was a city surrounded by the sea…" In this instance, the interlingual translator decides that this version of the city is a thing of the past. Hills that do not overlook the sea are not acknowledged as part of city, and similarly, those inhabiting such places cannot be considered city people. They stand on the peripheral grounds. Dwellers relate to the city through the landmarks and symbols that they can lay claim to and such landmarks and symbols seem to be denied to those that do not dwell in the center. "The Uninvited," "City of Borders" and "Remembering a City" are good examples of this phenomenon.

4.1.2 Natural environment construction through the wind

Another element of the natural environment, the infamous wind of the city, *lodos*, plays a critical role in Feryal Tilmaç's short story "Hitching in the Lodos" in *Istanbul Noir* (2008b). *Lodos* is a southeast wind with local significance, occasionally blowing in Aegean and Marmara regions in Turkey. It is believed to cause dizziness, fatigue, and mood swings in people. The southeast and northeast winds *lodos* and *bora* are actually well-known, daily parts of the urban culture of the city. There are dictionary entries for the local winds in *The Lingua Franca in the Levant: Turkish Nautical Terms of Italian and Greek Origin* (1988).[46] In the dictionary entry, *lodos* is

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[46] These dictionary entries are published in another anthology, *Istanbul Many Worlds/Istanbul, Un Monde Pluriel*. The book, *The Lingua Franca in the Levant: Turkish Nautical Terms of Italian and*

described as the wind from hell. This infamous wind might influence decisions,

relationships, and the natural flow of events, which underlies Tilmaç's narrative. It is

set in a stormy evening when the city is almost run by the notorious wind *lodos*.

Lodos in this specific short story is a representation of the natural environment in the

urban sphere, both in the public sphere with depictions of occupants of the city on

the streets on a winter night struggling with the wind, and also in the somehow

private sphere of the car. In this private sphere, Tolga and Cavidan, two strangers at

the beginning of the evening, stray from the typicality of their personalities and do

things that they would not have imagined, such as having sex in the car. This all

culminates with Cavidan's sudden death in the aftermath of their adventure. This is

an example of how the wind is represented:

> Kimbilir böyle olmasaydı da sözgelimi kar yağsaydı her şey daha mı farklı
> gelişirdi? Yılbaşı ruhu kar ister ne de olsa; sevgi, umut, yeni başlangıçlar;
> hediye paketleri, ağaçlara asılı melekler, sıcak şarabın tarçınlı kokusu.
> Olmadı, yağmadı. Yerine çılgın bir rüzgar günler boyunca şehri salladı durdu.
> Sonunda olacağı buydu. Olmayacak yollara sürükledi şehrin insanlarını.
> Çoğunluk hafif bir baş ağrısı biraz da nefes darlığı ile atlattı belki ama
> melankoli yapışkan bir sıvı gibi caddelere sokaklara yayıldı. (Tilmaç, 2008a,
> 25)

> Who knows, maybe everything would have panned out in another way if the
> weather had been different; say, if it had been snowing. After all, the New
> Year spirit calls for snow; and for love, hope, new beginnings, packages of
> presents, angels hanging on trees, the cinnamon-spiced scent of mulled wine.
> But it didn't happen, it didn't snow. Instead, a crazy, wayward wind kept the
> area convulsing for days on end, making the city slave to its whim. Though
> the majority suffered only mild headaches and a little shortness of breath in
> its aftermath, at the time, melancholy ran like a viscous liquid through the
> streets. (Tilmaç, 2008b, p. 40)

Istanbul is the setting that lets all these strange and unexpected occurrences come

true. The natural element, *lodos*, specific to both the culture and the city, familiar to

dwellers, serves as the element in the story through which this common knowledge

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Greek Origin, is a dictionary-like publication, focusing on Italian and Greek origin nautical terms
used in the Mediterranean regions.

pertaining to urban culture and city life is channeled. The salience of this element is directly related to the collective understanding and interpretation of this weather condition in the source culture. The stormy night in the city is apparently and justifiably conducive to such peculiarities: peculiarities that inhabitants would find recognizable and familiar.

The potency and the cultural significance of the southwest wind is felt in the story starting from the very first lines:

> O akşam şehir kuvvetli bir lodosa tutulmuş olmasaydı tüm bunlar yine de olacaktı belki ama o savruk, gizi kendinden menkul deli esinti sınırları aşmak için yeterli gerekçedir. Uğultulu ılık tuhaflığıyla, sadece şehri değil ruhlarını kıstırarak insanlarını da ele geçirir çünkü. (Tilmaç, 2008b, p. 24)

> Perhaps all of this still would have happened, even if the city hadn't been caught up in the tempestuous lodos that night. But the truth is, that frantic wind, spinner of its own mysteries, provided justifiable motive for transgression. Strange, droning, lukewarm, the lodos keeps in its thrall not only the city, but the souls of its people as well. (Tilmaç, 2008b, p. 39)

Both the target text and the translation agree on the enigma of the southwest wind and its inexplicability. The perplexity created around this wind in the source culture and urban life is reflected onto the target text via its untranslatability. *Lodos* is left untranslated in the target text; without any footnotes except for the explanations by the external narrator in the text because simply calling it a southwest wind would not suffice to evoke the impression *lodos* does in Turkish. Had it been translated as such and thus represented as a usual wind in the target text, it would probably not have triggered any comparable feelings to giddiness, mist over thoughts, agitation, and so forth, examples of which we come across in this short story as representations of this phenomenal weather condition. Consequently, the uncanniness created around the wind that stretches onto the whole short story would not be conceivable. This is because target readers would be familiar with a regular wind and the extreme

implications would not make sense. However, *lodos,* which is local in İstanbul, is foreign in the target text, hence it has the potential to trigger these sensations. Another interesting point about the short story is the translation of its title. The original title is "Lodostop" and the translated title is "Hitching in the *Lodos*". The original title is a combination of the words *lodos* and the English word "stop," hence making it functional as a title for the translated short story. However, the translators Spandgler and Ziyalan do not prefer to use the same title in English.

Lodos is not translated in the anthology *IIWSS* (2012) either. It appears in the glossary (p. v). However, it is not defined in its contexts in such great detail as it is in *Istanbul Noir*. The fact that it is left untranslated in the original manifests the attempt not to reduce it to a familiar counterpart in the target urban culture. *Lodos* is also provided as an item in the glossary at the end of the anthology with other culture specific words such as *cezve*, *lahmacun*, *mantı*, and so forth.

4.2 Built environment construction in short stories

Built environment refers to every man-made object and structure in the city, ranging from buildings to public transportation vehicles. They might be factual or fictitious.

4.2.1 Transformation of the city through the built environment

Urban narratives such as Acıman's and Baydar's agree on the fact that the city is losing its innocence and slowly dying because of its rapid expansion and transformation. Baydar's narrator acknowledges that the city "was bleeding within, crying for innocence lost, fighting death; that, without even leaving a note, it had silently committed suicide" (Baydar, 2012, p. 340). Transformation equals death in Baydar's account:

Bu şehir bir gün olduğu yerde kaskatı kesilecek ve çökecek. Her şey, hepimiz birlikte çökeceğiz. Yalnızca şehrin efsanevi silueti; deniz, Boğaz tepeleri, sur kalıntıları, mozaikler, mermerler, çiniler, rüzgarlar kalacak. Ve şehir, binlerce yıldan beri her fetihte, her teslim oluşta, her yıkılışta olduğu gibi, kendi enkazı arasından doğrulup, kendi küllerinden yeniden doğacak. (Baydar, 2008, 133)

One day this city is going to freeze like a stone and collapse. Everything is going to collapse; we are all going to collapse. Only the legendary silhouette of the city–the sea, the hills on the Bosphorus, wall ruins, mosaics, marble, decorated ceramics and winds will remain. And just like it has after every conquest, every surrender and every destruction, it will rise from its own wreckage, and be reborn of its ashes. (Baydar, 2012, p. 341)

In the narrator's prophecy, she places the reader's focus on the destruction of everything in the city rather than on the remains of the past dating back several centuries. They are the only true elements of the city, which delivers a rather limited view of the city. In Acıman, the change is depicted in different terms; the city was once the narrator's "love with seven hills," yet it succumbed to the "harlot" in its soul and "multiplied, sprawling across seventy-seven" (Acıman, 2012, pp. 318-319). The expanding city is not acknowledged as Istanbul anymore. Its vivid and glorious existence is over and now it is facing a slow and lonely death. Interestingly, both narrators agree once again on how they feel guilty for the destruction and annihilation the city is facing. Acıman's narrator feels shame for abandoning the city to the mercy of "them," which will be explored under the neighborhoods section later in this chapter.

In Nedim Gürsel's short story "Crocus," the built environment is heavily used to narrate the city, filled with both individual and collective landmarks as familiar signs or reminders of the past. Gürsel's urban imaginary comes from 40 years ago, contextualizing Istanbul in a political framework while also focusing on its physical transformation in a negative direction. This gloomy picture is conveyed through two youngsters' erotic and reckless experience in the city; in the background are many

tragic stories springing from the fierce political events of 1970s' Turkey. The military coup of 1971 is the background against which the protagonist/narrator starts a romantic relationship with a girl named Çiğdem. The city experiences transformations on many levels. On the urbanite's level, it is an abandoned city, whose residents are now too afraid to roam its streets; on the landmark level, the city is losing its important places:

> Arnavutköy'de Kaptan'da mıydık acaba, yoksa Nazmi'de mi? Belki Nazmi çoktan kapanmış, bahçesinde o çirkin apartman yükselmeye başlamıştı. (Gürsel, 2003, p. 45)

> Were we at The Captain's or Nazmi's Place in Arnavutköy? Nazmi's Place had to have been closed for some time; that unsightly apartment building was probably beginning to rise from its garden. (Gürsel, 2010, p. 4)

> Düşünebiliyor musunuz? Sevgilinizi alıp baş başa bir akşam yemeğine götürdüğünüz, denize karşı masada güzel güzel demlendiğiniz lokantayı bir sonraki gelişinizde bıraktığınız yerde bulamıyorsunuz. ... Bir parça deniz kalmış asfaltın ucunda, ama orası da çöplüğe dönmüş. Göz göze "sularda mehtabı sürüklediğiniz" masa, kamyon ve otobüs homurtularıyla zangır zangır titriyor. (Gürsel, 2003, p. 46)

> Can you imagine? You go out with your girlfriend for a leisurely, intimate dinner by the sea, and the next time you go back, the restaurant is not where you left it. … The sliver of the sea, still visible between land and causeway, has turned into a garbage dump. The table where you once sat together – drowsily gazing at the moon's reflection on the water – is shaking with the rumble of trucks and public buses. (Gürsel, 2010, p. 4)

The transformation of the city is visible in the landmarks evanescing one after another. The narrator and his girlfriend roam the streets of a forsaken Istanbul stopping at another landmark, Arab's Place[47] in Üsküdar, where they used to "get drunk sitting by the window that opened to the most beautiful scenery in the world" (2010, p. 8).

The transformation of the city might be seen in places that urbanites collectively enjoy just like The Captain's or Nazmi's Place, but it might also be

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[47] Arabın Yeri was a *meyhane* in Salacak, Üsküdar. It was famous for its view of the Bosphorus.

apparent in a personal landmark such as a sycamore tree. In "The Bostancı Garden Tree" by Gül İrepoğlu (2012), the narrator relates the story of a neighborhood - and the city as a whole - through the story of a sycamore tree. The city is currently infested with ugly buildings not allowing anyone to enjoy the sea view; yet it was not always like this. Bostancı was once a resort in Istanbul, with its beaches and the famous landmark, Bostancı Deniz Cinema (İrepoğlu, 2012, p. 237). A historical landmark, Bostancıbaşı Bridge, once served as the only entrance into the city on the Asian end, but now appears in the story as the "dilapidated bridge on the road" (İrepoğlu, 2012, p. 234) that does not receive much recognition from the urbanites in the present state of the city.

In the short stories "The Commuter" and "Mi Hatice," the protagonists relate to the built environment in a similar way: as outsiders. The narrator in "The Commuter" travels to and from work, in his ordinary life, and in parallel with his commute, he travels to the past and back as memories keep resurfacing when triggered by some elements in the city. The city preserves his past. The preserved past comes alive through the artefacts on the shop windows he happens to pass by, and memories bubble up to the surface. The city is a warehouse of preserved pasts. However, for him, there is no familiar house that he might visit in the city.

In "Mi Hatice," Hatice's outsiderness varies from the titular commuter in the sense that she is an outcast from what was once familiar to her; however, the commuter seems not to have been able to claim such familiarity from the city. Because his father uprooted him as a child, he cannot remember where his grandmother's place was and where he spent the best time of his life:

> Eski mahallenin adını bile söylemekten kaçındı babam, ölünceye dek. Bir gün, İstanbul bunca değişmeden önce, rastlantı sonucu olsun geçebilseydim oradan, bir ağacı, bir pencereyi, bir şekerci dükkanını tanıyabilir, anneannemi ya da ondan kalan bir şeyleri yakalayabilirdim belki. Olmadı. Bugün bile

bilmiyorum çocukluğumun ilk ve en güzel yıllarını hangi mahallede yaşadığımı. (Kür, 2004, 80-81)

My father swore he wouldn't utter the name of the neighbourhood, not till the day he died. If, one day, I had had a chance to pass by that place, before Istanbul had changed so much, I might have recognized a tree, a window, a candy store and could have captured the memories of my grandmother. But there was no chance. To this day I still don't know where I spent the most beautiful days of my early childhood. (Kür, 1988, p. 76-77)

For Hatice, there are urban landmarks she could claim, which eventually provides her with an opportunity to reconnect with the city again and change things for the better; however, the commuter is banned from the city, banned from his own urban narrative, and therefore enjoys no promises of a change. For Hatice, the situation is drastically different because she knows where her past lies within the city; this gives her private landmarks in the city such as Highlife Beach in Florya or Menekşe. On routine train journeys, she revisits her past memories triggered by the stations the train passes, but she cannot get off. She has her share of the urban space personalized by her childhood memories and symbolic-but-factual neighbourhoods. On the other hand, the commuter cannot claim any urban space as he is not aware of those places of his childhood memories. These two characters' claims to the past in the cityscape determine their future prospects in the city.

4.2.2 Reconstructing memory through the built environment

Cultural memory refers to how societies recall their past, using multifarious mediums and channels (Erll and Rigney, 2006, p. 112). The identification of sites of memory and the practice through which memories are shared fall within the scope of cultural memory studies. Various elements existent in the cityscape such as monuments, landmarks, places, institutional buildings, and many more might be objects of the production of cultural memory. The palimpsest quality of the urban space allows

such elements to survive assuming different functions. Literature might serve as the medium to remember or to witness the making of memories (Erll and Rigney, 2006, p. 112). Such urban narratives have the potential to inform readers of how elements of the built environment have survived. Based on this understanding of memory, I analyze "Trianon Patisserie" by Leyla Erbil (2008), "Istanbul, Your Eyes Are Black" (2010) by Karin Karakaşlı, and "Black Palace" by Mustafa Ziyalan (2008b) in this section from the angle of memory production. In these three narratives, a constant reconstruction of memory is encouraged through the recollection of fragments from the city's past. They are apt examples to show how the city's past is recreated and disseminated in short stories. These actions of recreation and dissemination allow the literary ground to serve as a medium for observing the production of memory. For instance, in both narratives, the Istanbul pogrom of 1955 is an established point in the past, which is linked to the present through the narrative. The cafe in "Trianon Patisserie" or the old city quarters in "Istanbul, Your Eyes Are Black" both act as a link to the ever-growing past of the city.

In Erbil's auto-biographical narrative, which is as much a short story as an attestation to different epochs the city and its landmarks have been through, Trianon Patisserie is an urban palimpsest, serving a recollection of fragments from the past, through the eyes of the writer/narrator, Leyla Erbil. This short story is compiled in the original anthology, *Kadın Öykülerinde İstanbul* only; it is not included in *Istanbul in Women's Short Stories*. Trianon Patisserie is a landmark, still existing in the factual city, under a different name, Urban.[48] Erbil witnesses the place, the patisserie, the people it entertains, and the transformation of the place over many

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[48] Urban Café uses this autobiographical account of the place on their website, http://www.urbancafe.com.tr, on the main page with a quotation and under the "about" section with the entire short story.

years. The owners of the patisserie had to flee the city after the Istanbul pogrom of

1955:

> Pantakrator Manastırı'nın sarnıçlarında mutlulukla yüzen gri-beyaz balıkların Fatih'in İstanbul'u almasıyla bakır rengini aldığını söylerlerdi… 6-7 Eylül olaylarıyla İstanbul'u, Beyoğlu'nu, Trianon Pastanesi'ni de kırıp dökmüştü Fatih'in torunları. Saldırıdan hemen sonra Trianon'un girişindeki ak mermerler bozarmış, pastaneyi işleten Rum karı-koca artlarına bakmaksızın kaçmışlardı bu Sodom ve Gomorra'dan. (Erbil, 2008, p. 162)

> They said after Mehmed II conquered Istanbul, the gray and blue fish that used to swim happily in the cisterns of the Monastery of Christ Pantocrator[49] turned copper… Grandchildren of Mehmed the Conqueror smashed Istanbul, Beyoğlu, and Trianon Patisserie during the Istanbul pogrom of 1955. Right after the attack, the white marble at the entrance of Trianon turned crimson and the Greek couple who ran the patisserie fled this Sodom and Gomorrah and never looked back.[50]

Another narrative where pogrom is recalled and rewritten into the present of the city

is Mustafa Ziyalan's "Black Palace" in *Istanbul Noir* (2008). The narrator comes to

the city after spending some time in the United States to take his revenge on certain

people, one of whom is a retired police officer. He finds a partner in revenge,

Pandeli.[51] Pandeli's father had a store that was looted during the pogrom:

> Babasının dükkanı 6-7 Eylül olaylarında talan edilmiş. Ben de Atatürk'ün evi Selanik'te bombalandı bahanesiyle başlatılıp günlerce sürdürülen o talanları annemden, anneannemden bayağı bir dinlemiştim. Rumların dükkanları hep harap edilmiş. İstiklal Caddesi'nde dükkanlardan saçılan mallara basmadan yürümek mümkün değilmiş. Pandeli'nin babası da bir daha ne işini, ne de kafasını toparlayabilmiş. Ailecek Yunanistan'a göçmüşler. Sonunda adamcağız daha Pandeli ufakken intihar etmiş. (Ziyalan, 2008a, pp. 156-157)

> His father's store had been raided during those "incidents [of September 6 and 7]". I'd heard a lot about those lootings, which went on for several days, from my mother and grandmother; the excuse was that Atatürk's home in Saloniki had been bombed. They said that you couldn't walk on Istiklal Avenue without stepping on goods from the gutted stores. Pandeli's father was never able to recoup his business. Nor his head. The family emigrated to Greece. The poor guy killed himself when Pandeli was still young. (Ziyalan, 2008, p. 186)

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[49] A little after the conquest of the city by Mehmed II, the Monastery of Christ Pantocrator was converted into the Zeyrek Mosque.
[50] My translation.
[51] A Greek name.

Through the narrator's and Pandeli's memories, the event is recreated and disseminated in both Turkish and English. Acıman indirectly refers to the pogrom and its aftermath in her account of the city. The narrator's mother was born in a building that was called Bozoğlu Apartments. It was the name settled for the building by its new owners, "who had broken out of the heart of Anatolia, after the building's original Greek owners were hounded out of the country in 1964" (Acıman, 2012, p. 316). All these fragments from different narratives contribute to a larger narrative of the Istanbul pogrom. The pogrom is found in current narratives, which works as an example of temporal framing. Its integration into these narratives accentuates an often swept-under-the-rug part of city's past. Through the stories of transformation which the built urban structures such as Bozoğlu Apartments or Trianon Patisserie have been through, the recent past of Turkey is revisited. These authors rewrite the past of the city by remembering the pogrom, and at the same time make it a part of its presence.

Erbil further defines the city through the scenery and verbal elements at the patisserie Trianon:

> Rumca, bu dil pastanede bulunduğumuz her sürece, hafif, tatlı bir fon şiiri oluştururdu Trianon'da. O tarihlerde kent, zaten bizim ve onların karışımıyla nakışlanan şiirli bir kentti. (Erbil, 2008, p. 162)

> Greek was always a light, sweet background poem at Trianon anytime we were there. Back then, the city was a poetic one, embroidered with a blend of us and them.[52]

This is an ode to the multilingual and pluralist past of the city. A similar allusion to the multilingual past is also observed in "An Ode to My Istanbul," when the narrator mentions children playing at the Röne Park, and "calling out to each other in a

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[52] My translation.

mixture of four languages" (Acıman, 2012, 314). The account of children speaking

in a mixture of four languages –Turkish, Greek, Spanish[53], and Armenian– in the

public space in the city is the narrator's allusion to the multilingual and diverse past

of the city:

> Onların din, dil, ırk gözetmeksizin birbirlerine olan bağlılıklarına, sevgilerine, dostluklarına biraz kıskanarak bakardın ama çok da mutlu ederdi bu görüntü seni. Hoşgörümüzle, ezan sesine karışan çan sesiyle, çok dinli kültürümüzle övünürdün o yıllarda. (Acıman, 2008, p. 12)

> You [Istanbul] used to look rather enviously at their affectionate attachments and friendships, which paid no heed to religion, language or race. The sight of them made you very happy. At that time, you prided yourself on our multi-faith culture, the *ezan* blending with church bells. (Acıman, 2012, p. 314)

Acıman's narrative acknowledges the multilingual legacy of the city and defines the

city people of the past as members of various ethnic and national identities. The

narrator mourns the loss of diversity alongside the loss of other things.

Going back to Erbil's story, there are two regulars Erbil watches almost every

evening, chatting at the same corner, speaking in Greek. The man is on a quest for a

Spina, similar to the one in Circus Maximus, in Rome, but the woman is hopeless:

> Unutun onu, Spina yokmuş! dedi kadın. Evet var! diye kükrekleşen bir tona geçti adam. Aynen Roma'daki Circus Maximus'da olduğu gibi bu topraklarda da var, bulacağım onu Spina… Siz de biliyorsunuz olmadığını dedi gene kadın yumuşacık tonuyla, olmadığını bildiğiniz için aramak istiyorsunuz, Spina'dan hiçbir iz bile yok olsa da size ne artık; bu topraklar bizim değil, biz yabancısıyız buraların, hiç sevilmedik, istenmedik, biz kendi kendimize sevdik buraları o kadar, siz çıkın şuradan artık… (Erbil, 2008, pp. 160-161)

> Forget about it already, there is no Spina! said the woman. Yes, there is! roared the man. Just like in Circus Maximus in Rome, there is one here, on this land, and I will find that Spina... You too know, it is not here, she said softly, and you want to look for it just because you know it is not here. What does it matter to you anyway even if there's no trace of Spina on this land;

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[53] It might be expected that the author mention Judaeo-Spanish or Ladino as a language example here to refer to Sephardic Jewish minorities in Istanbul. However, she cites Spanish.

this land doesn't belong to us, we are foreigners around here. We have never been liked, nor wanted. We loved this land on our own, and that's it; let it go already…[54]

Through this character in search for the Spina, the narrator takes the readers through a search for a past whose traces are long lost in the city. The man is looking for the Spina, but what he is really looking for is a way to relate to the city, i.e., to lay his claim on the city.

Karin Karakaşlı's short story, "Istanbul, Your Eyes Are Black" (2010) is also an account of an urban landmark: an old quarter of the city, Galata. The traces of the past are revealed through a bonding between two characters, two Istanbulite women, one long dead and one alive. Bennu is the current dweller of the apartment which Sevaçya inhabited a couple of decades ago. Located in Galata, once a central area in the city inhabited by Armenian, Greek, and Jewish populations, the apartment stands as a symbolic setting where the two meet. The short story rewrites the city text predominantly via the political affairs of the past and specifically through two events: the capital tax and the Istanbul Pogrom. The capital tax ruins Sevaçya's family by forcing her husband Yeram to sell everything his family owned for generations, leaving him with nothing but deep resentment and finally causing his untimely death. The second blast, the Istanbul Pogrom, finds lonely Sevaçya in September 1955. At the night of the pogrom, Sevaçya confronts the city through the windows with great pain and disappointment:

> "Sonra ne oldu bilir misin kızım… Sevaçya bir anda pencereyi ardına kadar açtı. O gördüğü yıkıntıya doğru haykırdı ciğerleri paralanırcasına:
> 'Bolis, hokis… Bolis, hokis…'
> Canım İstanbul'um diyordu, yarim İstanbul…" (Karakaşlı, 2016, p. 26)

> 'Do you know what happened then, my girl? All of a sudden, Sevaçya pushed the window open wide. Looking at the destruction, she shouted, so loud as if

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[54] My translation.

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> tearing her lungs to pieces: "*Bolis, hokis… Bolis, hokis…*" She was saying, "Istanbul my love, Istanbul my soul…" (Karakaşlı, 2010, p. 90)

Sevaçya's Istanbul is transforming into a place that does not welcome her anymore. It turns into a threat to its residents. Through the same windows, Bennu, the current resident of the apartment, faces Istanbul a couple of decades later:

> Başını serin cama dayadı. Yakındaki hastane binasına takıldı gözleri. Kim bilir orada kimler ölümü bekliyor, bir teselli arıyordu çaresiz sevenleri. Sonra çıkışsız hapishaneleri düşündü, her masası, hayatın bir diğer yüzünü anlatan meyhaneleri, sürgünlerin izbe otellerini, yuva olamayan evleri, bu şehrin kilometrelerce uzağında hala İstanbul diye insanların konduğu meskenleri… Derin bir nefes aldı genç kadın. İçine İstanbul kaçmıştı. Yüreği ezildi şehrin ağırlığından. (Karakaşlı, 2016, p. 26)

> She pressed her forehead on the cool glass. Her eyes fixed on the hospital nearby. Who knows who awaits death in that place, their loved ones seeking consolation in vain. Then she thought about prisons where there was no escape, drinking houses where each table tells of another facet of life, miserable hotels of the exiled, dwellings that never become homes, where people are forced to live, still called Istanbul but miles from the city. The young woman took a deep breath. Istanbul crept inside her. The weight of the city pressed on her heart. (Karakaşlı, 2010, p. 90)

The phrase "still called Istanbul but miles from the city" raises a question similar to Aktaş's narrator cited above. The peripheries of the city are not acknowledged as a part of city. Karakaşlı takes this old and sad story of love and survival buried within the past of the city in shame and pain, and rewrites it into an alternative story of hope and presence in the very same city. The untimely tragedy that took Sevaçya's life is now nothing but a repressed memory, which Karakaşlı helps resurface one more time in her text, and Karaköy, quite justifiably, becomes the site of this memory reproduction. The urban imaginary constructed around this house in Galata and its residents in different times resonates with Huyssen's assertion on the temporal reach of an urban imaginary. The urban imaginary might locate elements of different epochs, "memories of what there was before, imagined alternatives to what there is,"

in one setting (Huyssen, 2003, p. 7). Sevaçya is no longer an inhabitant of this city, but by remembering her and embedding her story into her own, Bennu enables her existence in the narrative. The house, standing for the city, becomes the place where the two meet, and Sevaçya, who was once "the invisible inhabitant of the house," becomes visible again. (p. 86). What Karakaşlı ultimately does in her short story is to imagine an alternative to a political and historical reality through the built and the human environment. What is of great significance in Karakaşlı's translation of the city is how she narrates the story in a place that delivers "fragmentary and inward-turning histories, pasts that others are not allowed to read" (Certeau, 1984, p. 108). She makes the factual past of the city available in a literary narrative and allows it to be read in Turkish and English. Interlingual translation into English facilitates the narrative's further travel into another language and helps the story resurface to an even greater extent.

4.2.3 Neighborhoods

Neighborhoods are important elements of setting to signify certain themes, conditions, and identifications. They serve as important tools of exclusion and inclusion in the cityscape. For instance, the protagonists in Acıman's "An Ode to My Istanbul," Baydar's "Remembering a City," and Erendiz Atasü's "A Brief Sadness" (*KÖİ,* 2008) define the city through certain neighborhoods. These are usually waterfront and old neighborhoods such as Tarabya, Bebek, Beylerbeyi, Cihangir, Beyoğlu (Pera), and so on. The narratives define the inhabitants of these neighborhoods as the true dwellers of the city, based on their location alone. On the other hand, some neighborhoods are not included as part of Istanbul because they are away from the Bosphorus. Istanbulites are identified by their relationship to the sea:

people who have not seen the sea are not accepted as true city residents. I quoted

above from Acıman showing how her narrator feels ashamed for abandoning her city

to the mercy of "them" (Acıman, 2012, pp. 320). Acıman implicitly describes them

through the lines of a newspaper columnist, Yılmaz Özdil:

> *Polonezköy Muhtarı Daniel Ohotski, 5'inci göbek, doğma büyüme
> İstanbullu… İstanbul Belediye Başkanı Artvinli, Şişli Başkanı Erzincanlı,
> Eminönü Başkanı Malatyalı, Pendik Başkanı Sakaryalı, Ümraniye Başkanı
> Balıkesirli, Üsküdar Başkanı Trabzonlu, Kadıköy Başkanı Muşlu,
> Gaziosmanpaşa Başkanı Kastamonulu… En ünlü restoranı, Konyalı! Gazi
> Osman Paşa da Tokatlı'ydı zaten.*

> *Polonezköy Mayor: Daniel Ohotski, fifth generation born and bred
> Istanbulite; Chairman of Istanbul Municipality: born in Artvin, Georgia; Şişli
> chairman: born in Erzincan; Eminönü chairman: born in Malatya; Pendik
> chairman: born in Sakarya; Ümraniye chairman: born in Balıkesir; Üsküdar
> chairman: born in Trabzon; Kadıköy chairman: born in Muş;
> Gaziosmanpaşa chairman: born in Kastamonu… Most famous restaurant:
> Konyalı! The great Gazi Osman Paşa himself: born in Tokat.* (Özdil in
> Acıman, 2012, p. 320)

Özdil criticizes the fact that the city is administered by people who have moved to

Istanbul from other cities. For the narrator, this means the city is left alone,

"surrendered to them" (Acıman, 2012, p. 320), where "them" refers to the people

who have immigrated to the city from other places. This turns into a discussion of the

right to the city. Who holds the right to administer the city? Who has the right to call

the city their own? The answer from the narrator's perspective is clearly not the

people who were born in other cities than Istanbul, or not the people who live miles

away from the old city quarters in the recently built blocks of buildings with artificial

ponds and plants.

Some neighborhoods across anthologies are home to urbanites that have a

hard time integrating into the city. Tarlabaşı is one of them. Jale Sancak rewrites

Tarlabaşı in her short story "Dilan" (2012). Dilan is the protagonist and titular

character in Jale Sancak's short story. This is an example of Sancak's translation of Tarlabaşı:

> Tarlabaşı… Sakızağacı yokuşundan kopan Senegal karası hızlı zenciler… Ne zamandır iş tutmayan yaşlı, üzgün bir ibne; adres soranlara alesta… Elinde çakısıyla bir çocuk dalgın… Tinerci tayfası ve geceyi mekan tutan paryalar… Yani ötekiler. Ahşap tornacı utların uzun boyunlarına, biri diğerinden bir milim farklı olmayan akort burguları biçmekte. İşinin ehli. Buralı değil, Cideli, ne ki ötekilerden değil o. Parasını aslanlar gibi kazanıyor, ev bark tamam, şıkır yani. Eskiden otel olan binanın alt katında dükkanı. Oteli zamanında Fransızlar işletiyorlarmış, sonra Rumların eline geçmiş. Burgucu çoktan öğrenmiş şehrin raconlarını, bütün yollarını şehrin. Şimdi ne Fransızlardan ne Rumlardan eser var. Şimdi çeteler işletiyor her şeyi. Her şeyde rant ayarı. (Sancak, 2008, p. 246)

> Tarlabaşı. Fast and dark-skinned Senegalese roll hastily down the Sakızağacı slope. A sad old homosexual who hasn't been on the job for a while now, handy only for those asking for directions. A boy with a pocketknife in his hand, musing. And a gang of glue sniffers and outcasts that dwell in the night… In other words, these are the 'others'. A carpenter carves the long necks of ouds and cuts chord pegs; none can be an inch shorter or longer than the rest. He is master of his craft. He's not from around here, he's from Cidde. Unlike the others, he earns his living. Has a house and all; he's well off now. His shop is the ground floor of a building that used to be a hotel. The hotel was first run by the French, then the Greeks. The carpenter had long learned the ways of the city. There are no French or Greeks anymore. Gangs control everything now. Everything is a gravy train. (Sancak, 2012, pp. 255-256)

Once a part of multicultural and pluralistic city, Tarlabaşı is now the dark and crime infested quarters, inhabited by sex workers, drug addicts, outsiders, immigrants. Dilan is the daughter of an immigrant family, living with her father and bedridden aunt. She is a girl struggling to make the city quarters her own:

> Caddenin öte yanı Beyoğlu Dilan. İki adım ötesi Beyoğlu, beysoylu artığı. Sesler, renkler, ışıklar Dilan, hem yakın hem uzak. Hesapta Beyoğlu'nda herkes özgür, herkes kafasına göre. Unut bunu da, unut gitsin! Sonra yumrukla morartılmış gözlerinde nefret edebilirsin Dilan, unutma! (Sancak, 2008, p. 250)

> The other side of the street is Beyoğlu, Dilan. Beyoğlu and what's left of its noble Beys is only a stone's throw away. The sounds, colors, lights, Dilan, both near and far. They say everyone is free. Everyone does whatever they

want here in Beyoğlu. Forget about this too! Just forget it! Don't forget, Dilan, you may later resent a black eye, the gift of his fist! (Sancak, 2012, p. 261)

As opposed to Tarlabaşı, Beyoğlu offers a seemingly free space for people to be themselves. However, Dilan knows she cannot cross the street and attempt a free existence without getting beaten by her father. This dilemma resonates with Wirth-Nesher's comment on the abundance of the cityscape: "Cities promise plenitude, but deliver inaccessibility" (Wirth-Nesher, 1996, p. 8). There is a life beyond the borders of her house and she can observe fragments of that life daily; however, she also knows it is out of her reach.

On a more general note, there is a pattern in many short stories about the neighborhoods. The stories are usually set in old city quarters, historically significant areas, and waterfront neighborhoods, especially the ones overlooking the Bosphorus. *Istanbul Noir* and *The Book of Istanbul* have maps printed on the introductory pages of the anthologies.[55] Maps reveal the centrality of the neighborhoods around the Bosphorus and demonstrate how these narratives limit the city to a certain area.
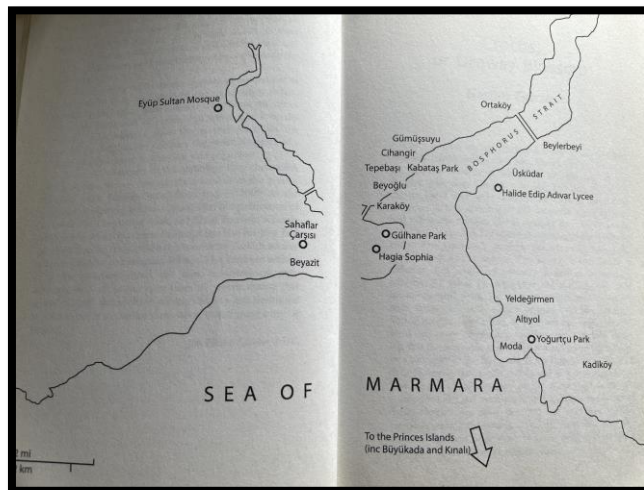

Fig. 8 Map from *The Book of Istanbul*

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[55] The anthology *Reberth* also offers a map but it does not have any names on it. It is a simple drawing of lines.

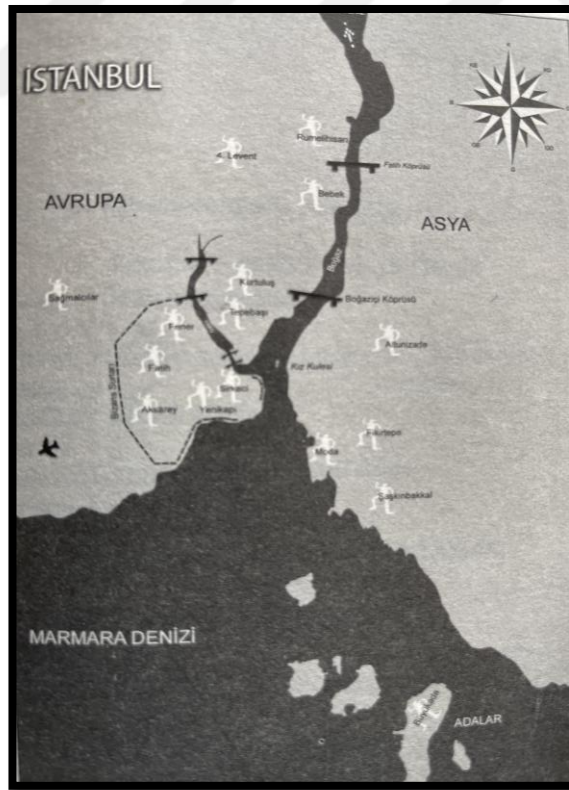Fig. 9 Map from *Istanbul Noir*, by Ayşegül İzer

Fig. 10 Map from *Kara İstanbul*, by Ayşegül İzer

4.3 Human environment construction in short stories

Wirth-Nesher defines the human environment as the elements of the narrative which form the setting through human characters and qualities. Crowds, beggers, and passersby are all included in this environment (1996, p. 13). It excludes the main characters of the narrative and works to convey the human elements of cityscape. In the context of Istanbul, the human environment introduces the city crowds with the specific question of who the rightful resident of the city is.

4.3.1 Defining the human environment in narratives

While narrating the metropolis life in short stories, most narratives depend on human sceneries to make a point. Pınar Kür's "The Commuter" (1988) in *TSTWW* is one of those short stories that depicts cityscape via the commuting crowds moving through the city periodically. The narrator is a commuter travelling a great distance through the city twice a day, every day. The cityscape depictions in the narrative are of great significance since they offer a picture of the metropolis through the human crowds in the 1980s, making it the earliest descriptions in the corpus. While setting the environment, the writer does not specify a certain neighborhood, so the reader cannot locate it in the city; however, the peripheral existence is straightforward. The axis of his commute is drawn between the periphery and the center. The narrator states that although this place is "officially within the city limits of Istanbul," it is "much more reminiscent of a provincial town" (Kür, 1988, p. 68). Started as a shantytown, the place is now "a city unto itself," populated by residents that "work but do not live in the center of Istanbul" (p. 68). As a person amidst the crowds, the narrator provides more insight into the daily commute in the city:

> Yolculuğum sabahları bir-buçuk ile iki, akşamları iki ile iki buçuk saat
> arasında değişiyor. Bu da mevsime -yazın daha tenha oluyor caddeler- ve

hava koşullarına -yağmurda, karda trafik sıkışıyor- bağlı. Ortalama iki saat diyelim. Demek ki gidiş-geliş her günün dört saatini İstanbul'un yarısını bir uçtan bir uca kat etmekle geçiriyorum. (Kür, 2004, p. 65)

My commuting takes about one-and-a-half to two hours in the mornings and two to two-and-a-half hours in the evenings, depending on the seasons and the weather; in summer the streets are emptier, and in rainy and snowy weather the traffic comes to a halt. So I spend four hours every day going back and forth across half the length of Istanbul. (Kür, 1988, p. 69)

The distance and duration of the commute show that his journey takes up a good amount of his day. Kür's minute depiction of his commute in Istanbul is unparalleled across all the anthologies in the corpus. The narrator's commute and the feelings of isolation and loneliness around his daily life are metonymic in relation to the city people living in similar quarters of the metropolis and enduring a similar relationship with the city. The state of the crowds is narrated through one single commuter. These people exist in the city; however, they are in no position to interact with it. This is how he observes city people during his overlong commute:

Duraklarda otobüse binebilmek için kapıya üşüşen insanları gözlerim. Kayıtsız ya da kaygılıdır yüzleri, sıska ve çizikli ya da tombul ve gergindir. Bıyıklı, bıyıksız, yaşlı, genç, çirkin, güzel, haşin, kavgacı ya da korkak. Hepsi başka başkadır, ama aralarında bir akrabalık bağı var gibidir. Ya da bana öyle gelir. Birçok kez çözmeye çalıştım bu akrabalık bağının nedenini. Öyle uzun uzun düşünerek, bilimsel bir yöntem arayarak değil elbette. Kısaca, bir duraktan ötekine varana dek, ya da birkaç durak boyunca, yapacak başka şey olmadığından, geçici, yüzeysel bir merakla. Yorgunluk mudur ortak yanları, umutsuzluk mudur? Her ne pahasına olursa olsun otobüse kapağı atma çabası, inadı, zorunluluğu mudur? Bilinçsizlik midir aralarında bu bağı yaratan? Bilinçsiz itiş kakışın getirdiği hayvan-sallık mıdır? Ya da otobüse binmenin, bir yerden bir yere gidiyor olma konumuna girmenin güvencesine koşuş mudur? Açlık mıdır yoksa, ekmekten başka bir şeye? Ya da susuzluk mu, sudan başka bir şeye? Bilmiyorum. Bilemem de. (Kür, 2004, pp. 73-74)

I observe the people who jostle each other at bus stops to get in. Their faces may be worried or not worried, thin and lined or plump and taut, with or without mustaches, old or young, ugly or handsome, harsh, quarrelsome or cowardly; they are all different, but to me they all seem to have something in common. Many times I have tried to find the cause of this common bond, not in a scientific way of course, but in a more superficial way, as I have nothing better to do when I travel from one bus stop to another. Is their common bond

tiredness or is it hopelessness? Or is it their determination, doggedness and compulsion to get on that bus no matter what? Is it mindlessness that creates this link between them? Or animal behavior arising from mindless jostling? Is it the rush to get onto the bus, to be in a secure position while going from one place to another? Is it hunger for something other than bread, or thirst for something other than water? I don't know and I may never know. (Kür, 1988, p. 73)

What underlies all of his assumptions is the constant struggle of the crowds in city life. In the author's translation of the human environment, the crowd is addressed as "kapıya üşüşen insanlar" in the first sentence. Later in the quotation, the writer elaborates on what connects individuals in this crowd and she says it could be "Bilinçsiz itiş kakışın getirdiği hayvan-sallık." Mizanoğlu-Reddy translated both of these instances using the verb "jostling." The first instance could have been translated as "people who crowd or gather at doors to get on the bus;" however, Reddy-Mizanoğlu, translates it as "animal behavior arising from mindless jostling." The second instance includes "animal behavior" in the original, thus, jostling could be an option; however, the first example in the original does not carry a connotation of a wild behavior. This is the translator's intervention based on knowing what will come later in the text. Another instance arises later in the paragraph when the author speculates about the motivation of the crowds and says what moves them could be "bir yerden bir yere gidiyor olma konumuna girmenin güvencesi." Mizanoğlu-Reddy translates this motivation as "to be in a secure position while going from one place to another." However, it is not about whether the commuters feel secure while travelling on the bus. Instead, it is about the feeling of security that is conferred by their position as a traveller. It is the assurance of securing their position as a passenger on the bus. Once they secure a seat or a standing place on the bus, they feel secure, which is a daily part of commute familiar to commuters in the city.

The following examples reveal more differences between Kür's translation and Mizanoğlu-Reddy's translations of the commute experience of the urban dweller. Mizanoğlu-Reddy changes the rhythm of sentences in her translation, which plays with the pulse-like nature of the narrative:

> Yaşamım hiç değişmez. Gün ağarmış olsun, gecenin siyahlığı sürüyor olsun, her sabah Levent kapısından girerim İstanbul kentine. Kentin ta göbeğine dek giderim. Otobüsün önündeki levhada yazılı iki duraktan birinde biner, ötekinde inerim. Akşam dönerken de öyle. Çoğu kişi yolun başından sonuna dek sürdürmez kent içi otobüs yolculuğunu. Ortada bir yerde biner, gene ortada bir yerde iner. Ben sürdürürüm. (Kür, 2004, p. 63)

> My life never changes. Whether it is light or pitch dark I enter the city of Istanbul from the Levent Gate and go all the way to its center. I ride between the two stops written on the front of the bus. My return trip is the same. Most people don't ride from the first to the last stop, they get off somewhere in the middle. (Kür, 1988, p. 68)

The translator does not follow the source text sentence by sentence, which is never a requirement. She opts to combine two independent clauses in one sentence separating them by a comma. There is an attempt to deliver the last three sentences in the original in one sentence in the translation. While doing that, the translator omits the sentence "ortada bir yerde biner" in the second sentence. Another similar but more profound decision of Mizanoğlu-Reddy's is to leave the entire last sentence of the paragraph out, which is "Ben sürdürürüm." meaning "I do ride the bus till the last stop."[56] In translation, the only sentence that delivers the longitude and peculiarity of the protagonist's bus ride is "I ride between the two stops written on the front of the bus." However, in the original, this particularity is revisited at the end of the quotation with an emphatic statement. Apart from the action, the subject "I" in the sentence "Ben sürdürürüm." (I do.) is quite pronounced because this is not something

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[56] My translation.

that most commuters do; it is probably only him, and this statement informs readers of how he locates himself against the commuting crowd.

Furthermore, the protagonist's explanation "I do" seems to be significant for another reason. His commute seems to be interlaced with his life and the monotony springs from the lines. The content of the narrative extends into the style of the narrative. The tempo of his life finds a similar pattern in the tempo of the narration. So, when the translator plays with the pace of the text, it means more than just omitting a sentence or combining one sentence here and another there. Kür's sentences are simple and brief like a stroke, usually only one independent clause, but Mizanoğlu-Reddy seems to have adopted a completely different style. The outcome of this decision is to create longer and more fluent sentences including more than one clause, but sometimes also excluding one whole sentence. Kür's short sentences follow a certain pulse-like rhythm; they reflect the intermittent and hesitant speech taking place in the protagonist's subconscious. His indifference towards his surroundings and the emergence of his impulsiveness every now and then are also conveyed via these intermittent and throbbing sentences; sudden, short, and striking. Yet, the translation fails to deliver this at times. There is nothing syntactically or semantically wrong; however, when the protagonist's sentences are translated as fluent and complex-structured sentences, it loses the essence of the robotic, peripheral, and hesitant inhabitant, who is engaged in a fierce struggle to claim their existence in the urban space, but cannot for many reasons. Another example of similar phenomena is the following one:

> Burada, son durakta iniyorum, evet. İnmem gereken yer bir önceki aslında. Orada inmiyorum, iki durak arasında uzaklığı yürümeyi yeğ tutup otobüsün üstünde adı yazılı olan yere dek gidiyorum. Böylece her gün, bir işi başından sonuna kadar başarıyla yaptığım, tamamladığım duygusunu yaşayabiliyorum. (Kür, 2004, p. 65)

> Yes, I'll get off at the last stop, though my stop is the one before, but I prefer this because I ride the full distance written on the front of the bus and get the feeling that I've successfully completed a task. (Kür, 1988, p. 69)

The same attempt to connect sentences and put them into streaming, connected, and complex sentence structures is obvious but this time a whole monologue of four sentences is translated as one sentence including several independent and dependent clauses connected by conjunctions and punctuation. The translator's interventions rewrite the rhythm of the text and as a result, a different narrative voice speaks in translation; it describes a different city experience. Moreover, in the process of combining the sentences, the parts such as "Orada inmiyorum, iki durak arasında uzaklığı yürümeyi yeğ tutup…" (I don't get off there, I prefer to walk the distance between the two stops…)[57] and "Böylece her gün bir işi başından sonuna dek başarıyla yaptığım" (So, every day, I get the feeling that I have successfully dealt with a task from the beginning till the end[58] and I have completed it.) are not included in the translation. What is not delivered in translation is again illustrative of the protagonist's personality and an insight into the dull pathways of his life - and many similar lives - in the city. There is emphasis on the repetitiveness of the task and also how he tricks himself by completing this task every day although it does not need to be completed. However, this is how he turns this journey into a satisfactory item on his daily checklist. This feeling of false success is in fact related to his apathy and mechanicalness which is conveyed through the character so effectively. This resonates with Irving Howe's description of a city inhabitant:

> That in cities men become functions of their function; go crazy with the dullness of their work; transform eccentricities into psychic paralysis; soon come to look as if they themselves were bureaucracies; and die without a ripple of sound." (Howe, 1973, p. 44)

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[57] My translation.
[58] My translation.

I do not see his indifference as a result of his past only because his state clearly extends beyond the boundaries of his individual existence. It is also related to his lonely existence in the city crowd. Judging by his dull and monotonous life, the phrases "every day" and "from the beginning till the end" seem central to the protagonist's inner dialogue. The changes, which the translation imposes on the target text, are evident. It does not cause major changes in meaning but it alters the rhythm of the text and perhaps a more notable consequence is that the impulsive, emphatic language – which was particularly crafted by the writer – fails to be delivered in the target text at some points. An explanation may be the fact that the translator might have seen the omitted sentences as repetitive, and since excluding them would not create drastic changes in meaning, might have done so just to make the text more easily readable or fluent. Still, this also leads to the depiction of a more articulate character, dissimilar to Kür's commuter. One last sample, which will underline a similar reasoning, clarifies the translator's choices better:

> Her gün dört saat boyunca İstanbul iki yanımdan akıyor, ben saydam bir kutu içinde İstanbul'un ortasından akıyorum. Ama birbirimize değmiyoruz. Şişe içinde ırmağa atılmış bir mektup gibiyim. Hem ırmağın içindeyim, hem ona bir katkım yok. Hem diyeceğim bir şeyler var şişenin içinde kapanmış, hem ırmağın bunlardan haberi yok ve olmayacak. Hem ırmak beni bir yerden bir yere götürüyor, hem gittiğimiz yönü *ben* saptayamıyorum. Hem ırmak bana dokunmuyor, hem ben ırmağa dokunamıyorum. Birbirimize değmiyoruz. (Kür, 2004, p. 65)

> Every day for four hours Istanbul flows by me on both sides and I flow in Istanbul inside a transparent box. However, we don't touch each other. I am like a letter in a bottle thrown into the river. I am inside the river but I contribute nothing to it. What I have to say is inside the bottle and the river does not know anything about it now, nor will it ever. The river carries me, but I don't direct its course. The river and I don't touch each other. (Kür, 1988, p. 69)

Some significant symbols used in depicting the feelings created by the life in the city such as the transparent box, the message in a bottle, and not touching each other are kept intact in the target text. However, the last sentence in the original "Birbirimize değmiyoruz." (We do not touch each other.)[59] is completely omitted. I believe that in all the samples I have analyzed, the omissions were not a result of carelessness but rather interventions committed on purpose in order to reduce repetitions. However, repetitions in the original reveal the voice of the narrator and determine the tone of the text. In all the examples I have provided above, the omissions or alterations do not cause any misunderstanding on the readers' part or any serious gaps in translation, yet most of them soften the emphatic tone while depicting the character in a different light. He is a character marked by unconditional acceptance, particular reluctance, and indifference towards life. The changes – most of which are stylistic choices – result in a narrative voice that is more contained and organized; however, the sentences resembling a heartbeat, short and simple, are the sentences this protagonist could come up with. This is the voice through which the writer's construction of an urbanite comes into existence. When those sentences are turned into a continuously flowing speech with conjunctions, this seriously affects the construction of the narrative.

Another narrative depicting imaginaries of city crowds is "A Couple of People" by Sema Kaygusuz (2010) (*The Book*). Kaygusuz translates the city into text mostly through the human environment by alluding to the built elements indirectly. The narrator defines aspects of the Istanbulite identity as such:

> İstanbullular, sokağı seven bir halktır. Güzel havalarda, balıkçı oltalarıyla, piknik sepetleriyle, bebek pusetleriyle boğaza doğru akan insan seli, sanki şehirle ödeşmeye gelmişçesine ortalığı panayıra çevirip, buldukları en küçük bir yeşil adacığa, çiçek tarhlarına, sur diplerindeki çimenlere uzanarak, uzak

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[59] My translation.

bir memlekette su kıyısında geçen bir anıyı yinelerler. (Kaygusuz, 2007, p. 18)

Istanbul people love the streets. When the weather is nice, a flood of people descend to the shores of the Bosphorus as if they had some old account to settle with the city. They turn the area into a fairground, with their fishing lines, picnic baskets and baby buggies. Seeming to play out old memories of distant homelands by flowing waters, they stretch out wherever they find the smallest patches of grass, or flowers, or in the verdant areas around the ancient city walls. (Kaygusuz, 2010, p. 15)

They reiterate ancient memories of faraway homelands by the water because "in Istanbul, almost everybody's ancestors come from somewhere else" (p. 14). Kaygusuz's narrator acknowledges that everyone comes from somewhere unlike some narrators' views discussed above. Her narrator considers people who immigrated to Istanbul true city people. "True Istanbulite" appears to be a highly disputable term across these anthologies. Kaygusuz's narrator defines the residents of the city as people who do not claim any roots in the city; but they enjoy their current presence.

Dwellers and crowds have different ways to connect to the city. It is sometimes a dweller living in Istanbul but longing for a distant homeland, which is the case in Kaygusuz. In Murathan Mungan's "The Terminal" (2008) and Suzan Samancı's "In the Melancholy of Wisteria" (2012), there are characters who dream of distant cities and yearn to leave the city at once. Sometimes it is an urbanite living in Istanbul and acknowledging, and even bragging about, their deep connection with the city to the extent of excluding others, just like the protagonists in Acıman's and Baydar's short stories. These protagonists lay a strong claim to the city. Baydar's narrator acknowledges not being able to notice the way the city is changing, thus coming to the conclusion: "We wasted the city, just like we did our lives; lavishly, carelessly, hedonistically" (Baydar, 2012, p. 339). This sentence conveys the notion

that "we" stands for the true residents of the city, who also had the potential to save

the city from transformation.

The question of belonging and the true Istanbulite takes a new turn in

Kaygusuz's narrative with another remark of the narrator:

> O yüzden, İstanbul manzarası, bir imadır aslında. Yitirilmiş olanın şenlikli yası bu manzaranın önünde tutulur. Aslını yaşayanlar, imasızlığını göze alabilenlerdir onun. Dolmabahçe'den ince ince yayılan bok kokusunu, onca eklektikliğine ragmen şans eseri güzel olmuş, kremalı pastaya benzeyen bir sarayla örtbas etmeyecek denli kederini elinde tutabilen birkaç kişiden oluşur. Birkaç kişinin yalnızlığından ibaret, kocaman ve kalabalık bir şehir…

> This is why the Istanbul landscape is actually just an allusion to somewhere else. The joyful mourning of what has been lost is being performed with this site as a backdrop. Those who experience the real city are those who dare to see the city without any allusions. A couple of people who can control their sorrow, who unlike others don't rely on the eclectic architectural beauty of the Dolmabahçe Palace to cover the sewage smell spreading in fine waves from Dolmabahçe. A noisy, crowded city consisting of the solitude of a couple of people... (Kaygusuz, 2010, p. 15)

The narrator distinguishes people who enjoy the real city from the ones who resort to

its magnificent view to cherish the city. The narrator probably refers to the

Bosphorus view and the view of grand landmarks such as the Dolmabahçe Palace.

For the ones who resort to these views, the beauties of the city function as some sort

of consolation to help ease the pain of their loss. Whether it is the loss of distant

homelands or the loss of whatever there was in the past is not clear.

Another significant point here is how the translator chooses to translate the

narrator's sentence about the beauty of the palace. At this point of discussion, built

environment is inevitably included because the city people are defined through their

approach to the landmark, Dolmabahçe Palace. While the author is criticizing the

palace's eclectic beauty by adding the sheer luck factor and also teasing the

architecture for resembling a cream cake, in the translation by Carol Yürür, the

palace's "eclectic architectural beauty" becomes a neutral factor, and the cream cake

metaphor is overlooked. The palace is not ridiculed in translation. The omission of

the phrase "by sheer luck" affects the meaning because it is a communicative phrase

informing the readers of the narrator's perspective towards the palace and the

allusions it stands for. As a result, the narrator's criticism of the city's landscape and

its relation to the city people is partially obscured in the translation. The palace

symbolizes transformation from one era into another, hence its confused state as a

result of eclecticism, but it bears no locality or connection with the urban culture as it

was built based on similar European examples. Furthermore, Kaygusuz uses the

element of built environment and a collective landmark, Dolmabahçe Palace, not to

address a collective feeling or action on urbanites' side, but to do just the opposite: to

disclaim the landmark as an element of city space. In Kaygusuz's translation of the

city, those who experience the real city are the people who could survive the sorrow

that the city bears without taking refuge in embellished palaces. This is the genuine

city experience. There is another example where Yürür diverges from the original

and constructs a different mood for the protagonist:

> Sabahın ayazında, bir film karesinin içinde, tarihi bir hüznün temsili figürü gibi hissettim kendimi. Biri, birkaç kişinin yalnızlığını bütün bir İstanbul'un ruh haline boyuyor, öbürü ise hiçbir şehre ait olmayan duvarlarının arasında ıstırap çekiyordu. (Kaygusuz, 2007, p. 19)

> In the morning chill, I felt as though I were in a film, a melancholy figure in a historical tragedy, painting the loneliness of a couple of people onto the mood of the entire city of Istanbul, while the other character was suffering behind walls that belong to no city on Earth. (Kaygusuz, 2010, p. 16)

In Yürür's translation, the original phrase "tarihi bir hüznün temsili figürü" becomes

"a melancholy figure in a historical tragedy." In the source text, the melancholy is

historical and this figure is the vicarious representation of this historical melancholy.

A verbatim translation might be: "vicarious representation of a historical

melancholy."[60] Where the word tragedy communicates an accident, a catastrophe, an event causing devastation, and usually death, melancholy instead signifies sadness, usually for no apparent reason. Istanbul is associated with the latter, unlike the translation indicates. Yet in the original, this melancholy is inherent in the history of the city, which projects on its people as well. After all, Kaygusuz defines the city people as the ones who exuberantly grieve what has been lost against the city itself as a background (Kaygusuz, 2010, p. 15). The translator takes this background, this rootedness of the melancholy, out of the context by following a different syntax.

In another short story, "The Panther" (2010), Özen Yula narrates the symbolic story of a panther that is in desperate pursuit of its home. Through the panther in the story as the leading character, he describes the pain and bitterness the city life inflicts on the urban dwellers. The city is a dark and gloomy place where "a crippled panther has scant chance of survival" (Yula, 2010, p. 104-105). Yula's Istanbul is so filthy and full of malevolence that only a day of snow could turn it into a place "worth living" (Yula, 2010, p. 105). Only when the people withdraw into their homes and the streets are quiet and empty does "this terrible city" look safe because the people themselves on the streets pose a threat to one another (p. 113): "Nature was founded on killing. Animals and people killed one another, sometimes even themselves. God, then, killed them all" (p. 104). People in this city are "pursuing the lifestyles they believed would make them happy" (p. 104) but the author sees no potential for a better alternative. The darkness of the city stretches into the lives of its dwellers as well. Yula's Istanbul with its dwellers translates into evil, gloom, despair, and misfortune. The panther's tragic end is complementary to the rest of the story as it could only find peace in death. The animal mistakes a scene

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[60] My translation.

from a documentary on a television screen on a window display for his natural habitat, dives right into it, and kills itself. However, death for the panther is what finally brings a natural and peaceful existence. When Yula's urban narrative is compared to Kaygusuz's, the latter tells of a different kind of transformation, of Istanbul turning into a false homeland. The real homeland is away from the city and does not seem to be reachable anymore. In Yula's translation of the cityscape, the safe environment could only be accessed vicariously, through the images on a screen; so, it is not accessible either. In both narratives, dwellers do not belong in the city. However, in Kaygusuz's city, the residents can still enjoy the urban space as a compensation, while in Yula's city, the only possibility is to endure the city life.

Another urban narrative that relies on the crowds is Murathan Mungan's short story, "The Terminal" (2008b). It is originally published as "Esenler Otogarı" in Mungan's short story selection, *Kadından Kentler* (2008a). Comprised of 16 short stories –each representing a city– the book revolves around the bond between women and cities. The cities are İzmir, Adana, Trabzon, Bursa, Samsun, Amasya, Ankara, Sinop, Afyon, Kırşehir, Erzurum, Diyarbakır, Kayseri, Gümüşhane, Mersin, and İstanbul, and all characters from these cities end up entangled at Esenler Terminal, in Istanbul, in the last story, "The Terminal". The anthology accommodating this short story, *Reberth*, defines itself on its cover as an anthology hosting *stories from cities on the edge* (2008). "The Terminal" agrees with this manifesto as it focuses on an urban narrative of one of the edgiest parts of the city, Esenler Otogarı, the busiest intercity bus terminal and a hectic place of disquiet. The terminal does not have a central position in the city. Considering its function, it is neither inside nor outside Istanbul. It is physically within the boundaries of the city but for the characters it accommodates from all the other cities, it automatically locates itself outside the city

as well. The characters in the short story relate to the city through peripheral

experiences. No one seems to be at home in the city. The terminal is a dynamic entity

where the various narratives simultaneously unfold, at times overlapping and

interlacing and where virtually every character is ill at ease. "The Terminal" depends

first and foremost on the human environment because travelers to and from Istanbul

constitute the main element of the plot. The terminal constitutes a small-scale

representation of Turkey. The human environment serves to provide a variety of

images from the terminal setting:

> Bazı yolcuların yüzünde belli belirsiz bir telaş, yolculuk öncesi gerginliği,
> bazılarında hüzün ya da hüzne benzer bir kırıklık okunurken azıcık taşra
> giyitli yolcuların yüzünde, bir önce memleketlerine; tanıdıkları, bildikleri
> bir iklimin havasına, suyuna dönme isteğinin görüldüğünü düşünüyor Emine.
> Burası İstanbul değil zaten, üstleri-başları, tavırlarına baktığınız insanlarıyla
> burası Türkiye. İnsan, İstanbul'un dışına Esenler'de çıkıyor. (Mungan, 2008a,
> p. 282-283)

> Some passengers' faces bear the vague look of hurry or the tense anticipation
> of travel, others suggest sorrow or weariness akin to sorrow, while the faces
> of travelers with provincial attire reveal the desire to return to their
> hometowns, to the climate, the air, the waters familiar to them. At least these
> are what Emine reads in those faces. In any case, this is not Istanbul; what
> you see in these people – their clothes, bearing, demeanor – is Turkey. You
> exit Istanbul when you exit the Esenler Terminal. (Mungan, 2008b, p. 107)

This locates the city, Istanbul, as the melting pot for all these characters from all over

the country. Istanbul, once again, metonymically represents Turkey, and the Esenler

terminal stands as a place of contact as much as separation for the passengers.

While the human environment is being translated into English, some

differences emerge between the author's and translator's texts. Aron Aji is the

translator of this short story. The first issue is the human environment's reflection on

the verbal environment. "The Terminal" provides many examples of this

phenomenon as it stretches across the whole text. The terminal acts like a stage in

this short story, where all women actors step in and out one after another, sometimes

making random contact by briefly touching, noticing or bumping into each other, but mostly existing in a crowd individually. There is no one protagonist; whoever steps on the stage is the protagonist for a while, and the narrator's point of view is passed on from one protagonist to the other. The speech of individual characters is one element that demonstrates the change in narrative voice. In the translated short story, each character speaks in the same style. However, in the original short story, some characters differentiate themselves through their speech. Such examples are:

> Kim nereden bilsin, Asiye'nin İstanbul'u ilk görmüşlüğü olduğunu. Evlenip İstanbul'a yerleşen büyük oğuldan ilk torunu görmeye gelmişler. Şimdi Gümüşhane'ye dönüyorlar. Asiye'nin iç cebinde sakladığı bebe fotoğrafları bağrını ısıtıyor şimdi. (Mungan, 2008a, p. 282)

> Who would know that this was Asiye's first time in Istanbul. They had come to visit their first grandchild from their older son who had gotten married and moved to Istanbul. Now they are returning to Gümüşhane. The baby photographs tucked in her coat's inside pocket warm Asiye's bosom. (Mungan, 2008b, p. 107)

> Az sonra daha sakin sayılabilecek bir sesle, "Vardığımızda bana haber eder misin kızım," diyor. "Ben yol iz bilmem. Geçmeyeyim Elazığ'ı." "Merak etme teyze," diyor Zozan. "Uyusan bile, ben uyandırırım seni." "Gözümün uyku tutacağını sanmam," diyor kadın. (Mungan, 2008a, p. 289)

> A little later, the woman manages to ask, almost with a calm voice, 'Will you let me know when we arrive? I am familiar with neither roads nor signs. I'm afraid to miss Elazığ.' 'Don't you worry auntie,' Zozan replies, 'even if you fall asleep, I'll wake you up.' 'I don't think I'd sleep tonight,' the woman says. (Mungan, 2008b, p. 114)

Various social and cultural identities meeting in the space of the terminal become manifest through these subtleties in their verbal elucidations, like dialects of the same language. This terminal stands more for the country than the mere city, and the author uses his stories to interweave a relationship between Istanbul and the rest of the country. In an interview he gave to the newspaper *Bianet*, Mungan makes it clear that he locates Istanbul and all the other cities in Turkey at two different ends of a continuum; Istanbul is a country in itself and each of the other cities constitute a

different country.[61] What is critically important for the translation is that when every character speaks in the same way the external narrator does, the foundational assertion of the story gets lost in this shift. The verbal element in the original is not reflected in the translation. The verbal construction in the original story promises a manifold character for the crowd at the terminal. The dialect is a tool to relocate characters culturally and socially and this relocation is not reproduced in the rewriting of the translator. The plurality created at the textual level seems to fail in the translation.

Another aspect that seems to get lost in translation is about the national history. One of the characters at the terminal, Sevgi, sees a friend of hers from the past and has a brief conversation:

> "Nerdesiniz şimdi Doktor Hanım?" "Antep'teyim," diyor Sevgi. "Gaziantep mi?" diyor adam. "Hayır Antep," diyor Sevgi. "Sadece Antep. Urfa, Maraş, Antep. Bize okulda öyle öğretmişlerdi. Ben hala o öğretmenlere inanırım." (Mungan, 2008a, p. 286)

> 'Where are you nowadays, Ma'am Doctor?' 'In Antep.' 'Gaziantep?' 'No, simply Antep. You know: Urfa, Maraş, Antep. That's how they taught us at school. I trust my teachers.' (Mungan, 2008b, p. 110)

Sevgi's allusion to the history of Turkey might be obvious for at least some source readers; however, it is probably not clear for the target audience. A footnote about the adjective "gazi," which would clarify that there is a political decision involved in this naming, would give the target reader some background information about the issue but it is not preferred in this translation. Sevgi's rejection of the official titles for cities imposed by the state is also an example of her personal resistance to official narratives and their circulation. However, it is not visible in the translation. On a similar note, there are strong hints about social, cultural, and political climate of

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[61] In the original interview, "Murathan Mungan Kadından Kentleri Anlatıyor," Mungan says: "İstanbul ayrı bir ülke, Anadolu ayrı bir ülke oldu." (Mungan, 2008)

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Turkey, and they subtly rise to the surface via some characters. To illustrate, while Zozan is travelling to her hometown, Tunceli, she remembers the old times and the strong smell of flowers in "Dersim kırları," (Mungan, 2008a, p. 288) which is translated by Aji as "Dersim prairies" (Mungan, 2008b, p. 112). Aji translates the phrase verbatim, and Dersim is a proper noun. The area extending across modern day Tunceli and some parts of neighboring areas was called Dersim until 1935, when a specific law was issued by the Turkish state to change the name to Tunceli. When Mungan uses "Dersim" in the original text, he is actually asserting "a claim about political and social legitimacy" in the context of this naming practice (MacIntyre in Baker, 2006, p. 124). When the translation does not elaborate on it, the claim is confined to the original only, and the translation lacks it. Although the translation is conducted verbatim, the claim cannot be transferred into the target text. Another example of political signification is embodied in a character from the same story, Nazan, "doesn't want to miss the trial in Manisa" (p. 108). Although it might be open to various interpretations, *the trial in Manisa* evokes a certain collective memory for at least some of the Turkish readers.[62] However, in translation it will naturally not rekindle any memories of this sort unless it is delivered through footnotes. The translator does not elaborate further on it in the text or in a footnote. This shows that the urban representation revealing a lot of information about the political history of the country and social identities is not conveyed through the translator's text. One last example from this story is about a shift in meaning:

> Burası İstanbul değil zaten, üstleri-başları, tavırlarına baktığınız insanlarıyla burası Türkiye. İnsan, İstanbul'un dışına Esenler'de çıkıyor. (Mungan, 2008a, p. 282-283)

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[62] In 1995, a group of young students –mostly high school and some university– were taken into custody and charged with the accusation of starting an illegal organization. It turned into one of the most symbolic human rights struggles in Turkish history. The students were finally found to be innocent and the police officers, guilty of torturing students under custody, were sentenced to almost ninety years.

> In any case, this is not Istanbul; what you see in these people – their clothes, bearing, demeanor – is Turkey. You exit Istanbul when you exit the Esenler Terminal. (Mungan, 2008b, p. 107)

In the author's text, the terminal is larger than the city; it stands in metonymic relation to Turkey. When one steps into the terminal, they step into Turkey. It is not Istanbul anymore. Yet in Aji's translation, this is not delivered. Instead, the translation says when you exit the terminal, you also exit the city, which creates ambiguity. The verbatim translation of the last sentence in Turkish would be "One exits Istanbul at the Esenler Terminal," or "You exit Istanbul when you enter the Esenler Terminal," which carry a different meaning than the translation that appeared in the anthology.

4.3.2 Politics against the backdrop of the cityscape

There are some short stories that reflect the changing political climate in Turkey through the human environment in short stories. One example is "A Question" by Müge İplikçi (2012) in *KÖİ*.[63] For İplikçi, the short story becomes the medium by which the political climate of the country in the 1980s is revisited through a character named Şehnaz. She is a university student with a headscarf, which she "would remove when entering college and replace when leaving college" (İplikçi, 2012, p. 121). Moreover, the headscarf happens to be a hindrance to her dreams of being a successful medical student and staying at college to teach. The protagonist's story extends beyond the urban narrative and appeals to the political climate of the whole country; however, the author still links the protagonist to Istanbul through a

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[63] This short story is also published in another anthology in this corpus, *The Book of Istanbul* (2010). However, in this translation, the last two pages of the short story is missing, which makes it an abridged version of the original. It is stated in the publication details page that the original short story first appeared in book form in 2009, but it first appeared in the anthology *Kadın Öykülerinde İstanbul* in 2008.

commonly resorted urban element: the Bosphorus. Şehnaz sits the university

entrance exam at a school in Beylerbeyi, a neighborhood overlooking the Bosphorus,

and at the end of the story, the protagonist finds herself at the same spot again.

Şehnaz's story bears some resemblances to Çiğdem's, who is the protagonist in "The

Crocus" by Gürsel (*The Book*). In Gürsel's short story, two university students find

themselves in a deserted Istanbul after the 1971 *coup d'état*. It is a dangerous

political climate where their friends and family members fall prey to political games.

The city is showing signs of change, too, and losing its allure. When the narrator in

the story questions the motive urging his girlfriend Çiğdem's reckless driving, it

feels as if he excludes himself to a certain extent from the narrative. He is located as

an observer and this position leaves the burden of the politics and the city on his

girlfriend's shoulders:

> Şimdi düşünüyorum da, Çiğdem'in hep içine attığı öfkesinde, bugünkü
> deyimle söylersek, geceleri bir trafik canavarına dönüşen hız merakında
> sıkıyönetimin olduğu kadar, bastırılmış kadınlığının da payı vardı gibime
> geliyor. Ve hapisteki kardeşinin. Gencecik yaşamlar savruldu, toprağında
> hala ot bitmeyen bir yangın yeri kaldı o yıllardan. (Gürsel, 2003, p. 50)

> I think Çiğdem's perpetually bottled-up anger or her obsession with speed –
> that turned into what the headlines nowadays call 'road rage' – had as much
> to do with the martial law as with her repressed femininity. And her
> incarcerated brother. So many young lives squandered, a scorched landscape,
> still barren… the remains of the past. (Gürsel, 2010, p. 9)

It is the city he describes as a barren landscape but the city evidently stands as a

metonym for the whole country. Although their young selves in the city do not

temporally coincide, Şehnaz and Çiğdem share a destiny of being denied joy, hope,

and a place in the public domain by a series of ideologically charged events and

actions. Moreover, through Şehnaz and Çiğdem's urban existence, the authors Gürsel

and İplikçi account for some phenomena affecting the whole country. The

Bosphorus, which is in many short stories a common theme standing for peace,

beauty, protection, and even salvation, turns in these stories into a mere ineffective backdrop. Unlike many other short stories, it does not work to empower or inspire the characters. Şehnaz, sitting on a bench at Beylerbeyi, overlooking Bosphorus, asks the question, "We see the future, but at what cost?" (İplikçi, 2012, p. 123) This attests to how infertile the climate in which they are trapped is.

There are two short stories in *Istanbul Noir* (2008b) that need to be mentioned here because of the angle they add to this anthology and how they position this anthology in a different place than others in the corpus. Two short stories that rely on human environment, "All Quiet"[64] by Jessica Lutz, and "The Hand" by Müge İplikçi, include nation-wide events of the recent past that are difficult to confront. Lutz's story is set in a house invaded by members of the Turkish Hezbollah, and narrates a story of torture and rape that happened to a family. At the end of her story, there is a note by Lutz:

> Author's note: In the year 2000, the Turkish police carried out a major operation in Istanbul, raiding cells of an illegal organization and killing their leader at the end of a four-hour armed clash. The organization called itself Hezbollah, which means Party of God. Buried in safe houses scattered throughout the country, the police found nearly a hundred bodies of Hezbollah's victims, including women. Most of them were small businessmen who had been supporting the organization, but had lost faith in its cause. All victims had been severely tortured. (Lutz, 2008b, p. 125)

The other short story, "The Hand," is about an "Ümraniye psycho, a man who raped children in secluded corners of the city, then killed them and carved his signature, deeply, into their tender young necks" (İplikçi, 2008b, p. 267). Lutz chooses to rewrite the urban imaginary focusing on the evil deeds of a militant terrorist

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[64] "All Quiet" is different from the other stories that have been dicussed so far because it was written in English and translated into Turkish. This shows that for Spangler and Ziyalan's anthology, it is not a condition for short stories to be originally produced in Turkish language. The anthology's main focus lies in introducing narratives of the city, not city narratives from Turkish literature. There is another short story in this anthology in the same situation, "The Spirit of Philosophical Vitriol," by Lydia Lunch.

organization in Turkey. The writer depicts Fatih through the eyes of a member of this

organization, who happens to be the narrator in the story:

> Fatih Sultan Mehmet Allah'ın adına yaptırmış burayı, ordularının amansız
> saldırılarına dayanamayan kafirlerin kalesi bu şehri aldıktan sonra. *Bizim*
> ordumuz; biz Müslümanlar geldik ve Konstantinopolis'i İstanbul yaptık.
> (Lutz, 2008a, p. 92)

> Fatih Mehmet, the Conqueror, built this tribute to Allah after the greatest city
> of the infidels surrendered to the relentless blows of his army. *Our army*! We,
> the Muslims, arrived, and Constantinople became Istanbul. (Lutz, 2008b, p.
> 115)

İplikçi narrates Moda through the eyes of Nazlı, who is violently murdered by the

man who is known as the Ümraniye Psycho in Turkey. Both narratives are based on

true stories from the recent past, and they add an unusual angle to the anthology

because they are capable of informing the distant readers of true events from this

territory, Turkey. The line between the imagined and the factual becomes even

thinner in these narratives.

Another short story that needs to be addressed under the political aspect of

the human environment is Karakaşlı's An-bul-ist in *KÖİ* (2008). This is a personal

essay relating Karakaşlı's close friendship with Hrant Dink starting from the first

moment of their contact. She narrates her personal story of how she moved through

the stages of their friendship and his assasination. Hrant Dink was a Turkish-

Armenian intellectual, journalist, and editor-in-chief of *Agos*, a newspaper published

in Istanbul in both Turkish and Armenian. He was shot to death in front of the Agos

newspaper, in 2007. The anthology *KÖİ* was published the next year, which means

Karakaşlı wrote this short story for the anthology soon after Dink's death. Dink's

assassination triggered massive marches and protests in Turkey, and has a significant

place in collective memory. The short story "An-bul-ist" serves to disseminate

Dink's story and memory further in Turkish and in English.

Istanbul Many Worlds Istanbul, Un Monde Pluriel also offers accounts of human environment from the city. This anthology offers some short stories, poems, and extracts of longer works such as novels, research studies, newspaper articles, photographs, and so forth, in social, political, literary, and artistic fields. There are pieces offering insights into demographics of the city and revealing residents' problems with integrating into the social life in the city and participating in the labor force. There are essays by journalists and academics focusing on certain neighborhoods and discussing urban problems. There is a series of cartoons by Tan Oral, criticizing the unplanned expansion of the city.[65] There are many photographs depicting social and political realities in the country such as a photograph of a vigil of Saturday mothers in Galatasaray. In short, the anthology offers many insights into the city's recent past and present, especially through political and literary perspectives. However, it is not included in the textual analysis because it accommodates a couple of short stories and most of its content consists of articles and visual material.

4.4 Verbal environment construction in short stories

The verbal environment refers to the written and spoken language in the narrative, including visually engraved language examples and names of places. "Şehir Düşüğü" (Aborted City) (2008), originally published in Hatice Meryem's short story collection *Siftah* (2000), delivers a very representative example of it. "Aborted City" is one of the two short stories[66] anthologized in *Reberth Stories from Cities on the Edge* (2008), and Meryem's first work to be published in English.

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[65] This work is provided in Appendix D.
[66] The other one is "The Terminal" by Mungan.

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"Aborted City" is a rich urban narrative accommodating strong representations of both verbal and human environments. This short story is a unique example because it is the only one that discusses the clash between gated communities and slums in such explicit detail. This clash has been a part of city life for some time but there is not much literature on this specific issue in these anthologies. Polarization in the public sphere is one of the main issues that the story tackles. In this part, the verbal environment component of the story will be discussed because the story opens with a verbal element that is projected onto the whole narrative, also relating to other environments. Wherever the components of the verbal environment interact with those of human or built environments, the discussion will unfold in order to include all related environments cohesively. The protagonist, a narrator without a name, is in horrendous pain as she is about to undergo a miscarriage, yet she does not – or cannot – go home. Instead, she endures the experience on the streets of Istanbul, and her pregnancy concludes in a strikingly public space, in the toilet of a mosque. While roaming the streets, starting in Dolapdere, she comes across this writing on a random door:

> *Serseriler birleşip bu kenti ucuz, tenha, sessiz ve yaşanılabilir yapmalı. Çocuğu olan kısırlaştırılmalı.* (Meryem, 2000, p. 9)

> *Serseriler birleşip bu kenti ucuz, tenha,*
> *sessiz ve yaşanılabilir yapmalı.*
> *Çocuğu olan kısırlaştırılmalı.* (Meryem, 2000, p. 10)

> *Tearaways unite –*
> *make this city cheap,*
> *solitary, quiet, and livable.*
> *Got kids? Get neutered! (Meryem, 2008, p. 117)*

This writing represents a foundational component of the urban imaginary at the core of this short story. The text conveys meaning in the narrative on two levels. The first one is that the protagonist sees the writing when she is suffering from an abortion she

is about to have. This might be how she first related to this writing; however, she focuses more on the call to tearaways. The writing introduces the readers to a group of city dwellers, called tearaways, through this public call to them. The writing on the door extends a call to action to the tearaways to unite and take charge to make the city "cheap, solitary, quiet, and livable." Meryem uses the writing twice in the original short story, in different styles, both of which are provided above. The first style reads like a more natural message. The second style in which the message was given in three lines seems closer to a poem, but it still follows the same punctuation and tone. Spangler and Aydoğan's translation diverge from Meryem's in some respects. The first shift is the change in modality. The original is written in a modality indicating necessity in the source language. The tone changes in translation and the sentence that reads as an imperative in Turkish finds itself as a slogan-like phrase in English. This tone extends into the whole piece of writing. *Tearaways unite* is a call reminiscent of Karl Marx's well-known call to workers, but in the Turkish version there is no such implication, call, or allusion: it is just an imperative sentence addressing *tearaways* as agents. The writing in the source language sees the tearaways as the proper agents to assume a certain action; however, its translation calls them to duty. The last line of the writing is where the shift is most visible. The tone becomes even aggressive in translation with the added exclamation marks whereas in the source, it follows the same modality throughout the sign.

This verbal element also introduces the readers to the human elements of the story: the residents of the city. In this narrative, the residents of the city could mainly be divided into two opposite groups: *tearaways* ("serseriler" in the original) and *Big City People* ("büyük şehir insanları" in the original), as they appear in the text. Another difference between Meryem's city and Spangler and Aydoğan's city occurs

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through the term "big city people." Meryem calls this group of residents "büyük şehir insanları" in the original story. However, Spangler and Aydoğan translate this phrase as "Big City People," writing it with capital letters every time it appears in the text. Capitalization encourages their distinction as a separate group of people in the translated narrative. However, in the original, there is no such emphasis. This capitalization and the slogan-like writing on the door are some strong indications that the translators add to the urban narrative created in English.

Another important verbal element in this short story is the prayer the protagonist recites when she is squirming in so much pain from abortion:

> Benim elim değil Fatma Ana'mızın eli, ağrıları sızıları al, Kaf Dağı'nın ardına at! Benim elim değil Fatma Ana'mızın eli, ağrıları sızıları al, Kaf Dağı'nın ardına at! Benim elim değil Fatma Ana'mızın eli, ağrıları sızıları al, Kaf Dağı'nın ardına at! (Meryem, 2000, p. 9)

> Not my hand, oh hand of our Mother Fatima, take this pain, cast it away, away beyond Mount Kaf! Not my hand, oh hand of our Mother Fatima, take this pain, cast it away, away beyond Mount Kaf! Not my hand, oh hand of our Mother Fatima, take this pain, cast it away, away beyond Mount Kaf! (Meryem, 2008, p. 117)

Spangler and Aydoğan translate the prayer, and provide a detailed explanation about *Fatma Ana*, *Kaf Dağı* and the prayer in footnotes. William Chapman Sharpe asserts that some works communicate with their audiences via "widely shared presuppositions about the representation of the city, an understanding of urban myth and textual conventions that each reader must possess" (Sharpe, 1990, p. xii). The prayer in this short story is a part of myth, which assumes a shared reservoir of knowledge on readers' side, and translators deliver it in footnotes for the target readers.

Spangler and Aydoğan also make an addition to the commentary of an urban planner, cited in the text by the protagonist. The urban planner criticizes the gated community boom in the city:

> "Yirmi yıl sonra," diyor tanınmış, uluslararası bir şehir planlamacısı, "şimdi hevesle kurulan o büyük siteler, Alkonutlar, Verşehirler anamızı belleyecekler!" (Meryem, 2000, p. 10)

> According to a renowned international city planner, 'In twenty years' time, all those yuppity, supra-urban 'Winsome Homes' and 'Fare Well Cities' they're so eagerly erecting are going to screw us for good!' (Meryem, 2008, p. 119)

In Meryem's translation of the city, she uses the phrase, "o büyük siteler" (those big gated communities).[67] The phrase refers to the size of the complexes only. Spangler and Aydoğan translate the phrase "o büyük siteler" as "yuppity, supra-urban" homes. Yuppity is a combination of the words "uppity" and "yuppie," thus it refers to an arrogant type of person who lives in a city with a good income to spend on luxuries. Supra-urban refers to the super urban structure of the complexes. Translators add these two phrases to their translation that are not included in the original short story. As a result, Spangler and Ziyalan's city construction differs from Meryem's. Their addition might be based on their own perception of the urban transformation or it might be about what they infer from the short story.

The neighborhood where the protagonist sees this writing, Dolapdere, has representational significance because the opposition between the tearaways and the big city people corresponds to the neighborhoods where the protagonist roams in the city. She starts in Dolapdere, goes through Harbiye and arrives in Nişantaşı, where she has the abortion in a mosque. Dolapdere and Nişantaşı, although physically close and in constant contact with each other, are two neighborhoods that represent the two

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[67] My translation.

poles of dwellers that Meryem positions in her urban construction as the tearaways and the big city people. She narrates an urban dichotomy based on the clash between the neighborhoods Dolapdere and Nişantaşı. To read the correspondence between the residents and the neighborhoods, descriptions of Dolapdere offer some hints. Dolapdere is a place where "rubbish stands about like fringe décor" and "old houses that seem to lean on each other so as not to collapse" (Meryem, 2008, p. 117). The two girls the protagonist watches pass by, representing tearaways, had "dark shadows and eerily purple bags beneath their eyes, these girls' faces were like living records, the proof that they'd been dealt a heftier share of the streets than of art" (p. 120). They evidently belong to the community of tearaways. They are the residents of Dolapdere. On the other hand, Nişantaşı is "squeaky clean" with its "shiny windows" and designer stores (pp. 123-124). Later in the story we find out that the tearaways, once limited to slums, are now claiming the city. However, their claim to the city comes in the form making themselves visible by "loitering in packs around the big hotels in the heart of the city" (Meryem, 2008, p. 121). Meanwhile, big city people are now confined to their gated communities, which is further argued not to be a solution to their problem because these gated communities, as a result of their isolated and discriminative way of dwelling, is estimated to bear its own tearaways:

> Güya şehrin yükünü azaltmak, insanları şehrin gürültüsünden uzaklaştırmak için inşa edilen, çocuk parkından sinemaya, alışveriş merkezlerinden ilkokula, otoparktan yüzme havuzuna kadar akla gelecek her tür konfora cevap verebilmek üzere ince ince düşünülmüş bu sitelerde büyüyen çocuklar günün birinde 'ırkçı' olacaklarmış! Her sitenin ayrı bir dini, dli, bayrağı, zamanla gelenekleri olacakmış. Üstelik bu çocuklar öylesine toplum düşmanı olacaklarmış ki otoyollarda seyreden araçlara saldıracak, üzerlerine çıkıp parçalayacaklarmış. Kendi aralarında çeteler kurup başka sitelerin gençleri ile de savaşacaklarmış. (Meryem, 2000, pp. 10-11)

> Apparently, the children who grow up in these gated communities – built supposedly to take the weight off the city's shoulders and offer escape from the city racket, and so intricately designed to provide every imaginable luxury, … would end up 'racist'! Each community would have its own

religion, language, flag, and, with time, traditions. … They would even start their own gangs and wage war against kids from other communities. (Meryem, 2008, p. 119)

When the big city people are about to undergo their transformation into tearaways, the writing on the door foresees a future for the city in which today's tearaways unite and "make the city cheap, solitary, quiet, and livable." This could be interpreted to mean that gated communities will be caught up in a vicious cycle of bearing its own tearaways because by withdrawing into their own world, the big city people only help to make their identities more visible and distinctive. Tony Judt, in his essay published in *The New York Review of Books*, comments:

"Identities" will grow mean and tight, as the indigent and the uprooted beat upon the ever-rising walls of gated communities from Delhi to Dallas. (Judt, 2013)

Judt's opinion resonates with the narrator's because both see that this way of living constitutes a vicious cycle. In such a city, Meryem's protagonist pins her hopes on tearaways.

Another verbal issue that is worth a discussion arises in the translation of the title. The original title of the short story is "Şehir Düşüğü," and it is translated as "Aborted City." The protagonist endures a painful journey starting in Dolapdere and concluding in Nişantaşı. She undergoes abortion entirely in the public space; witnessing the phenomena of urban life. The writing on the wall, tearaways, big city people, gated communities, rich people's funerals at the mosque; these elements are what she observes and narrates along her meander. The pregnancy terminates in possibly one of the most public spaces: a mosque toilet. The lost baby thus belongs to the city, or the baby is lost to the city. However, the translated title bears a shift in its meaning because "Aborted City" refers to the city, rather than the baby.

Moreover, translators Aydoğan and Spangler choose to employ the word *düşük* in their translation, while the protagonist goes through a miscarriage.

Alongside these shifts, Spangler and Aydoğan communicate the witty nature of Meryem's language. For instance, the names of the gated communities *Alkonutlar* and *Verşehirler* in the original are translated as *Winsome homes* and *Fare Well Cities* respectively, which manifests the capability of the translators in communicating both the meaning and the playful character of the text. A couple of years after the publication of *Reberth,* Meryem gives an interview to Spangler and Aydoğan, in the journal *Magyar Lettre Internationale'*s special English edition (2014). When she receives a question about the relationship between the translator and the author, she replies:

> Because since the publication of my first book, I have known and been told by everyone, that I write in a very local language. I have been told that my writing is so local and that I use so many Turkish idioms and proverbs that it would be extremely difficult, if not impossible, for my work to be translated into another language. A lot of people have told me that all the flavour would be lost; the text would no longer be the same, but a recreation of the translator.

However, Meryem also believes in the possibility of translation based on a sort of partnership between the author and the translator. Based on the latest example above, the translators and the author seem to have arrived such a partnership. However, there are clearly some shifts in translation that affect the representation of city elements.

The conclusion of the narrative once again alludes to the human environment. The protagonist survives the abortion in the toilet of the mosque; both the roaming and the pain is all over, and thinks to herself, "It doesn't do you any good to give birth to another. And with every minus we multiply." (Meryem, 2008, p. 126). This comment could be interpreted in relation to her miscarriage, or on a larger scale to

the collective and recurring cycle of loss the city is going through. This is evident in the words of the distinguished international city planner: "In twenty years' time, all those yuppity, supra-urban 'Winsome Homes' and 'Fare Well Cities' they're so eagerly erecting are going to screw us for good!" (p. 119). The children growing up at these gated communities, which were "built supposedly to take the weight off the city's shoulders and offer escape from the city racket," will turn into gangsters and tearaways (p. 119). The tearaways will claim the city with "their filthy hands, slovenly appearances, and their sometimes timid sometimes brazen attitudes" (p. 121). Meryem's imagination of such an urban world highlights the unsustainability of the current way of living, which is in an inexorable progress in the city. The verbal and human elements work together to shape protagonist's insights into the present and future of the city, rendering a dark and dystopian urban imaginary. Meryem's account is of significance because it is the only one handling social polarization in the city from these angles. There are other short stories depicting polarization through their selection of neighborhoods, which were discussed above. However, Meryem does not choose peripheral neighborhoods. Instead, she depicts the issue through the human environment in central neighborhoods.

4.5 Conclusion

This chapter includes an analysis of urban narratives in anthologies categorizing them into four environments. The analysis is first carried out in the original Turkish short stories, which are treated as the author's translation of the city. Based on this analysis, a second analysis is conducted in translations, which are treated as the translator's interlingual translation from Turkish into English.

A question I raised in the conclusion part of Chapter 3 was "whether the short stories in each anthology follow the urban imaginary constructed in its respective paratexts or not." I asked this question to understand if the city constructed and presented in paratexts is reproduced in short stories or not. *Istanbul in Women's Short Stories (Kadın Öykülerinde İstanbul)* delivers what its editor, Öğüt, and Aydoğan and Billings (foreword writers in English edition) promise in the prefatory space. It is a thematic anthology that brings together two themes, women and Istanbul. Many short stories in the anthology voice women's viewpoints and personal experience in the cityscape. "Bayan Naciye House," "Mi Hatice," "An-bul-ist," "City of Borders," "Dilan," "An Ode to My Istanbul," and "Remembering a City" are notably representative examples.

Istanbul Noir, edited and translated by Spangler and Ziyalan, offers the most comprehensive introductory narrative within the corpus. It focuses specifically on the political past and present of Turkey extending across several centuries – from the conquest of the city in 1453 to Hrant Dink's assassination in 2007. The melting pot, the bridge between East and West, and the cosmopolitan city are the narratives they commonly use. However, the majority of short stories do not deliver a similar frame for the city. Only a couple of short stories, such as "All Quiet," "Black Palace," and "Burn and Go" actually carry references to the introduction. The narratives built in the preface are not reproduced in short stories.

Another anthology, *Reberth*, is defined mainly by the theme "the port city" in its foreword and introduction. Some concepts characterizing the port cities are their tension with the capitals, migrants' constant movement and settlement attempt, and resilience to problems. "Social isolation and exclusion," "negative sides of modernity," and "social polarization" are some of characteristics that all the port

cities are claimed to have (Bianchini and Bloomfield, 2008, p. ix). Hinks' selections from Turkish literature, "The Terminal" and "Aborted City," reproduce all these characteristics that are attributed to the city by the preface writers. Social polarization is the underlying theme in "Aborted City." In "The Terminal," the constantly circulating narrative voice reveals economic and social inequalities, and examples of personal resistance.

The paratexts in *The Book of Istanbul*, specifically the introduction written by the coeditor Hinks is different than the ones discussed so far because Hinks' introduction includes direct references to short stories. The textual analysis in the short stories "Crocus," "A Couple of People," "A Question," "Istanbul, Your Eyes Are Black," and "The Panther" show that the historical and political milestones introduced by Hinks are reproduced in these narratives.

Based on this examination, I have reached the conclusion that the anthologies *Reberth* and *The Book* textually deliver what is constructed in their paratexts; however, *Istanbul Noir* does not. For the anthologists of *Istanbul Noir*, the prefatory space serves to introduce a historical and political past for the country, which is matched by just a few short stories. *IIWSS* promises a city through women's voices and struggle, and the short stories depict the city from that perspective. As detailed in the introduction chapter, one possible reason why *Reberth* and *The Book* diverge from the others is because they are compiled based on literary and thematic selection, whereas *IIWSS* and *Istanbul Noir* are compiled upon the editors' requests from authors, in line with a certain theme. It might explain the difference in the anthologists' approaches to the representation of the city in prefaces. The anthologist's construction of the object of the anthology, i.e., the city, does not have to match the city representations in the literary narratives compiled in the anthology.

However, when it doesn't, it demonstrates the representative potential of the anthology because it proves the anthologists' freedom to exercise creative power and to reconstruct the city making use of the public narratives of their choice. Popular public narratives are frequently reproduced in the prefaces of the anthologies to introduce the city, such as the East-West dichotomy, a global city, a melting pot, a bridge, and a cosmopolitan city; they also frequently appear in short stories.

The second level of translation, i.e., the author's translation of the city, provides a great deal of insight into the meaning of the city and the resident. Under the natural environment, I found that the Bosphorus is translated into empowerment, liberation, independence, joy, and in some other short stories, it is translated into the lack of such elements. The Bosphorus serves protecting the dwellers from the destruction in the city but only if they are located close enough. Natural elements such as the sea, redbuds, waterfront neighborhoods, and old quarters are symbols of the true Istanbul. The Bosphorus also functions to determine the center and the periphery of the city. It stands for the center alongside redbuds, and the artificial ponds and flowers in distant neighborhoods mark the periphery of the city. The city people who have not seen the Bosphorus do not count as true residents of Istanbul. All of these findings indicate a strong tendency to define a true city and a true citizen in urban narratives. Some short stories offer alternatives to this perspective. For instance, in Kaygusuz's narrative, the true city dweller is someone who comes from another place. This is the character of the city.

Under the built environment, there are many examples of the transforming city. However, the transformation almost always means the death of the city. Authors often use landmarks to construct their city. Landmarks work to revive memories of the old Istanbul. They function to enable recent past reconstruction. These are

usually lost landmarks. Some of them still existed when the anthology was published, but have since been demolished or transformed. Landmarks in urban narratives shed light on the constant transformation that the city is going through. I also examined instances of public transportation such as train and bus rides. While some characters are traveling through various neighborhoods, their journeys underline how some citizens live in a city that they never get to interact with, which makes them outsiders. Public transportation also relates to the human environment. Commuters usually represent the dark and brutal side of the city, the chaos and the inaccessibility. Finally, city crowds usually bring up the question where the city people are from. This questioning once again underlines the notion of a true Istanbulite identity.

Based on my analysis of interlingual translations of urban elements, I have drawn several conclusions. There are instances where the translation fails to deliver the historical and political references, whether obvious or implied, in the original. For instance, in "The Terminal," "*Manisa davası*" and the names of the cities Urfa, Maraş, and Antep are two examples that attest to this phenomenon. When contextual information is not provided in the footnotes, neither the politically motivated naming nor the narrator's personal resistance to official narratives and their circulation is delivered through the translation. The translation of this short story also exemplifies the loss of voices in the urban space. There are women from all corners of Turkey at the terminal and the only way their differences are apparent is the way they talk and the specific local jargon they use. However, in the translation, all of the characters end up talking in a similar, standardized dialect. As a result, it's not possible to understand their differences from the translated text.

Spangler and Aydoğan's translation of the verbal environment element in "Aborted City" manifests the translator's capability of adding new references to the text. The reference to Karl Marx's call to workers, albeit non-existent in the source text, becomes explicit in the target.

Jonathan Ross' addition of the adjective "shabby" to the target text demonstrates how the translator might assume the task of clarification. His addition contributes to the comparison between Florya and Halkalı. His translation goes beyond the text: he is not only the translator of the text but also the city.

While some translations gain new perspectives, some might lose the perspective in the original. Carol Yürür's elimination of the metaphor "cream cake" used for the Dolmabahçe Palace eliminates the ridicule from the target text.

Finally, I also found that the word "*hüzün*" is used as it is in the preface to Istanbul Noir, written by Ziyalan and Spangler. They say it's a difficult-to-translate notion and they describe it as the characteristic mood of the inhabitants of the city, which is similar to Pamuk's description. However, they do not refer to Pamuk; they just use the word in English. Moreover, *hüzün* appears in *City-pick Istanbul* (2013, p. 211), used as it is in English. It is an extract from Ayfer Tunç's novel, *Yeşil Peri Gecesi*, and the translator is Alexander Dawe. These might be an indication that this word can now be used in English in literary contexts involving Istanbul. It also shows that *hüzün* is working, independently of the context it was created in, as a frame for the city and the moods of the residents.

One significant fact resulting from my analysis is that Istanbul's metonymic relationship with the country manifests itself in translated anthologies. The city represents the country not only in paratexts but also in texts.

CHAPTER 5

CONCLUSION

The analysis conducted in this dissertation demonstrates that two types of framing (Baker 2006) operate in translated anthologies. Temporal and spatial framing works on the anthology level through selection of writers and short stories. The short stories in the anthologies come from different time periods and publications. Framing through selective appropriation works on the level of the short story and its translation through the author's and translator's specific choices to mediate and include and/or exclude certain elements in the narratives. As a result, the reconstruction of the city is performed three times: in the paratexts of the anthology by the anthologist, in the original short stories by the author, and in the translations by the translator.

In the Introduction Chapter, I mentioned that there are some studies looking into the numbers and titles of translations and detecting the increase in numbers in the last couple of decades, especially in the 2000s. I looked beyond the titles and numbers, into the texts, and revealed what gets to be translated and published, and how, across a corpus of nine anthologies. One limitation of my research is that it does not include the process behind the selections in anthologies. Including the editors, publishers, and translators in the process and exploring how these short story titles or names of writers are selected and negotiated with publishing houses would add a sociological dimension to the research. Further research into this aspect could be a follow-up to this dissertation.

In Chapter 3, the rewriting actions carried out by anthologists in the anthology-making are analyzed. The analysis indicates that there are some frames

commonly used to introduce Istanbul. These are the East-West dichotomy, a global city, a melting pot, a bridge, and a cosmopolitan city. Moreover, in these anthologies, the anthologists introduce the city through its connection with the country. Istanbul stands for Turkey, and Turkey's political past is narrated in prefaces to present literary anthologies. The past is revisited in the narratives of coups d'état, the Istanbul pogrom, the capital tax, the assassination of Hrant Dink, forced migration of Kurdish people, and the changes in the demographics of Istanbul. Communities who had to leave or who have to adapt to survive, the strife and struggle which women are going through in the urban space, gentrification, chaotic metropolis, and destruction of landmarks all add up to the construction of the urban imaginary in paratexts. These historical and controversial issues are accentuated in the prefaces. These issues have been dwelling in the collective memory for decades, even while contesting confrontation on a national level. The anthology promises literary cities; however, any literary description is highly dependent upon the factual city. This is a juxtaposition of the fictional and the factual.

The paratextual analysis proves the creative and practical potential of the anthologists. As Lefevere (1992) put it, anthologists are the agents "in the middle." As rewriters, anthologists are responsible for the reception and survival of these short stories both in Turkish and in English. Prefaces of these anthologies should be read based on an understanding that there is an amalgamation of creative roles in the making of an anthology. This awareness will result in deeper insights into the influence that these agents exert on the works and the mediated city that they introduce. Anthologies are important because they are often the first step to publication for many authors. The majority of the authors in the anthologies were published for the first time in these anthologies. Anthologies bring recognition to

editors, authors, and translators. Translators have visibility in all anthologies in the corpus. Their names are published either on the contents pages or on the first page of the short stories.

The analysis of covers and blurbs is also a significant component of this research. Especially two translated anthologies, *Istanbul in Women's Short Stories* and *Istanbul Noir* show that the claim of the translated anthology to the city is different than that of the original anthology. These two anthologies clearly demonstrate this difference between the English and Turkish versions as they are published in both English and Turkish. Research into covers and blurbs is another promising area of research. Ahmet Hamdi Tanpınar's novel *Saatleri Ayarlama Enstitüsü* (1954) was published by Penguin Books as *The Time Regulation Institute* (2013) with a cover including a geometric description of a clock with a minaret as one of the hands of the clock. Adopting the minaret in the English cover when there was no sign of it on the original cover attests to the publisher's approach to these culture-specific elements. Such elements on covers and blurbs can be further explored in future research.

Chapter 4 offers a detailed textual analysis of both original short stories and their translations. Originals reveal the author's construction of the city. I have found that Istanbul is frequently translated through controversial histories, destruction, crime, transformation of the city, and the urban dweller's problems. Although its pluralistic past is celebrated in some of the anthologies such as *Istanbul Noir* and *City-pick*, the contemporary narratives of Istanbul usually valorize destruction, crime, and conflict. Istanbul's appeal is based on its dark, chaotic, and crowded character. Moreover, there is an anthropological edge to Istanbul. Akashic Books and Oxygen Books have published a series of city anthologies. As part of a future

research project, I am planning to compare paratexts of those city anthologies with those of the anthologies in my corpus. This might reveal different approaches to representing cities in paratexts. The ultimate question to be addressed is whether the historical and political pasts of the country shape the city reconstruction in paratexts and how narratives of these pasts are employed in representation. One fact I have drawn from my analysis is that Istanbul's literary and cultural appeal is acknowledged by these publications. Another research idea could be to locate these urban narratives in a much broader context alongside other Istanbul narratives without restricting the research to anthologies or any other form of publication. This could yield more comprehensive results considering the representation of the city. It could also shed more light on the intertextual character of these narratives.

Another finding of my textual analysis is that some translators tend to undertake a more active role in the construction of city narratives. For instance, Spangler, Aydoğan, Yürür, and Mizanoğlu-Reddy added new characteristics to the text and the city construction. Ross rendered the city text more comprehensible for the target audience through the addition of an adjective. In some cases, translating verbatim did not prove sufficient to deliver the plurality of voices and identities in the original, such as in Aji's translation in *Reberth*. Two anthologies found a solution to culture-specific items by providing them in a separate glossary. Cultural references to specific events are sometimes explained further in footnotes such as Lutz's note at the end of the translation or Spangler and Aydoğan's explanation of a myth in footnotes. Some are left untranslated, such as the reference to *Manisa davası* in "Esenler Otogarı" (Mungan 2008a), hence failing to deliver all the essential elements in the author's setting. All these examples attest to the significance of the translator's role in this transfer.

To follow up the claims I laid out in the introduction chapter, what seems to underlie the majority of the narratives is the "burden of political signification" (Adil, 2006), not an aesthetically driven creative process. This burden might also be affecting authors' literary creativity, encouraging them to produce works that follow certain norms to get published. Moreover, I found that it is not only the author's but also the anthologist's task to construct a politically significant context for the literature. It seems to increase the possibility of the anthology getting published.

I have also discovered that Istanbul is mostly narrated through women's voices. The narrators and protagonists of the literary city are predominantly women. *Reberth* is a multilateral anthology, and two short stories are women's narratives. *Istanbul in Women's Short Stories* has women as its theme. There is a clear bond between the city, women's writing, and translation. Akbatur's comment on women writers' presence in English is reassuring:

> Nevertheless, even if Turkish women's writing, particularly its diversity in the plurality of expressions, has not been truly recognized and appreciated in the Anglophone world, the recent years have shown that with the growing interest in Turkish literature and culture, and with the success of the TEDA program as well as devoted translators and scholars, the situation is changing slowly but promisingly. (Akbatur, 2011, 176)

Akbatur wrote this article in 2011, and *IIWSS* was published in 2012.

The paratextual and textual analysis of these translated anthologies show that the anthologist does more than translating the city and its literature. The representation of Turkish short fiction across these anthologies seems to be limited to these frames: the East-West dichotomy, the bridge metaphor, a global city, a melting pot, and a cosmopolitan city. Finally, Istanbul stands for the whole country, Turkey.

APPENDIX A

Twenty Stories by Turkish Women Writers

Table of Contents

Writers	Short Story/Excerpt Titles
Nezihe Meriç	Hayriye (1952)
Sevim Burak	The Window (1965) (Pencere)
Selçuk Baran	Mother (1968) (Anaların Hakkı)
Leyla Erbil	The Mirror (1968) (Ayna)
Füruzan	In the Park by the Pier (1970) (İskele Parklarında)
Sevgi Soysal	The Junk Peddler (1972) (Eskici)
Gülten Dayıoğlu	Snake Granny (1975) (Yılan Nine)
İnci Aral	The Prisoner (1977)
Adalet Ağaoğlu	The First Sound of Silence (1978) (Sessizliğin İlk Sesi)
Tezer Özlü	Chilly Nights of Childhood (1980) (Çocukluğun Soğuk Geceleri)
Nursel Duruel	Death Stood in the Middle (1981) (Ölüm Aralarında Kaldı)
Pınar Kür	The Commuter (1981) (Kısa Yol

	Yolcusu)
Işıl Özgentürk	The Dagger (1981) (Hançer)
Ayla Kutlu	From Faraway Lonely Places (1981-82) (Uzaklıklardan Yalnızlıklardan)
Aysel Özakın	The Dark Children of Berlin (1982) (Berlin'de mi Yaşlanacağım)
Erendiz Atasü	A Wind Blew from Yemen (1982) (Yemen'den Bir Yel Esti)
Ayşe Kilimci	The Snail Girl (1983)
Latife Tekin	How Dirmit Started Writing Poems (Dear Shameless Death – 1983) (Sevgili Arsız Ölüm)
Tomris Uyar	The Guests at the Moribund Hotel (1986) (Ölen Otelin Müşterileri)
Nazlı Eray	The Underdevelopment Pharmacy (1986) (Azgelişmişlik Eczanesi)

APPENDIX B

Istanbul Many Worlds/Istanbul, un monde pluriel, Méditerranéennes issue 10

Table of Contents

Writers	Translators	Titles
Juan Goytisolo	Peter Bush	The Palimpsest City
Le Corbusier	in original language	Constantinople
M. Belge, M.Ş. Eygi, D. Kuban, İ. Ortaylı, N. Vergin	Emre Öktem	Une causerie sur les utopies d'Istanbul
Stephané Yerasimos	in original language	Espoirs et utopies pour une cité à la dérive
Zafer Şenocak	Yurdanur Salman	City dwellers
Jean-Claude Guillebaud	Hannah Davis Taïeb	City in search of a continent
H. & R. Kahane & A. Tietze		The Winds
Edouard Roditi		The vampires of Istanbul
Orhan Veli	Murat Nemet-Nejat	My friend Sabri
Giovanni Scognamillo	Emre Öktem	Etre Levantin à Istanbul
Njecoş Pierre II Pétrovitch	Ştanko & Mirjana Cerovic' & K. Brown & M.D. Faber	Garland of the mountain (Gorski Vijenac)
Nora Şeni	Josy Wilkinson	When only Turkish would

		do
Onat Kutlar	Fred Stark	Number Four
Reşat Ekrem Koçu	Melek Ulagay & K. Brown	Murder in Cihangir
Samih Rifat	(photographs)	Les tombeaux d'Istanbul
Latife Tekin	Saliha Paker	Istanbul is hurt about us
Mel Kenne	in original language	Fault Line
John Berger	in original language (From Berger's preface to *Tales from the Garbage Hills* (1996), written by Latife Tekin, and trans. by Saliha Paker)	Rumour
Cevat Çapan	in original language	Once in Europa[68]
John Ash	in original language	Bozuk Para[69]
Nadyrbek Alymbekov	Richard McCane	The Istanbul bazaar
Mithat Begitch	Samih Rifat	Au pays de Sait Faik
Ömer Aygün	Ahmet Soysal	Cette herbe
Can Yücel	Ruth Christie	Pins
Sait Faik	William C. Hickman	The man who doesn't know what toothache is
Richard Mc Kane	in original language	Two couplets and a celebration quatrain

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[68] The poem is named after Berger's book, *Once in Europa* (1987).
[69] The title of the poem is in Turkish, but the rest is in English.

Bülent Somay	Fred Stark	Istanbul's traffic nightmare
John Fuller	in original language	Galata Bridge
Cevat Çapan	Cevat Çapan and Michael Hulse	The Fire
Çağlar Keyder	in original language	Laleli's quick-change acts
Tan Oral	(cartoon)	"Istanbulers"
Jean-Pierre Thieck	in original language	Istanbul fait peau neuve
John Fuller	in original language	Sultanahmet Square
Nicolas Monceau	in original language	Le paysage culturel et artistique d'Istanbul
Cevat Çapan	in original language	Emigration
Semra Somersan	Meri Işın	Earthling or Cihangirling
Constantin Cavafis	Cevat Çapan	The City
Müjdat Gezen	Alan Duben	The Tramway Stop
Mehmet Ergüven	Alan Duben	Between sea and sky
Can Kozanoğlu	Alan Duben	Sport: an each-way bet
Sinan Hınçal	Ahmet Soysal	Poem
Aydın Engin	İhsan Batur	Une ville vue par un chauffeur de taxi
Ayşem Çelikiz	(photographs)	Mariages Stamboulites
Ömer Erzeren	Dilek Başak	Four Kurds of Beyoğlu
Heidi Wedel	in original language	Life at the margins: Kurdish women migrants

Altan Gökalp	in original language	L'invention du turc
Esin Soysal	Ahmet Soysal	Poem
Ruşen Çakır	Kenneth Dacan	An Islamist City?
Tanıl Bora	Nermin Saatçioğlu	Dreams of the Turkish Right
Ahmet Rasim	Meri Işın	First stirrings of youth
John Fuller	in original language	Topkapı
A.S. Byatt	Jean-Louis Chevalier	Le djinn dans l'oeil du rossignol
Küçük İskender	Saliha Paker	We were handsome, souldful children
Demir Özlü	Timour Muhidine	Un réve de Beyoğlu
John Fuller	in original language	Çiçek Pasajı[70]
Fatih Özgüven	in original language	The movie houses of Beyoğlu
Martin Stokes	in original language	Where was Mirkelam running?
İlhan Berk	Ruth Christie	Istanbul
Cem Behar	in original language	Üsküdar, Üsküdar
Emre Yalçın	Ayça Akarçay	Les belles maisons et leurs curieux habitants
Godfrey Goodwin	in original language	Kitten with claws
Fatma Artunkal	Kenneth Dacan	Tales that see me home
John Fuller	in original language	Fuatpaşa Caddesi[71]

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[70] The title of the poem is in Turkish, but the rest is in English.

Murathan Mungan	Saliha Paker	Lights on the other side
Yaşar Kemal	Thilda Kemal	The birds have also gone
Aziz Nesin	Ferda Fidan	L'homme sans (carte d') identité
Nazım Hikmet	Taner Baybars	The belt, the frame, the flywheel
Nedim Gürsel	Katherine Branning	The first woman
Jean Mohr	(photographs)	A propos d'Istanbul…
Timour Muhidine	in original language	Le piéton d'Istanbul
Oktay Ekinci	Philipe Blacher, Elif Gökteke, and Habiba Baumlik	Istanbul secoué
Tahsin Yücel	Timour Muhidine	La moustache
Samih Rifat	Serra Yılmaz	Requiem pour une ville perdue
Robert Irwin	Patricia Simonson	Polka au harem
Ali Sirmen	Serra Yılmaz	Istanbul de l'aubergine, l'aubergine d'Istanbul
Sami Zubaida	in original language	Foods for thought
Ahmet Rasim	Selahattin Özpalabıyıklar, Kenneth Brown, and Robert Waterhouse	Tripe soup (İşkembe Çorbası)
M.H. Sauner-Nebioğlu	in original language	Raviolis à la Topkapı
İsmail Ertürk	in original language	Nothing Byzantine about

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[71] The title of the poem is in Turkish, but the rest is in English.

		the Istanbul Stock Exchange
Eric Rouleau	in original language	Entretien avec Kenneth Brown
Onat Kutlar	Fred Stark	New Year 1995
John Berger	in original language	The wisdom of a man
John Berger	in original language	The art of Abidin Dino
Orhan Pamuk	in original language	The White Sea is azure

APPENDIX C

Istanbul in Women's Short Stories

Table of Contents

Writers	Translators	Short Story Titles
Berat Alanyalı	Mark Wyers	The Music of the Ox Horn (Öküz Boynuzu Müziği)
Esmahan Aykol	Ruth Whitehouse	Bayan Naciye House (Bayan Naciye Evi)
Erendiz Atasü	İdil Aydoğan	A Brief Sadness (Kısa Bir Üzüntü)
Sevinç Çokum	Mark Wyers	Break of Dawn in Tarlabaşı (Tarlabaşı'nda Sabah Oluyor)
Gaye Boralıoğlu	Jonathan Ross	Mi Hatice
Karin Karakaşlı	Ruth Whitehouse	An-bul-ist
Şebnem İşigüzel	Amy Spangler	Making Marilyn Laugh (Marilyn'i Güldürmek)
Semra Topal	Abigail Bowman	The Silence of Sevinç Duman (Sevinç Duman'ın Sessizliği)
Müge İplikçi	İdil Aydoğan	A Question (Bir Soru)
Gönül Kıvılcım	Kerim Biçer	Tubbynanna's Istanbul (Anneannemin İstanbul'u)

Nazlı Eray	İdil Aydoğan	The Button to Activate Forgetting (Unutmayı Başlatma Düğmesi)
Suzan Samancı	Amy Spangler	In the Melancholy of Wisteria (Morsalkımların Hüznünde)
Nilüfer Açıkalın	İdil Aydoğan	Solmaz's End (Solmaz Solarken)
Saba Altınsay	Nilgün Dungan	Compassion, Love, Innocence, Etcetera (Merhamet, Sevgi, Masumiyet… Ve İşte Öylesine…)
Cihan Aktaş	Daniel Rosinsky-Larsson	City of Borders (Sınırların İstanbul'u)
Handan Öztürk	Kerim Biçer and İdil Aydoğan	Stripped of My Bikini by Poseidon (Kilyos'ta Mayomu Poseydon'a, Boğaz'da Bulicinimi Bosforos'a, Adalar'da Yüreğimi Eros'a Kaptırdım)
Gül İrepoğlu	Nilgün Dungan	The Bostancı Garden Tree (Ağaç)
Menekşe Toprak	İdil Aydoğan	Transaction

		(Transaksiyon)
Jale Sancak	Kerim Biçer	Dilan
Feryal Tilmaç	Ruth Whitehouse	Fig Seed (İncir Çekirdeği)
Sezer Ateş Ayvaz	Nilgün Dungan	The Uninvited (Çağrılmadan Gelen)
Yıldız Ramazanoğlu	Ruth Whitehouse	Anemone Flower (Anemon Çiçeği)
Mine Söğüt	İdil Aydoğan	Why I Killed Myself in Istanbul (Kendimi Neden İstanbul'da Öldürdüm?)
Berrin Karakaş	Kerim Biçer and İdil Aydoğan	Mihr, Mahr, Mihrimah
Stella Acıman	Ruth Whitehouse	An Ode to My Istanbul (Mâhur Saz Semâî'm… İstanbul'um)
Nalan Barbarosoğlu	Mark Wyers	A Leyla withouth a Mecnun (Mecnun'u Yok Leylâ)
Oya Baydar	İdil Aydoğan	Remembering a City (Bir Şehri Hatırlamak)

APPENDIX D

City-pick Istanbul

Table of Contents

Writers	Translators	Titles
David Byrne	Peter Bush	*Bicycle Diaries*
Miachael Booth	in original language	*Just As Well I'm Leaving*
Edmondo de Amicis	Stephen Parkin	*Constantinople*
Eveline Zoutendijk	Barrie Kerper	"Interview"
Anya von Bremzen	in original language	"Eating in Istanbul"
Gerard de Nerval	Eloma Judd	*Journey to the Orient*
İnci Aral	Melahet Behlil	*The Colour of Saffron*
Willam Dalrymple	in original language	*From the Holy Mountain*
Hilary Sumner-Boyd and John Freely	in original language	*Strolling through Istanbul*
Virginia Woolf	in original language	*Orlando*
Mehmet Zaman Saçlıoğlu	Hatice Ahmet Salih and Joan Eroncel	"Winter"
Rory Maclean	in original language	*Magic Bus*
Kai Strittmatter	Susan Thorne	*User's Guide to Istanbul*
Maureen Freely	in original language	*Enlightenment*
Daniel Rondeau	Erica King	*Istanbul*
A. W. Kinglake	in original language	*Eöthen*
Ahmet Hamdi Tanpınar	Erdağ Göknar	*A Mind at Peace*

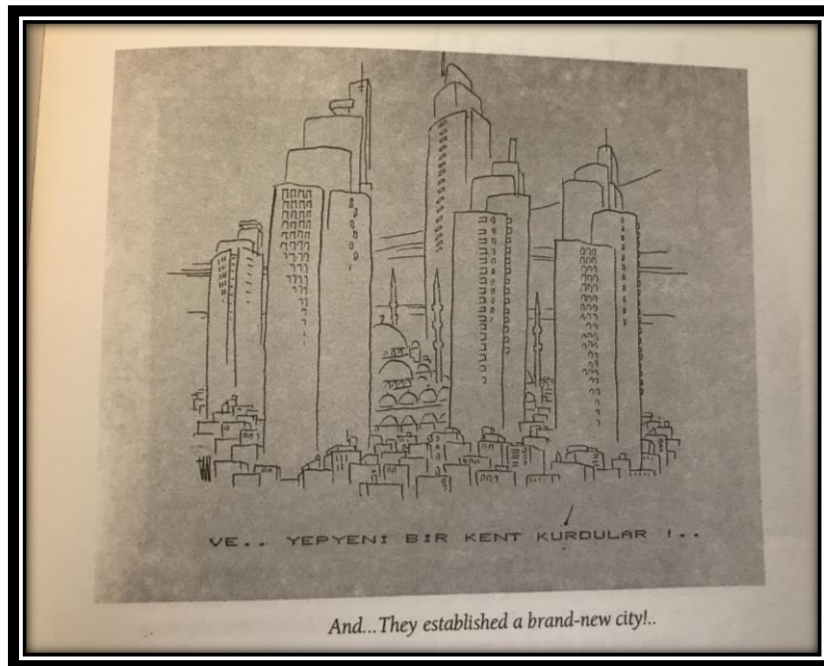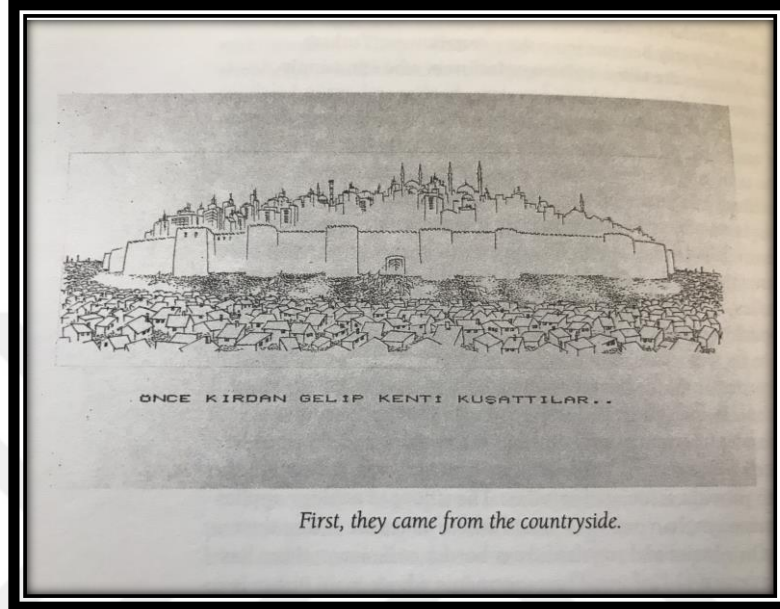|		
Geert Mak	Sam Garrett	*In Europe: Travels Through the Twentieth Century*
Geert Mak	Sam Garrett	*The Bridge: A journey between Orient and Occident*
Jan Neruda	Ray Furlong	*Pictured from abroad*
Tuna Kiremitçi	Jak Kori	*The Way of Loneliness*
Lady Mary Wortley Montagu	in original language	*The Turkish Embassy Letters*
Hans Christian Andersen	Mikka Haugaard	*The Poet's Bazaar*
Gustave Flaubert	Erica King	*The Letters of Gustave Flaubert*
Jeremy Seal	in original language	*A Fez of the Heart*
Simone de Beauvoir	Richard Howard	*Force of Circumstance*
Tuna Kiremitçi	Jak Kori	*Leave Before I Fall in Love With You*
Marian Edmunds	in original language	"Don't Forget Your Toothbrush"
Yiannis Xanthoulis	Geoffrey-Alfred Cox	*The Istanbul of My Disrespectful Fears*
Gül İrepoğlu	Feyza Howell	*Unto the Tulip Gardens: My Shadow*
Philip Mansel	in original language	*Constantinople: City of the World's Desire, 1453-*

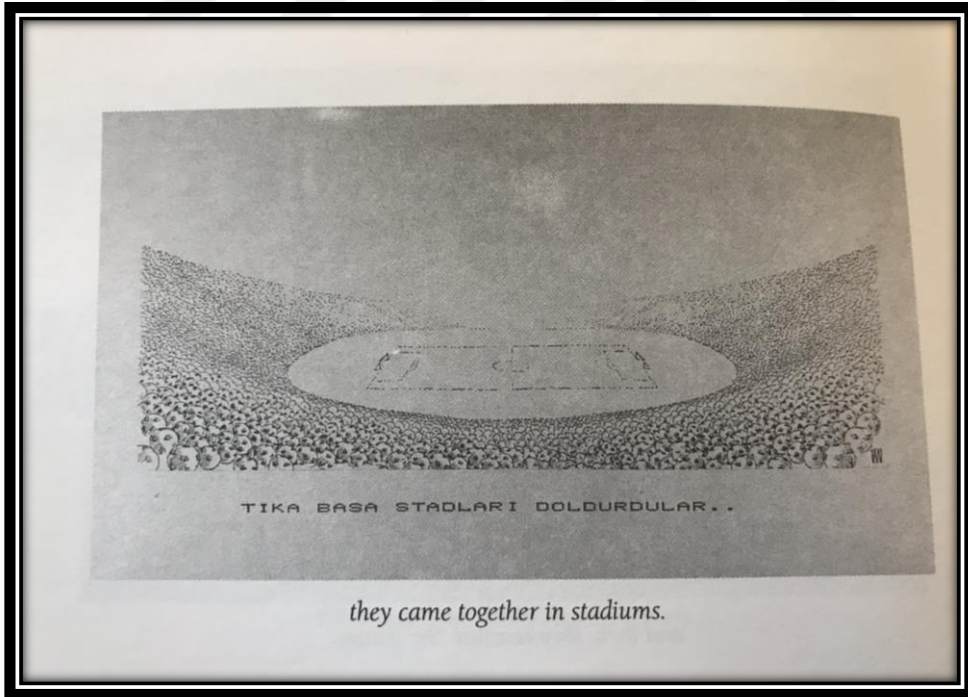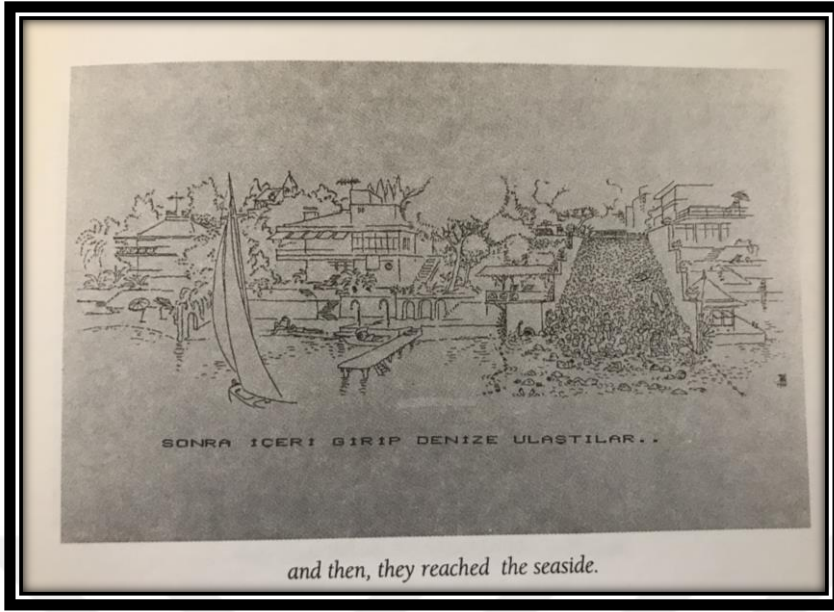|		*1924*
Reha Çamuroğlu	Çiğdem Aksoy	*A Momentary Delay*
Yashar Kemal	Thilda Kemal	*The Birds Have Also Gone*
Oya Baydar	Stephanie Ateş	*The Gate of the Judas Tree*
Esmahan Aykol	Ruth Whitehouse	*Hotel Bosphorus*
Sema Kaygusuz	Carol Yürür	"A Couple of People"
Füruzan	Nilüfer Mizanoğlu-Reddy	"In the Park by the Pier"
Feryal Tilmaç	Amy Spangler and Mustafa Ziyalan	"Hitching in the Lodos"
Gaye Boralıoğlu	Amy Spangler	*Syncopated Rhythm*
Elif Shafak	in original language	*The Bastard of Istanbul*
Murat Gülsoy	Amy Spangler	"Marked in Writing"
Anya von Bremzen	in original language	"The Soul of a City"
Berrin Torolsan	in original language	"The Milky Way"
Çiler İlhan	Feyza Howell	"Groundnut Sky Cake"
Hikmet Hükümenoğlu	Amy Spangler and Mustafa Ziyalan	"The Smell of Fish"
Emine Sevgi Özdamar	Lyn Marven	*My Istanbul*
Barış Müstecaplıoğlu	Amy Spangler and Mustafa Ziyalan	"An Extra Body"
Gönül Kıvılcım	Çiğdem Aksoy	*Razor Boy*
Hatice Meryem	Amy Spangler	*It Takes All Kinds*
Moris Farhi	in original language	*Young Turk*

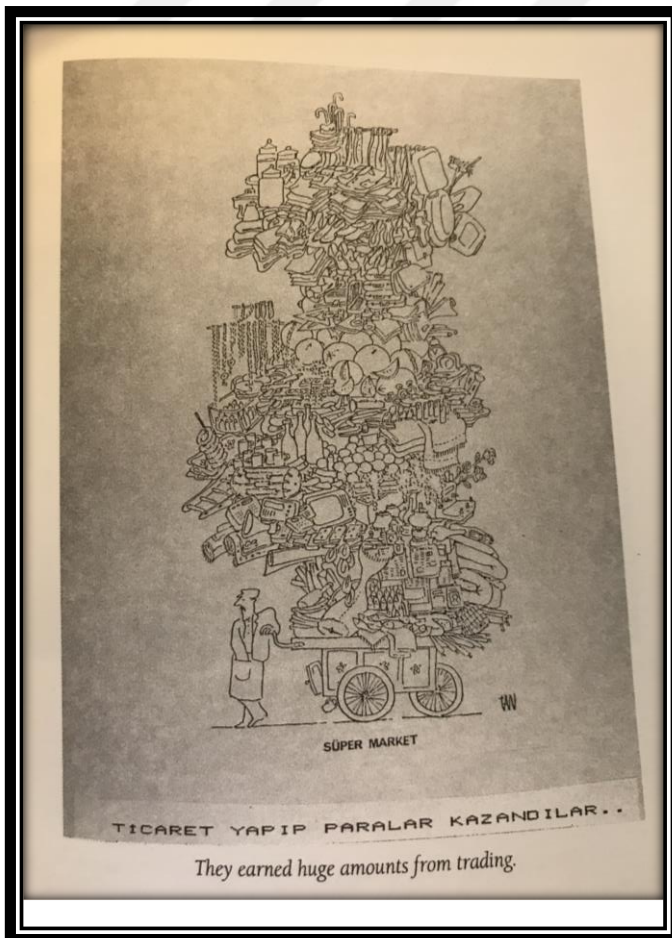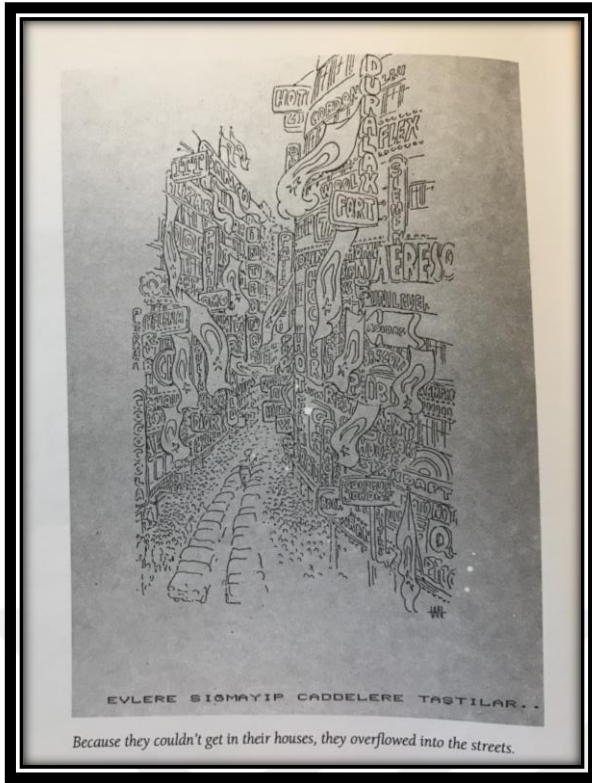|		
Mario Levi	Ender Gürol	*Istanbul was a Fairy Tale*
Mehmet Zaman Saçlıoğlu	Virginia Taylor-Saçlıoğlu	"The Intersection"
Oya Baydar	Stephanie Ateş	*Its Warm Ashes Remain*
Barbara Nadel	in original language	*Death by Design*
Orhan Pamuk	(interview by Shaun Walker, *The Independent*)	"Orhan Pamuk: Turkey's enemy within finds peace"
Cem Mumcu	Büşra Giritlioğlu	*Sarcophagus*
Orhan Kemal	Cengiz Lugal	*The Idle Years*
Mehmet Bilal	Amy Spangler and Mustafa Ziyalan	"The Stepson"
Ece Vahapoğlu	Victoria Holbrook	*The Other*
Aslı Perker	translated by the author	*Soufflé*
Wendy Buonaventura	in original language	*I Put a Spell on You*
Eduardo Reyes	in original language	"Big Architecture"
John K. McDonald	in original language	"Istanbul's Caravan Stops"
Chris Hellier	in original language	"Mansions on the Water"
Pat Yale	in original language	"Istanbul's Forgotten Art Nouveau Heritage"
Pat Yale	in original language	"Nationalism in Stone: Istanbul's Forgotten Treasures"
Ayfer Tunç	Alexander Dawe	*The Night of Green Fairy*
Behçet Çelik	Amy Spangler	*The Drone of the World*

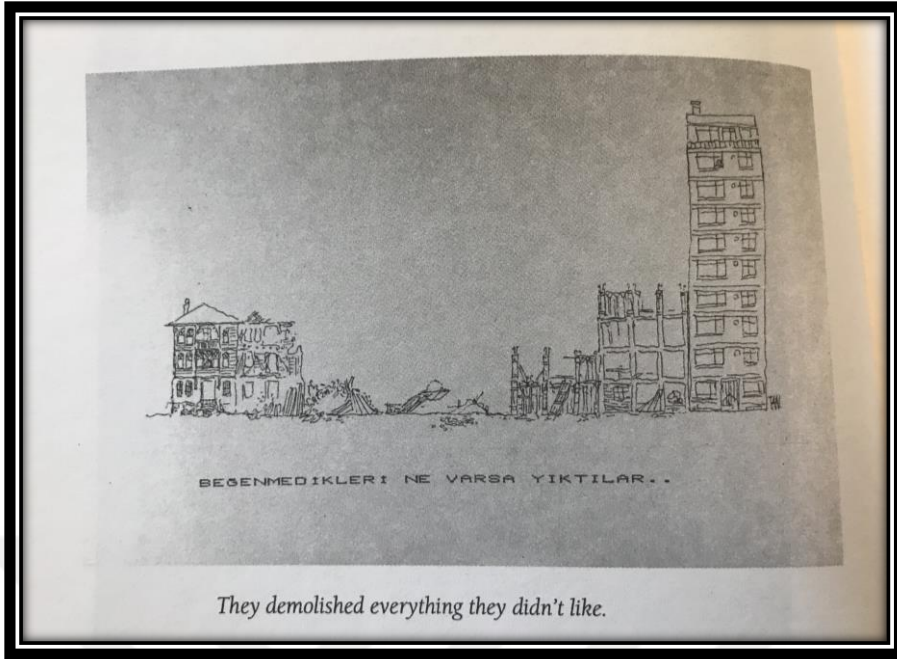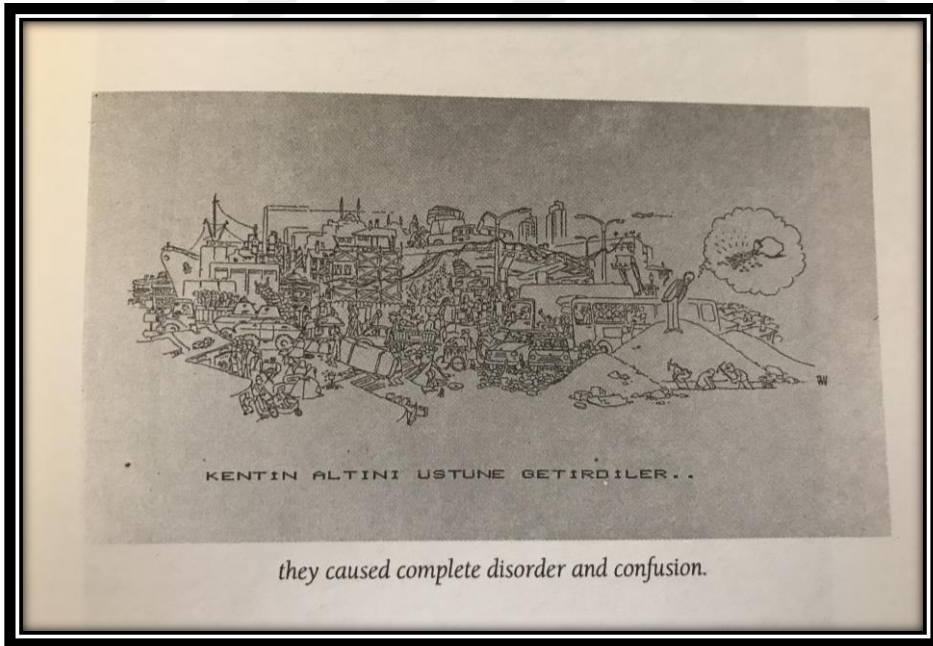| César Antonio Molina	Kit Maude	"Impregnable in his Sorrows"
Suzan Samancı	Amy Spangler	"In the Melancholy of Wisteria"
Oya Baydar	İdil Aydoğan	*Returning Nowhere*
Cem Selcen	Çiğdem Aksoy	*Blame the Apple*
Çiler İlhan	Feyza Howell	"Big City Hunter"
Barış Müstecaplıoğlu	Stephanie Ateş	*The Brother's Blood*
Sally Pomme Clayton	in original language	"With Music in Istanbul"

APPENDIX E

A Cartoon by Tan Oral

ÖNCE KIRDAN GELIP KENTI KUŞATTILAR..

First, they came from the countryside.

VE.. YEPYENI BIR KENT KURDULAR !..

And...They established a brand-new city!..

SONRA IÇERI GIRIP DENIZE ULAŞTILAR..

and then, they reached the seaside.

TIKA BASA STADLARI DOLDURDULAR..

they came together in stadiums.

EVLERE SIĞMAYIP CADDELERE TAŞTILAR..

Because they couldn't get in their houses, they overflowed into the streets.

SÜPER MARKET

TİCARET YAPIP PARALAR KAZANDILAR..

They earned huge amounts from trading.

BEGENMEDİKLERİ NE VARSA YIKTILAR..

They demolished everything they didn't like.

KENTİN ALTINI USTUNE GETİRDİLER..

they caused complete disorder and confusion.

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