

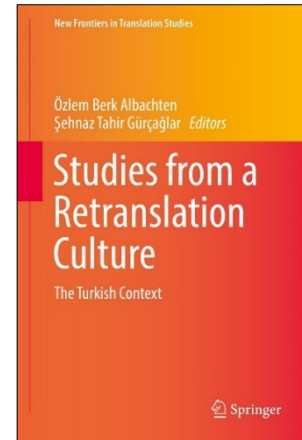
Özlem Berk Albachten and Şehnaz Tahir Gürçağlar (Eds.), **Studies from a Retranslation Culture: The Turkish Context**, Singapore: Springer, 2019, 194 pp., \$109.99 (hardcover).

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**Studies from a Retranslation Culture: The Turkish Context** belongs to the series *New Frontiers in Translation Studies*, which focuses on retranslation in the Turkish context and explores different aspects of retranslation by describing their contexts and analyzing the position and implications of retranslation. The findings of these studies “create a better understanding of Ottoman-Turkish retranslation history and its current state” (p. 1), and also shed light on studies and practices in a wider set of cultures.



Based on macro-level empirical evidence and micro textual analysis, contributors of this volume identify larger diachronic and synchronic patterns of retranslation by taking into account different historical, cultural, and literary contexts.

This volume consists of 11 chapters discussing retranslations of ethical (chapter 2), elucidating (chapter 3), philosophical (chapter 4), legal (chapter 5), and social literary (chapters 6, 7, and 8) texts into Turkish, and also the English retranslations of a Turkish classic novel (chapter 9). Topics also include screen adaptation (chapter 10) and song translation (chapter 11).

In chapter 2, Fatma Büyükkarcı Yılmaz offers a diachronic study on the retranslations of *Gulistan* from the 15th to the 20th centuries and discusses and identifies 12 different terms used to denote (re)translation in the paratextual materials surrounding the retranslations. Textual strategies and paratextual data reveal the motives behind the translations and the translators’ own definitions of their acts of translation.

In chapter 3, Handan Konar discusses the intralingual prose and verse translations and retranslations of *Hüsn ü Aşk* produced after the Turkish Republican era between 1932 and 2015. Textual and paratextual data and the translators’ discourses suggest two basic motives behind the intralingual translations and retranslations: to make the text comprehensible in today’s language and accessible for readers who have no or little specific expertise in Ottoman literature.

Both chapters 2 and 3 specify two of the many factors behind retranslation: linguistic aging and changing readership, brought by the alphabet reform starting in 1928 (i.e., the replacement of Arabic script with Roman letters).

Yeşim Tükel Kanra’s study in chapter 4 focuses on the Turkish (re)translations of Kant’s *Kritik der Reinen Vernunft* (*The Critique of Pure Reason*) from 1935 to 2010. By analyzing the translations of philosophical concepts in Kant’s philosophy in mainly three translations, this diachronic and synchronic analysis of conceptual

history based on a textual and paratextual analysis sheds light on exploring the translators' discursive presence in disseminating Western philosophy amid the political Westernization period in Turkey.

Deniz Koçak Kurmel in chapter 5 addresses retranslation in the legal and terminological context and studies the role of the initial official translation (1954) and two retranslations (2003 and 2012) of the European Convention of Human Rights into Turkish. By examining the two key terms of Article 5 of the Convention: "detention" and "arrest," from a socioterminological perspective, this study stresses the importance of a contextualization process and that retranslations can be both "endogenetic" upon some linguistic fluctuations (Gambier, 2011, p. 63) and "exogenetic" shaped by cultural, editorial, and commercial criteria (Gambier, 2011, p. 64).

İrem Konca in chapter 6 studies the retranslation history of Karl Marx's *Das Kapital* into Turkish and explores how the (re)translation of the book became a site of intellectual and ideological struggle among various agents including translators and publishers from 1912 to 2011. Relevant paratextual materials—from prefaces to critical essays by the translators and publishers—disclose that censorship, linguistic aging, indirect translations, and the request for "correct" readings of Marx's texts motivate retranslators toward new versions of the texts.

Like chapter 6, Muazzez Uslu in chapter 7 also expounds the ideological tension and censorship affecting the retranslations of Marxist texts. With more than 30 retranslations, *Manifest der Kommunistischen Partei* (1848) is being canonized in Turkish, which illustrates the correlation between retranslation and canon formation due to the value-creating process triggered by the abundance of retranslations. Examining both the translated texts and paratextual data of the two direct and two indirect retranslations indicates that voices of the authors, translators, editors, and publishers can be heard through retranslation.

Chapter 8 studies on the Turkish (re)translations of Thomas Moore's *Utopia* with a focus on their social and literary contexts and elaborates on the creativity shown by the retranslators in creating different *Utopias* for contemporaneous yet diverging readers. The first full translation in 1964 owes its enduring canonicity to serving an educative function in the context of cultural modernism in Turkey and aims to form a new reading community that would embrace the ideal of Westernization, and its translators won the reputation as the pioneering figures of Westernization in Turkey. The two retranslations reintroduced Moore's work to new readerships by adopting different strategies that incarnate the respective conservative and leftist ideologies of the translators and publishing houses.

Chapter 9 shifts the perspective to the translation from peripheral languages (Turkish) into central languages (English) and chooses two English translations of the Turkish writer Ahmet Hamdi Tanpınar's influential novel titled *Saatleri Ayarlama Enstitüsü* (1961; *The Time Regulation Institute*) in 2001 and 2014 respectively. Examining paratextual elements together with reader responses like reviews and blog posts on the Internet, this study compares the editing, circulation, and reception processes of two English translations, with a focus on the different editorial and marketing approaches of large publishing houses and small publishers. Meanwhile agents including publishers, translators, critics, and reviewers play determining roles in producing paratexts that recontextualize literary products.

A. Selin Erkul Yağcı in chapter 10 aims to elaborate on the duality of “popularity” both as a motive and a consequence with a significant impact on the publication of retranslations. Arthur Conan Doyle’s *The Hound of the Baskervilles* (1901) and Alexander Duma’s *Le Comte de Monte Cristo* (*The Count of Monte Cristo*; 1844) are taken as case studies. Paratextual materials such as prefaces, cover pages, and blurbs show retranslations of the two novels since 1871 have appeared in different forms and genres for diversified readerships through different media. The journey of the two popular-canonized novels and their successive retranslations display how paratexts change, not only due to literary or commercial considerations of the publishers but also influenced by transmedial storytelling practices (i.e., film adaptations).

The last chapter examines the textual, contextual, and paratextual information of the three translated versions of the popular song *¿Quién Será?* (1953) in Turkish; investigates constraints unique to song translation, especially singability, that influence the (re)translation process and shape the retranslation of the lyrics; and questions the verifiability of the so-called retranslation hypothesis. The analysis further suggests that prosodic constraints rank the highest among the three layers of singability (the prosodic, the poetic, and the semantic-reflexive; Franzone, 2008) and that Turkish song translators rewrite the lyrics in their own sociocultural and economic context, taking into regard the public image of the intended performers and their own voice as lyricists.

All the chapters, particularly the discussion of intralingual retranslation in chapter 3, screen adaptation in chapter 10, and song translation in chapter 11, stand as perfect examples of the expanding definitions of retranslation, as they explore retranslation within an intralingual, interlingual, translingual, and transmedial framework.

All studies in this volume unanimously focus on the importance of paratexts in (re)translation studies, and paratextual analysis appears to be an indispensable tool and “a gateway between the text and its context and the micro and macro levels” (p. 7). Paratextual materials encompass a variety of forms and provide invaluable information not only for (re)translators and agents in the publishing or other relevant field to present their viewpoints and guide the reading of the works, but also for researchers to dig up the translation strategies and decisions in the retranslated works, and the motives and factors influencing the retranslating acts.

This book provides different perspectives and new objectives and methods in retranslation studies and is useful for those who are interested in translation studies, cultural studies, comparative studies, and so forth. People in the field of music and film studies will also benefit from the book.

### References

- Franzone, J. (2008). Choices in song translation: Singability in print, subtitles and sung performance. *The Translator*, 14(2), 373–399.
- Gambier, Y. (2011). La Retraduction: Ambiguïtés et défis [Retranslation: Ambiguities and challenges]. In E. Monti & P. Schnyder (Eds.), *Autour de la retraduction. Perspectives littéraires européennes* [Around the retranslation. European literary perspectives] (pp. 49–66). Paris, France: Orizons.