T.C.

İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

READING THE CITY: WESTERN REPRESENTATIONS OF ISTANBUL IN CRIME FICTION AND THEIR TURKISH TRANSLATIONS

MASTER'S THESIS

BEGÜM ÇELİK

161306036

İSTANBUL, JUNE 2020

T.C.

İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

READING THE CITY: WESTERN REPRESENTATIONS OF ISTANBUL IN CRIME FICTION AND THEIR TURKISH TRANSLATIONS

MASTER'S THESIS

BEGÜM ÇELİK

SUPERVISOR

Assoc. Prof. Dr. Didem TUNA

İSTANBUL, JUNE 2020

T.C.

İSTANBUL YENİ YÜZYIL ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

İNGİLİZ DİLİ VE EDEBİYATI

YÜKSEK LİSANS PROGRAMI

ETİK BEYAN

İstanbul Yeni Yüzyıl Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Kurallarına uygun olarak hazırladığım bu tez çalışmasında;

- Tez içinde sunduğum verileri, bilgileri ve dokümanları akademik ve etik kurallar çerçevesinde elde ettiğimi,
- Tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kurallarına uygun olarak sunduğumu,
- Tez çalışmasında yararlandığım eserlerin tümüne uygun atıfta bulunarak kaynak gösterdiğimi,
- Kullanılan verilerde herhangi bir değişiklik yapmadığımı,
- Bu tezde sunduğum çalışmanın özgün olduğunu,

bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

20 / 05 / 2020

Begüm Çelik

FOREWORD

When I started writing my dissertation, I had no idea about what I would find in these books. I became more inquisitive and more hopeful for the conclusion I was going to write in every book I analysed. As I see, crime fiction is more than mere entertainment for a writer or reader. It is a powerful genre and a treasure that still awaits exploration. It can also be a challenge for a translator.

I sincerely thank my supervisor Assoc. Prof. Dr. Didem Tuna because she believed in me. She motivated me to strive for more and shared her wisdom and expertise. I am so grateful for her inspiring speeches, encouragement and help throughout this process. Also, I would like to thank all of the faculty members and my thesis committee members, Prof. Dr. Günseli Sönmez İşçi and Prof. Dr. Sündüz Öztürk Kasar.

This thesis is dedicated to my beloved family. First, I dedicate my thesis to my mother. She is my biggest supporter in life. I also dedicate this thesis to my father and brother who always believed in me throughout this process. Together, my family gave me strength, a happy life and love, providing me with their endless support. I am so grateful for their trust in me.

İSTANBUL, 2020 Begüm ÇELİK

TABLE OF CONTENTS

Page No.

KABUL ONAY…….....i

ETİK BEYAN…….....ii

FOREWORD…….....iii

TABLE OF CONTENT. ……....iv

LIST OF FIGURES……....vii

LIST OF TABLES…….....viii

ABSTRACT…..……...ix

ÖZET……..……..x

INTRODUCTION……..……..1

CHAPTER ONE

1. THEORETICAL AND CONCEPTUAL FRAMEWORK ……..……10
   1.1. Semiotics as a Tool for Text Analysis…….. ……10
      1.1.1. Modern Semiotics…….....12
      1.1.2. The Concept of Sign…….....….13
   1.2. Semiotics of Translation……..……..17
      1.2.1. Operations of Analysis……...……19
         1.2.1.1. Segmentation of the Text……..….22
         1.2.1.2. Evaluation of the Proper Names in the Text……..…23
         1.2.1.3. Isotopies in the Text……..…….24
         1.2.1.4. The Semiotic Square……..……25
      1.2.2 Systematics of Designificative Tendencies…….…....27
   1.3. Orientalism……..…..30

CHAPTER TWO

2. A BRIEF OVERVIEW OF CRIME FICTION ……..….33
   2.1. Sub-genres of Crime Fiction…….36
      2.1.1. Mystery and Detective Fiction…….…..….38
      2.1.2. Hard-boiled Fiction……..……41
      2.1.3. Police Procedural…….……44

2.1.4. *Roman Noir*……..……44
2.1.5. Spy Fiction……..……..……45
2.1.6. Thriller…….…….……47

CHAPTER THREE

3. READING ISTANBUL: THE SEMIOTIC ANALYSES……49
3.1. A Semiotic Analysis of *Parker Pyne Investigates:* "Have You Got Everything You Want?"……....50
3.1.1. Segmentation of *Parker Pyne Investigates:* "Have You Got Everything You Want?"…… ……..…….....51
3.1.2. Isotopies in *Parker Pyne Investigates:* "Have You Got Everything You Want?"…… ……...…54
3.1.3. Evaluation of the Proper Names in *Parker Pyne Investigates:* "Have You Got Everything You Want?"…… ……..…57
3.1.4. The Semiotic Square of *Parker Pyne Investigates:* "Have You Got Everything You Want?"…… …….……61
3.1.5. Translation Evaluation of *Parker Pyne Investigates:* "Have You Got Everything You Want?"…… ……...……...……63
3.2. A Semiotic Analysis of *From Russia With Love*…….……69
3.2.1. Segmentation of *From Russia With Love*…….……....70
3.2.2. Isotopies in *From Russia With Love*……...……..80
3.2. 3. Evaluation of the Proper Names in *From Russia With Love*……..…87
3.2.4. The Semiotic Square of *From Russia With Love*……...…88
3.2.5. Translation Evaluation of *From Russia With Love*……...…90
3.3. A Semiotic Analysis of *The Light of Day*…….…98
3.3.1. Segmentation of *The Light of Day*……99
3.3.2. Isotopies in *The Light of Day*…….…....104
3.3.3. The Semiotic Square of *The Light of Day*……...111
3.3.4. Translation Evaluation of *The Light of Day*……113
3.4. A Semiotic Analysis of *The Amazing Mrs. Pollifax*…….…….121
3.4.1 Segmentation of *The Amazing Mrs. Pollifax*……121
3.4.2. Isotopies in *The Amazing Mrs. Pollifax*……..…133
3.4.3. Evaluation of the Proper Names in *The Amazing Mrs. Pollifax*…...140

3.4.4. The Semiotic Square of *The Amazing Mrs. Pollifax*……..141
3.4.5. Translation Evaluation of *The Amazing Mrs. Pollifax*……143
3.5. A Semiotic Analysis of *Belshazzar's Daughter*……..…...150
3.5.1. Summary of *Belshazzar's Daughter*…….151
3.5.2. Isotopies in *Belshazzar's Daughter*……..157
3.5.3. The Semiotic Square of *Belshazzar's Daughter*……167
3.5.4. Translation Evaluation of *Belshazzar's Daughter*……..169
3.6. A Semiotic Analysis of *Istanbul Passage*…….…..171
3.6.1. Summary of *Istanbul Passage*……....172
3.6.2. Isotopies in *Istanbul Passage*…….…….178
3.6.3. The Semiotic Square of *Istanbul Passage*……..……189
3.6.4. Translation Evaluation of *Istanbul Passage*…….……..191
CONCLUSION…….….195
REFERENCES……..…….207
CV……...……..……..…218

LIST OF FIGURES

Page No.

Figure 1: The Semiotic Square ……..……26
Figure 2: The Semiotic Square of *Parker Pyne Investigates: "*Have You Got Everything You Want?"…….…….62
Figure 3: Image of Istanbul Within the Semiotic Square of Veridictory Modalities……...63
Figure 4: The Semiotic Square of *From Russia With Love*……....89
Figure 5: The Semiotic Square of *The Light of Day*…….……112
Figure 6: The Semiotic Square of *The Amazing Mrs. Pollifax*…….....142
Figure 7: Changes in Mrs Pollifax's Thoughts Against Istanbul in *The Amazing Mrs. Pollifax*…….…….143
Figure 8: The Semiotic Square of *Belshazzar's Daughter*……...167
Figure 9: The Veridictory Modalities Square of *Belshazzar's Daughter*…….168
Figure 10: The Semiotic Square of *Istanbul Passage*……..….190
Figure 11: The Semiotic Square of Foreign-Familiar Opposition in *Istanbul Passage*…….190

LIST OF TABLES

Page No.

Table 1: Corpus of Literary Works……...……..……..9
Table 2: Systematics of Designificative Tendencies……..……....29

ABSTRACT

READING THE CITY: WESTERN REPRESENTATIONS OF ISTANBUL IN CRIME FICTION AND THEIR TURKISH TRANSLATIONS

Istanbul is a city that attracts the attention of the world with its geographical location, its rich history and architecture, its unique beauty, and picturesque shores along the Bosphorus. However, Istanbul's Muslim identity and its location have sometimes caused the city to be defined as the Orient, and its image in the eyes of the West was problematised. Therefore, the image of Istanbul constructed by the West needs to be treated with caution and discussed further. This study examines the Western representations of Istanbul that can be witnessed in the sub-genres of crime literature from different historical periods, the similarities and differences between these representations, and the Turkish translators' approach to handling these representations. The corpus of this study comprises Agatha Christie's short story "Have You Got Everything You Want?" (1934), Ian Fleming's *From Russia With Love* (1957), Eric Ambler's *The Light of Day* (1962), Dorothy Gilman's *The Amazing Mrs. Pollifax* (1970), Barbara Nadel's *Belshazzar's Daughter* (1999), Joseph Kanon's *Istanbul Passage* (2012), and their Turkish translations. As theoretical perspective, this thesis adopts the idea of Orientalism developed by Edward Said as well as some of the methods of analysis used in the studies of the Paris School of Semiotics and compiled by Sündüz Öztürk Kasar (2009) within the framework of her approach to semiotics of translation. Source and the target texts are compared through the Systematics of Designificative Tendencies (2017) propounded by Sündüz Öztürk Kasar. The aim of the thesis is to contribute to discussions on crime fiction translation in Turkey.

Begüm ÇELİK, 2020

Keywords: Semiotics of Translation, Crime Fiction, Translation Studies, Orientalism, Istanbul

ÖZET

ŞEHRİ OKUMAK: İSTANBUL'UN SUÇ EDEBİYATINDAKİ BATI TEMSİLLERİ VE TÜRKÇE ÇEVİRİLERİ

İstanbul coğrafi konumuyla, zengin tarihi geçmişi ve yapılarıyla, sahip olduğu eşsiz güzelliği ve Boğaz'daki renkli kıyılarıyla tüm dünyanın dikkatini çeken bir şehirdir. Lakin Müslüman kimliği ve konumu İstanbul'un bazen "Şark" olarak tanımlanmasına sebep olmuş ve Batının gözündeki imajını sorunsallaştırmıştır. Bu sebeple, Batının yarattığı imgeye şüpheyle yaklaşılması ve daha fazla tartışılması gerekmektedir. Bu tez, İstanbul'un farklı dönemlere ait suç edebiyatı alt türlerindeki Batı temsillerini, bu temsiller arasındaki benzerlik ve farklılıkları ve Türk çevirmenlerin bu temsillere yaklaşımını incelemektedir. Bu çalışmanın bütüncesi Agatha Christie'nin *Parker Pyne Investigates* serisine ait "Have You Got Everything You Want?" (1934), Ian Fleming'in *From Russia With Love* (1957), Eric Ambler'ın *The Light of Day* (1962), Dorothy Gilman'ın *The Amazing Mrs. Pollifax* (1970) Barbara Nadel'in *Belshazzar's Daughter* (1999) ve Joseph Kanon'ın *Istanbul Passage* (2012) isimli eserlerinden ve bu eserlerin Türkçe çevirilerinden oluşmaktadır. Edward Said tarafından geliştirilen Şarkiyatçılık fikrinin yanı sıra, Paris Göstergebilim Okulu çalışmalarında kullanılan ve çeviri göstergebilimi yaklaşımı çerçevesinde Sündüz Öztürk Kasar tarafından derlenen bazı çözümleme işlemleri (Öztürk Kasar, 2009) kuramsal bakış açısı olarak benimsenmektedir. Kaynak ve erek metinler Sündüz Öztürk Kasar tarafından geliştirilen Anlam Bozucu Eğilimler Dizgeselliği (2017) aracılığıyla karşılaştırılmaktadır. Bu çalışmayla, Türkiye'de suç edebiyatı çevirisi üzerine yapılan tartışmalara katkı sunulması amaçlanmaktadır.

Begüm ÇELİK, 2020

Anahtar Kelimeler: Çeviri Göstergebilimi, Suç Edebiyatı, Çeviribilim, Şarkiyatçılık, İstanbul

INTRODUCTION

The representation of cities in literary works has been subject to many research studies. This study aims to promote a discussion about Istanbul's image in crime fiction and how this representation is reflected in the Turkish translations. The primary concerns of this study are the representations of Istanbul that we witness in the sub-genres of crime literature from different time periods, the similarities and differences between these representations, and the translators' approach to handling these representations.

Since the fictional or real space in a narrative where the action takes place is not a random choice, its relevance to the real geographical space it represents is a matter to be considered. A city, which functions as a setting in a text, can be more than mere decor or background. Through the place, the writer can reveal her or his ideas of that place, society, culture, language, or religion either on a purely fictional basis or based on personal or others' experiences. Not only the city but also certain stereotypes belonging to that community are revealed in literary works. However, it is not very common to stop the action in a plot and depict the outside world, especially in crime fiction. Therefore, analysing the city in crime fiction can also enable us to see the perception of the producer of discourse about the city or society in a text.

The description of the space from the narrator's point of view, which becomes the setting for the characters' experiences, may be shaped in the absence of thorough knowledge. This depiction "assumes the task of transferring information from the character that is informed of a certain subject within the story to the character that is not; thus from the writer to the reader" (Bourneur & Quellet, 1989, p. 110).[1] A depiction of a place is supposed to provide information about that place and everything that produces it. Even though space is a part of fiction, the way it is reflected in the text can be a source of information about its society. If there is an ongoing difference between the represented and the representative, it is necessary to draw attention to the projection of these representations, as well as the presence of certain discriminatory stereotypes. Especially in binary oppositions, such as men and women, black and

[1] Unless mentioned otherwise, all the English translations are done by the author.

white, or East and West, in which power relations are in question, any idea that is constructed; unquestionably accepted, or normalised through depictions, definitions, or comments for the underestimated party should be carefully approached and analysed.

As Algirdas Julien Greimas points out in his article "For a Topological Semiotics," "any place can be understood only by fixing it in relation to another place, that is defined only by that which it is not" (1986, p. 27). In other words, it might be necessary to predetermine the city's disjunction. This study is grounded in the opposition of East and West. British and American literary works set in Istanbul is a subject that needs to be discussed considering the ongoing relationship between the East and West because the East tends to be defined as the other, and the created identity for the East might be false. Being other is the explanation of how the Western sometimes views the Eastern. At the same time, the East with "its contrasting image" (Said, 1979, p. 2) helps the West construct itself. However, it is possible to detect implicitly or explicitly stated discriminatory discourses about non-Western people in the texts produced in West. Discovering how this image is created is essential in a study dealing with the representation of a city; we should consider whether the representation is constructed through a discriminatory discourse or in a way that can deconstruct such discourses and protect itself against what we might call an assigned identity determined by the West.

The texts forming our main corpus belong to different periods and sub-genres. The corpus comprises English author Agatha Christie's short story "Have You Got Everything You Want?" (1934) from her *Parker Pyne Investigates* series, English author Ian Fleming's *From Russia With Love* (1957), English author Eric Ambler's *The Light of Day* (1962), English author Barbara Nadel's *Belshazzar's Daughter* (1999), American author Dorothy Gilman's *The Amazing Mrs. Pollifax* (1970), American author Joseph Kanon's *Istanbul Passage* (2012), and their Turkish translations. The books need to be read critically given that they contain elements defined in Edward Said's orient and occident opposition.

Discourses of othering that the West has produced for the East and the idea of the East as inferior are so deeply rooted that the Turkish historian İlber Ortaylı notes them in his book *Avrupa ve Biz*:

> Let us state immediately that the difference between East and West of the Mediterranean is not a fundamental difference of civilisation when we know the development of the history. Differences and polarisations based on fundamental distinctions such as the rationality of the West and irrationality of the East are artificial. Besides, the classifications such as the difference between East and West, or the non-Western geography staying behind and being incapable of developing are very interesting because these classifications are the work of the Islamic world of the Eastern Mediterranean prior to present-day Western Europe (2008, p. 4).

Such discriminatory ideas often appear in works of art and literary texts. The geographer Karen Morin states that for Said, "all texts, literary or otherwise, are political, and must be 'worlded'—located in the world and exposed to the geographical imaginations from which they arise" (2011, p. 338). When this critical issue is examined in literary texts, it is essential to determine who is the producer of discourse and who is represented. Ultimately, East and West, which seem to be two opposing ideas, both represent a geographical location and an ideological concept. Therefore, when these two concepts are together, they form a meaningful whole because one becomes meaningful with the existence of the other. Said defines this relation as follows:

> […] as both geographical and cultural entities—to say nothing of historical entities—such locales, regions, geographical sectors as 'Orient' and 'Occident' are man-made. Therefore, as much as the West itself, the Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West. The two geographical entities thus support and to an extent reflect each other (1979, p. 5).

In this study, the West's description of the East is read in the light of the texts by Turkish historians or researchers mostly since the information about the East produced by the West may not be impartial.

Istanbul is a city in Turkey. Therefore, Istanbul, which is discussed in this study, can be considered the opposite of the West. In terms of the texts the corpus comprises, what is meant by West is the United Kingdom and the United States. Therefore, the relationship between Turkey and Europe and the United States is especially important. History reveals that this relationship is mostly based on discrimination. According to Ortaylı, Turkey is one of the countries that Europe cannot abandon, yet has isolated since the Renaissance (2008, p. 7).

Behind the selection of crime genre to form the corpus of this study, there is the belief that crime fiction is a powerful genre. The idea that crime fiction is a product that reflects societies through crime has been asserted in many studies:

> With the ideas gathered around the power of detective fiction in producing national allegory, detective fiction has been accepted as 'New Realism' due to its ability to reflect the society like a mirror. The reader dives into the adventure of investigation with the detective and becomes involved in the text as the second author of the text during the reading process. The detective genre involving the reader in this adventure depends more on the detailed depiction of each moment of daily life and the details of social order than in other types of literature (Altıntaş & Karadağ, 2019, p. 283).

Influenced by the changes in society and globalisation, the settings of crime novels, which were small rooms in the first examples, were replaced in time by both urban setting and the East. This great change in the setting cannot be ignored. Therefore, looking at crime fiction in terms of space can shed light on ideologies about the East, especially since these texts may bear traces of the aforementioned discrimination.

The use of Istanbul as a space is preferred by crime writers as a trend. Istanbul, where the authors of the corpus of this study set their fiction, is not an occurrence of the real object, but it is a "sign" (Saussure, 1959, p. 66). In this regard, what writers do in their texts is the act of representing. To explain this action, it is possible to refer to the definition Stuart Hall in his book *Representation: Cultural Representations and Signifying Practices* (1997):

> Representation means using language to say something meaningful about, or to represent, the world meaningfully to other people. […] Representation *is* an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of language, of signs and images, which stand for or represent things (p. 15).

An author, then, reproduces a city by creating her or his own meaning and presents that city to the reader. All the values of the society to which it belongs are the building blocks of a city. The city is both a physical environment, in other words, a space and a mirror of the society that lives there:

> City can be understood in terms of geography and territory—spatially in essence. It has a spatial (geographical) centre and it has its periphery, it has its relatively clearly established borders and physical landmarks (parks, lakes, buildings, hills, roads, etc.). It can be captured and represented by a geographical map and it is treated by geographers, architects and urban planners. City is also perceived as a network of social interactions. It is made of its citizens and their interactions. It

> grows, develops and dies together with its citizens (Djokovic, http://www.disturbis. esteticauab. org /DisturbisII/Branka.html, 09. 09. 2019).

A city is home to a large number of people who live there as members of that society. There is a strong bond between the citizen and the city. Due to the human factor, the city is a dynamic structure. In this regard, the history of the city is capable of giving essential information about the communities living there. In his book *Image of the City*, which is an important resource in urban studies, Kevin Lynch points out that "moving elements in a city, and in particular, the people and their activities, are as important as the stationary physical part" (1960, p. 2). What emerges from Lynch's statement is that the city should not be seen only as a physical space, but it must make sense with the presence of its inhabitants. As Greimas notes, because of a human's impact on a space and her or his actions therein, "every transformation of space can be read as significant" (1986, p. 31). Therefore, the city should be considered not only as a geographical space but also as a social production. This production, which is recreated in the author's discourse, also speaks of the people who live in that city because a city gains its meaning from those that build, maintain, and act within it:

> The city and the urban environment represent [humanity's] most consistent and, on the whole, most successful attempt to remake the world [it] lives in more after [its] heart's desire. But if the city is the world which [humans] created, it is the world in which [they are] henceforth condemned to live (Park, qtd in McNamara, 2014, introduction).

Along with the habitants of a city, its physical structure and characteristics should be seen as a whole. In addition, because it is constructed by human beings, a city contains many signs and carries many messages for the people who live in it. According to Roland Barthes,

> the city is a discourse, and this discourse is truly a language: the city speaks to its inhabitants; we speak our city, the city where we are, simply by living in it, by wandering through it, by looking at it (qtd in Darroch, 2010, p. 26).

From this perspective, we may say that a city is surrounded by messages and is readable. One who lives in a city speaks the language of that city and reads the city. Thus, a person who depicts a city can be said to represent the city with her or his own interpretation. To further explain this, we can refer to Greimas' view: "the city which once conceived itself and signified for itself, is now conceived as an object. The city,

which once constructed itself, is constructed by an individual instance, distinct from the city" (1986, p. 29).

Istanbul is an important city, not only for Turkey but also for Europe and the world, with its multiple identities, geographical location, and strategic importance; its rich history of the Roman, Byzantine and Ottoman Empires; and its Islamic values that it has maintained since the Ottomans. Istanbul's mixed architecture is an important feature as well. Its architecture and spirit were influenced by the Roman and Byzantine Empires while it was the centre of these states. With the conquest of Istanbul by Sultan Mehmet the Conqueror in 1453, it was transformed in time and gained its current Turkish and Muslim appearance because:

> In the same way that the human shapes the city, the city also shapes the human; while the city gains appearance according to the perspective of people who own it, people's perspective of life/perceptions of life can be shaped according to the city in which they live (Güneş, 2018, p. 14).

Therefore, the Roman, Byzantine, and Turkish identities of the city are especially important in the old districts:

> When Istanbul was conquered, although it bore the traces of their ancient civilisation, it was in a state of ruin. The Muslim Turks who conquered this city did not destroy the artifacts belonging to the ancient civilisations in the city, but through intensive reconstruction activities over time, in addition to the construction of the original monuments of Islamic civilisation, such as mosques and their complex of adjacent buildings, madrasas, etc., the city gained an Islamic identity and appearance (Güneş, 2018, p. 45).

The change did not only manifest itself in the architecture or physical structures. Despite different civilisations, today's Muslim identity of Istanbul was formed with the Ottoman Empire. However, Istanbul has been home to people of almost every race, nation, and religion since ancient times. The presence of non-Muslims in the city dates back centuries. Istanbul is a place where people of different languages and races from different religions and sects live together.

Istanbul, as told in books, is a representation produced by its author. From a semiotic point of view, this study accepts this representation as a "sign" (Saussure, 1959, p. 66). In the basic definition of Daniel Chandler, "anything can be a sign as long as someone interprets it as 'signifying' something—referring to or standing for something other than itself" (http://visual-memory.co.uk/daniel/Documents/S4B/). Therefore, Istanbul is also a sign. This Istanbul sign stands for Istanbul, which is

Turkey's most well-known and important city. However, as Greimas states, "one *single* term-object does not have/involve the meaning. The meaning presupposes the existence of the relationship" (1964, p. 7). Therefore, the sign of Istanbul is surrounded by other signs that help create it and establish its significance throughout the narrative.

Since the translations of the texts are also analysed in this study, we prefer to follow a semiotic analysis to reveal the meanings of the signs surrounding Istanbul. Thus, the term semiotics is discussed in the first chapter of this study. To understand semiotics as used in the textual analysis parts of the study, the concept of sign as propounded by Saussure, a Swiss linguist, is explained. In addition, Louis Hjelmslev's studies on semiotics are reviewed. Furthermore, some of the operations of analysis used in the studies of the Paris School of Semiotics and compiled by Sündüz Öztürk Kasar within the framework of her approach to semiotics of translation (Öztürk Kasar, 2009a) are explained as the analysis steps followed in this study. These operations of analysis include Segmentation of the Text, Evaluation of the Proper Names, Isotopies in the Text, and the Semiotic Square. Next, Öztürk Kasar's "Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172) is explained as the basis of the translation evaluations in this study. Lastly, Said's book and concept of *Orientalism*, which is one of the most vociferous issues in the twentieth century, is discussed along with the argument that the West sometimes creates an unrealistic image of the East.

The second chapter of this study examines the relationship between the crime genre and society and real life along with the narrative structure of crime fiction. Although crime fiction is perceived as rapidly consumed literature, it is a rich source of research since it contains traces of reality and ideology. Therefore, the importance of crime fiction and its sub-genres which are shaped by the influence of society are discussed. The sub-genres comprising our corpus are detective and mystery fiction, hard-boiled fiction, police procedurals, *roman noir*, spy fiction and thrillers.

The selection of the genres used in this study are justified in the second chapter concerning crime literature. Among literary works written by British and American writers in these specified genres, those using Istanbul as a setting and producing discourses about it are preferred for this study. Other cities in Turkey have also been

used as a setting by many crime writers; however, texts that are not set in Istanbul are not included in the corpus because this study focuses on Istanbul.

The third chapter deals with the semiotic analysis and translation evaluation of the texts. First, the texts are listed according to their date of publication. If necessary, the texts are segmented based on spatial disjunctions (Greimas & Courtés, 1982, p. 270), and the events that take place in Istanbul are highlighted. If the story is only set in Istanbul, the text is not segmented, and a comprehensive summary is given. In this way, more comprehensible units are obtained, and the texts become easier to deal with. Second, isotopies related to and depicting Istanbul are detected in the segments. Third, where necessary, proper names in the texts are evaluated. In the final step of the semiotic analysis, the meaning asserted for Istanbul is shown visually on semiotic squares. In this way, a more in-depth analysis is performed. Essential concepts and ideas obtained by the semiotic analysis are considered through Said's concept of Orientalism throughout the analysis. Finally, in the light of the signs obtained in the semiotic analysis, Turkish translations of the texts are evaluated from the perspective of the semiotics of translation, making use of "Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172) through which meaning transformations in the Turkish translations are detected. By looking at the target texts, the decisions made regarding the translation of Istanbul signs that produce the meaning are discussed. Translation strategies of crime literature in Turkey in particular are covered to a limited extent.

Oğuz Eren's article "Türkiye'de Geçen Yabancı Polisiyeler" [Foreign Crime Fiction Set in Turkey] (2008), which contains a list of the works belonging to crime fiction between 1902 and 2008, has been of great benefit, especially in forming the corpus of this study. This list also includes texts not written in English, but texts written in French or other languages are not included our corpus. Second, only texts written after the declaration of the Turkish Republic in 1923 are chosen for this study. Since the Turkish translations of selected texts are evaluated, texts that were not translated are not included in the corpus. Finally, a book is eliminated when its content does not provide sufficient data for the study. Another important resource is an article entitled "Crime, Mystery and Spy Novels: Thrillers Set in Turkey," which was published in

the *Daily Sabah* in 2015. The literary works that form our corpus are shown in Table 1 with their Turkish translations.

Table 1: Corpus of Literary Works

	Author	**Source Text**	**Target Text**
TEXT 1	**Agatha Christie**	"Have You Got Everything You Want?" (1934)	*İstanbul Yolunda Bir Macera* (Hareket Magazine, 1963) Unnamed translator
TEXT 2	**Ian Fleming**	*From Russia With Love* (1957)	*Rusya'dan Sevgilerle* (Başak, 1965) Translated by Nuşin Ağaoğlu *Rusya'dan Sevgilerle* (Tay, 1984) Translated by Yakut Güneri
TEXT 3	**Eric Ambler**	*The Light of Day* (1962)	*Gün Işığı* (Bahar, 1964) Translated by Adnan SemihYazıcıoğlu
TEXT 4	**Dorothy Gilman**	*The Amazing Mrs. Pollifax* (1970)	*Casus Misis Pollifax İstanbul'da* (Baskan Yayınları, 1973) Translated by Nurcihan Kesim
TEXT 5	**Barbara Nadel**	*Belshazzar's Daughter* (1999)	*Belşazzar'ın Kızı* (Oğlak, 2001) Translated by Mehmet Harmancı
TEXT 6	**Joseph Kanon**	*Istanbul Passage* (2012)	*İstanbul'da Son Perde* (Epsilon, 2012) Translated by Kübra Tekneci

The names of the authors, titles of the texts, and their translations are respectively indicated in the table above. The chronological order in the table is based on the source texts. The works are selected from as many different years as possible. The sub-genres to which the works belong are stated in the second chapter of this study. Istanbul as read by Western authors and rewritten by Turkish translators is the focus of this study.

1. THEORETICAL AND CONCEPTUAL FRAMEWORK

In this study, signs that constitute the meaning of Istanbul within the texts are read and examined using some operations of semiotic analysis; thus, a descriptive analysis of the representations of Istanbul in crime fiction is carried out. To this end, brief information about the concept of sign and semiotics is provided in this chapter.

Saussure is one of the founders of semiotics as he foresaw the upcoming theory of semiotics:

> *A science that studies the life of signs within society* is conceivable; it would be a part of social psychology and consequently of general psychology; I shall call it *semiology* (from Greek *semeion* 'sign'). Semiology would show what constitutes signs, what laws govern them (Saussure, 1959, p. 16).

Therefore, Saussure's concept of sign and Louis Hjelmslev who developed Saussure's sign model are discussed in this chapter. Subsequently, Öztürk Kasar's approach to semiotics of translation is discussed. Some of the operations that are used to analyse a text by Paris School of Semiotics and its founder Greimas, whose ideas constitute the theoretical background of this study are mentioned. Accordingly, segmentation of the text, evaluation of proper names in the text, isotopies and the semiotic square are summarised especially since this study presents a descriptive analysis based on Greimas' isotopies and semiotic square. Subsequently, for the evaluation of translations, "Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172) as a part of Öztürk Kasar's approach to the semiotics of translation is explained. Meaning transformations determined in the Turkish translations of the corpus texts are thus presented descriptively. Finally, Said's concept of Orientalism, as well the East and Islam, which the West sometimes manipulates through works of art, is explored. The aim and the motive of this study is to scrutinise the image of Istanbul as formed through British and American literary texts and ascertain how translators deal with this image.

1.1. Semiotics as a Tool for Text Analysis

Istanbul in the literary texts in our corpus is read using some operations of textual analysis. Many researchers, such as Kevin Lynch, Peter Fritzsche, Laura Gelaschiar and Roland Barthes have demonstrated that a city is readable. The city is a

text that can be read through the signs it contains. The author, who creates a city in her or his text, first reads the city in real life and then reproduces that city. Therefore, the author is both the receiver and the producer of the city. Istanbul, which is the setting for the texts in this study, is a sign, the meaning of which is reproduced by the authors. This city, along with the other signs in the text, has a meaning. This study covers the meaning produced for Istanbul in the text and the process of producing the meaning.

Humans have understood each other by communicating in many ways since the beginning of human history. In this process, language is an essential communication tool. Language is used to perform written and oral narratives, and these written and oral narratives are full of signs. And semiotics, roughly speaking, is the study of signs. Any tool that people use to produce meaning and understand one another can enter the field of semiotics because "the purpose of semiotics is to analyse meaningful systems regardless of the way, method, and the language they use" (Eziler Kıran, 1990, p. 52).

Literary narratives, like any meaningful and message-carrying forms, are discussed in the field of semiotics. A reader must read to receive the message contained in the narratives. Reading in this sense "is the set of mental activities that involve pondering upon a sign received by one or several of five senses; comparing, evaluating, interpreting it; analysing and comprehending it, making sense and judgment of it" (Tuna, 2016b, p. 37). In this way, the text will be meaningful for a reader. A literary text "generally proceeds by establishing its own signs. In the meantime, it uses some signs that have already been agreed upon within an implicit cultural consensus between the reader and the author" (Erkman Akerson, 2005, p. 172). In the process of understanding the text, the meaning produced by the author is not the only element that is important because "as the author produces a text that makes sense, the reader contributes to the production of meaning by analysing the signs s/he reads" (Tuna, 2016, p. 38). Semiotics helps reveal and explain this process and the relation between the writer and the reader. Therefore, this study benefits greatly from semiotics to read the texts and see the creation of Istanbul's meaning in them.

Semiotics is defined based on signification in the *Semiotics and Language* dictionary written by French semioticians Greimas and Joseph Courtés:

> Clearly, the standard definition of semiotics as a 'system of sign' is not appropriate for meaning any manifested entity under study, for it already presupposes a recognition of the signs. By using the expression 'system of significations' we would introduce a broader concept of 'signification,' and, further, by replacing 'system' […] by 'set' we can propose to define, at least temporarily, a given semiotics as a signifying set that we suspect, at least hypothetically, possesses an organization, i.e., an autonomous internal articulation (Greimas & Courtés, 1982, p. 287).

According to Öztürk Kasar, what is dealt with in semiotics is signification, which comes into being after the discourse is constituted, produced, and articulated in the text. The term "signification" arises from the relations within the text, in other words, from signs and connections between them, and refers to both meaning and the act of making sense (Öztürk Kasar, 2003, p. 135).

In short, semiotics examines the process of production and interpretation of signs. It is the theory of meaning and signification. In this study, the texts are analysed in the light of the operations of analysis offered by semiotics to read Istanbul as it is reflected in crime literature.

1.1.1. Modern Semiotics

Modern semiotics, dating back to the early twentieth century, is a field that Ferdinand de Saussure and Charles Sanders Peirce referred to concurrently, unaware of each other. It is the study of signs in its best-known definition. In his book *Course in General Linguistics,* Saussure states that semiotics derives from the Greek word *semeion* and calls this science "semiology" (1959, p. 16). The term used in this study is semiotics, as used by the Paris School of Semiotics.

For Saussure (1857–1933), the founder of modern linguistics, language is a social phenomenon and "a system of signs that expresses ideas, and is therefore comparable to a system of writing, the alphabet of deaf-mutes, symbolic rites, polite formulas, military signals, etc., but it is the most important of all these systems" (1959, p. 16). For the signifier and the signified, Saussure points out that these two elements are both psychological in nature, so "the linguistic sign is then a two-sided psychological entity" (Saussure, 1959, p. 66). Thus, Saussure does not establish his concept of signs on logic, unlike Charles Sanders Peirce.

While Saussure was carrying out his studies in Europe, Peirce (1839–1914), an American philosopher who taught logic and philosophy at John Hopkins University, was working on the same subject. Tahsin Yücel gives priority to Peirce in these concurrent studies and says, "no one argues anymore that American logician Peirce came before Saussure in the leadership of semiotics" (Yücel, 2015, p. 111).

In Peirce's semiotics, the process of acquiring knowledge is actualised through signs. To understand something, we need to see the signs. However, a sign can be received and expressed in different ways. After all, the process of interpretation may be endless, and signs can appear in many different ways in all aspects of life.

Peirce performed a detailed study of what a sign is and its forms. Peirce's design of the concept seems to be applicable to various fields. His study is important for semiotics because it enabled semiotics to be used in fields besides linguistics. Peirce owes his importance especially to his classification of a sign in "a triadic" model (Peirce, 1994, p. 367). Since the 1960s, thanks to Peirce and Saussure, semiotics has become a research tool in many fields. The development of semiotics from Saussure and Peirce up to now can be summarised as follows:

> Jakobson and Trubetzkoy from the Prague Linguistics Circle disseminated Saussure's researches, Hjelmslev from the Copenhagen Linguistics Circle systematised them, Benveniste applied them to discourse, Barthes reduced them to an understandable language, and finally, Greimas used them as theory and method in forming semiotics (Eziler Kıran, 1990, p. 51).

To better understand what semiotics is and what it includes, we need to study it as a concept. However, in accordance with the theoretical framework of this study, it might be more useful to deal with the concept of semiotics of Saussure, Hjelmslev and Greimas because "talking about the scientific characteristic of the field which we call semiotics today is also talking about the characteristics connecting linguistics to semiotics. From this perspective, the connection between Saussure, Hjelmslev and Greimas is more clearly seen" (Eziler Kıran, 1990, p. 56).

1.1.2. The Concept of Sign

Saussure is referred to in relation to the definition of sign in this study not only because he is the pioneer but also because of the important role he plays in the definition and classification of the term. Hjelmslev developed Saussure's studies, and

Greimas, in turn, by developing the studies of these two important names and basing his studies on their concept of signs, laid a foundation for today's semiotics studies.

Umberto Eco, in his book *A Theory of Semiotics,* indicates that "semiotics is concerned with everything that can be *taken* as a sign. A sign is everything which can be taken as significantly substituting for something else" (1979, p. 7). A sign is not a new concept since it "denotes any form of expression assigned to translate an 'idea' or a 'thing'" (Greimas & Courtés, 1982, p. 297). The concept of sign has been given much thought, especially in the history of philosophy. Although important thinkers who addressed this concept did not use the term sign initially, they put forward many ideas on this subject.

In the twentieth century, a "two-sided" model for sign by Saussure (1959, p.16) and a "triadic" model (Peirce, 1994, p. 367) by Peirce were propounded. The concept of sign, which has been further classified, first gained importance in the philosophy of language. Not only is it important today for language and translation studies, but it has also been used in many fields, such as advertising, painting, music, theatre, television, cinema, architecture, and veterinary medicine. However, sign and language are often used together because verbal or written communication, signs, and symbols are transmitted in our lives through language.

When we scrutinise Saussure's studies with his linguist identity in mind, we can see that his studies adopted a structuralist approach based on oppositions:

> Saussure emphasized in particular *negative*, oppositional differences between signs, and the key relationships in structuralist analysis are binary oppositions (such as *nature/culture*, *life/death*). Saussure argued that 'concepts […] are defined not positively, in terms of their content, but *negatively* by contrast with other items in the same system. What characterizes each most exactly is *being whatever the others are not*' (Chandler, http://visual-memory.co.uk/daniel/ Documents /S4 B/sem02.html, 12. 07. 2019).

Saussure also argues that a study with dualities is useful because:

> If we fix our attention on only one side of each problem, we run the risk of failing to perceive the dualities […]. On the other hand, if we study speech from several viewpoints simultaneously, the object of linguistics appears to us as a confused mass of heterogeneous and unrelated things (1959, p. 9).

The first two of these dualities are language *(langue)* and speaking *(parole)* and these terms are important because Saussure made a social and individual distinction, suggesting that "language is not a function of the speaker, it is a product that is

passively assimilated by the individual. […] Speaking, on the contrary, is an individual act. It is wilful and intellectual" (1959, p. 14).

For Saussure, sign "is the whole that results from the association of the signifier with the signified" (Saussure, 1959, p. 67). For this reason, semiotics takes us primarily to the concepts of a signifier and signified. So, what creates a sign is these two concepts. As Saussure puts it, "the linguistic sign is then a two-sided psychological entity. […] The two elements are intimately united, and each recalls the other" (1959, p. 66–67).

We can take the word *muz* to exemplify this idea. The concept of a banana is a signified, but the Turkish word *muz* is primarily the sound image of it, that is, the correspondence formed in our minds. Hence, it is also the signifier of the word banana in English. Banana is a sign here because it represents the concept of a banana. Yet there is no explanation why this sign was chosen as such. This relationship between the concept and the sound image is also purely arbitrary in this sense. The sound image is what Saussure means by the psychological approach mentioned above.

The relationship between the signifier and signified is briefly arbitrary and linear for Saussure because there is no reason why the word *muz* in Turkish or "banana" in English refers to the concept of a banana. Nevertheless, French structuralist and linguist Émile Benveniste takes this relationship a step forward and suggests that this relationship is also necessary:

> The point is that all values are values of opposition and are defined by only by their difference. […] If language is something other than a fortuitous conglomeration of erratic notions and sounds uttered at random, it is because necessity is inherent in its structure as in all structure (qtd in Laclau & Mouffe, 1985, p. 92).

Roland Barthes also describes the association of sound and representation as necessary:

> The sign is not the 'thing,' but the mental representation of the thing (concept); the association of sound and representation is the outcome of a collective training (for instance the learning of the French tongue); this association—which is the signification—is by no means arbitrary. […] indeed, it is, on the contrary, necessary (Barthes, 1986, p. 50).

This approach should be adopted in this study because this study considers the city Istanbul in the text as the mental representation of it. And this representation is thought to be an equivalent created by some Westerners collectively.

These concepts and the concepts of the immutability of signs, synchrony, and diachrony; linguistic value, and form and substance are important ideas that Saussure put forward for sign (Saussure, 1959, p. 65–137). Moreover, one of his most important arguments is that language is a structured system of signs, and system is also another important concept propounded by Saussure. In short, Saussure made significant contributions not only to linguistics but also to semiotics.

Hjelmslev, the founder of the linguistic Circle of Copenhagen, offered a new classification for the concept of sign after Saussure and Peirce. Hjelmslev, whose study was developed by Greimas and who is as an important figure in the development of French semiotics, adapted the concept to the needs of semiotics (Greimas & Courtés, 1982, p. 188). For him, "linguistics is a semiology whose object (semiotics) is natural language" (Nöth, 1995, p. 66). Thus Hjelmslev, who developed semiotic studies based on linguistics, took his place in the Saussure-Hjelmslev-Greimas trilogy. Greimas and Hjelmslev especially were prominent theorists on the topic of object semiotics. Öztürk Kasar states that "at the root of French semiotics there is Saussure on one side and Hjelmslev on the other" (2003, p. 132).

Hjelmslev used the terms "content" and "expression" for Saussure's signifier and signified, and "he formalized language, dividing the phenomenon into 'system' and 'process'" (Martin & Ringham, 2000, p. 3). He also proposed the term glossematics for semiotics. According to Hjelmslev, the role of semiotics is to generate a system that can describe this process. Hjelmslev, who developed Saussure's studies in logical terms, discussed the terms "metalanguage" and "metasemiology" in his book *Prolegomena to a Theory of Language.*

Hjelmslev's glossematics (as semiotics) influenced not only Russian formalists but also the studies of the Paris School of Semiotics. Especially targeting the text as the main focus of a study probably comes from Hjelmslev's this mathematical sense. For Öztürk Kasar, "at the root of object semiotics […] there is Saussure, and mostly Hjelmslev who sees language as an abstraction" (2003, p. 137). Hjelmslev did not only influence French semiotics. Umberto Eco's approach to semiotics was also shaped under the influence of Hjelmslev's principles. Other important concepts addressed by Hjelmslev are denotation and connotation (1969, p. 114), which are familiar from

Roland Barthes' studies. Hjelmslev made a significant contribution to semiotics, especially with these concepts.

The terms expression and content, which Hjelmslev developed from Saussure's sign, later contributed to Greimas' studies:

> We designate by an expression plane the Saussurian signifier taken in the totality of its articulations, as the recto of page whose verso would be signified [...] The distinction between two planes of language is, in Hjelmslev's theory, logically anterior to the division of each into form and substance (Greimas & Courtés, 1982, p. 113).

According to Barthes, "the plane of the signifiers constitutes the plane of *expression* and that of the signifies the plane of *content*" (Barthes, 1986, p. 39). In other words, Hjelmslev describes the expression form, the expression substance, the content form and the content substance which contribute especially to Greimas' theory. The concept of signs, from Saussure to Hjelmslev and from Hjelmslev to Greimas, is important for the relation between semiotics and meaning:

> Hjelmslev following Saussure […] says language is fundamentally a system of relations, not a relation among signs. In this case, the work to be done is to examine different types of relations that can create meaning. Based on this view, Greimas theorised the problems of meaning in *Structural Semantics* (Semantiqué Structurale), which he published in 1966—until then these problems had been left aside (Eziler Kıran, 1990, p. 53).

All in all, Hjelmslev's studies linking linguistics and meaning were an essential source in Greimas' study.

1.2. Semiotics of Translation

Although translation studies and semiotics have emerged as two different fields, they have been involved in many studies together in recent years. Numerous studies have shown that translation studies and semiotics can be used together and support each other.[2] Öztürk Kasar, in her study titled "Pour une semiotique de la traduction" [Towards Semiotics of Translation] says that "semiotics of translation could help in three different levels, the first one being on the level of discourse, the second one being on the level of inter-discourse and the third one being on the level of meta-discourse" (qtd in Kuleli, 2017, p. 518).

[2] For further information, see (Tuna & Kuleli, 2017, p. 15-30).

As already mentioned, signs constitute the text, and the translator needs to transmit these signs into the target text throughout the translation process in order to translate at all. However, the understanding process is very complex since the producer and receiver are different people. According to *Theory of Instances of Enunciation* propounded by Coquet:

> Every discourse has a producer and a receiver, but these roles are not fixed. When the producer of the discourse finishes speaking, s/he starts to listen and assumes the role of the receiver of the discourse and vice versa. The production of a discourse is realized through this cooperation, and the signification is shaped by what the producer of the discourse says and what the receiver of the discourse understands from it (Öztürk Kasar & Tuna, 2017, p. 171).

In light of this theory, when we look at the stages of translation, we can notice how fragile this process is. Semiotic analysis, which combines semiotics and translation, provides a basis for translation-oriented textual analysis. Thanks to semiotic analysis, translators can better understand the signs that constitute the universe of meaning of the source text, see the implicit meanings between the lines, become more familiar with the text, comprehend it better, and thus perform a more successful transmission. Semiotics is a guide for the translator who reads a text:

> A semiotic analysis carried out before translating a literary text will safely guide the translator who is faced with the danger of losing her/his way in the non-compliance of literary language or the pitfalls of novel genre. Foreseeing a cooperation between translation theory and the theory of meaning and signification will be a gain for making literary translations more meritable (Öztürk Kasar, qtd in Tuna & Kuleli, 2017, p. 19).

For this reason, a semiotic analysis may not only prevent possible transformations of the meaning in the process of receiving and transmitting signs in the text, but it may also make the translator feel more confident and capable. Furthermore, for researchers engaged in translation studies and dealing with texts, semiotic analysis can be a useful tool in the process of interpreting the text. This translation oriented semiotic analysis model was proposed by Öztürk Kasar. She compiled some of the operations of analysis developed by Paris School of Semiotics in her study "Pour une semiotique de la traduction" [Towards Semiotics of Translation], and thus she provided translators with an alternative way of text reading. Öztürk Kasar's approach to semiotics of translation consists of analysis and evaluation stages. In order to carry out the evaluation process, Öztürk Kasar developed

"Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172) to provide an idea about the transformations of meaning can be found in translation.

1.2.1. Operations of Analysis

Researchers and theorists have made use of semiotics in different ways in their studies. These studies progressed with groups of people coming together to found schools of semiotics to work together on various subjects. Paris School of Semiotics, which constitutes the basis of the theoretical framework of this study and the basis of Öztürk Kasar's studies, developed French Semiotics. This school was founded as a research community under the leadership of Greimas in France in the 1970s and began to fill a void in the field of semiotics. To put it more clearly, we can refer to Parret Herman's note in the introduction of *Paris School of Semiotics I*:

> It became common, at the end of the 70s, to identify the *Groupe de Recherches Semiolinguistiques,* sponsored by Ecole des Hautes Etudes en Sciences Sociales in Paris and by the Centre National de la Recherche Scientifique (C.N.R.S.), as the *Ecole de Paris* of semiotics […] As a group, Paris School semioticians are engaged in pursuit of a project ("le projet sémiotique") with manifold objectives based on evolving aggregate of theoretical concepts (Perron & Collins, 1989, p. vii-viii).

Under Greimas' leadership, many representatives, such as Jean-Claude Coquet, Joseph Courtés, Jacques Fontanille, François Rastier, and Michel Arrivé, conducted studies and published them together. In the studies carried out in the school, semiotics was considered as a self-sufficient and autonomous "project" based on the idea of incompleteness. Through this idea, the continuity of studies at the school was ensured.

Sémantique Structurale, written by Greimas in 1966, also determined the way this school approached theory. In fact, "[…] as confirmed by Coquet in his 1982 'Introduction,' it is true that the *Paris School* draws its main body of knowledge from the first volume (of 1979) which contains what is currently called Greimas's basic theory" (Parret, qtd in Perron & Collins, 1989, p. viii).

Greimas (1917–1992) is the founder of the Paris School of Semiotics and is one of the most prominent semioticians not only because he paved the way for the application of semiotics in literature but also due to his contributions to structuralism. Until his death, Greimas pioneered studies of object semiotics, as Jean-Claude Coquet called it, and presented many important studies, especially by developing analysis

models with his colleagues in the Paris School of Semiotics. The concept of object semiotics is an appropriate expression to use because it is a text-oriented approach (Öztürk Kasar, 2003, p. 136–138). In other words, Greimas' studies are focused on all the text, nothing but the text, nothing outside the text (ibid, p. 139). Also, Greimas's quest for meaning is what this study means by signification. Later, Coquet, as Öztürk Kasar points out, "took his own understanding of semiotics to a different line from Greimas's structuralist tendency" (2003, p. 183). This is important because subject semiotics (Öztürk Kasar, 2003, p. 183) as developed by Coquet, became the school's next field of study.

According to Tahsin Yücel, a Turkish researcher, writer, academic, and Greimas' student, "for Greimas, the founder of semiotics, the main subject of semiotics is meaning, like for Barthes" (2005, p. 127). Greimas showed that deep meaning structures can be reached through syntactic operations:

> He studied the theories of meaning and interpretation at different structural levels in narratives. Greimas' point of departure is Saussure's linguistic point of view based on the opposition theory which is improved by the works of Roman Jakobson and Louis Hjelmslev to constitute the fundamental principles of semantics (Kalelioğlu, 2017, p. 174).

His studies are based on the works of Saussure, Hjelmslev, and Vladimir Propp (https://www.greatsemioticians.com/en/algirdas-julien-greimas/biography, 11. 06. 2019), but his study based on Propp's work is focused on in this study. To Berke Vardar, Greimas considered humans as the signified and content of all narration devices and all languages; and he considered the meaning as the intersection of all semiotic activities (Vardar, 2001, p. 141). This clarifies Greimas' ideas relation to Hjelmslev's. The text is the concrete product, and it is the abstract structure within deep structure that makes it meaningful. That is why Greimas uses expression and content planes in surface and deep structures to analyse a text:

> Greimas' semiotics is aimed at being both a general idea on signification and a set of methods for analysing meaningful objects. In other words, first of all, the purpose of semiotics is to be a general theory of signification, a metascience, to take the place that philosophy has been longing to possess for a long time–but has never been able to reach–at least on the plane of human sciences (Yücel, 2015, p. 128).

When addressing Greimas, interpreting the meaning with Hjelmslev's concept of sign is helpful. Narrative and content are two intertwined concepts. The focus of a semiotic study is thus the text because:

> After Louis Hjelmslev (1899-1965), we read about the theory of signification in Greimas' studies for the first time; what is important here is that the concept of 'text' has been brought to the fore by breaking free from the tradition of 'sentence' which deals with examining 'signs' starting from the former theoretical and epistemological data (Ablali, 2017, p. 337).

Especially due to its applicability to literary texts and many examples of application, Greimas' theories and concepts are convenient for literary text analysis. Greimas offers the opportunity to confront what is concrete and what is abstract together. Here the meanings put into words (texts) are essential. However, Greimas' studies have been criticised by some theorists for being too abstract.

An important reason why the studies of the Paris School of Semiotics is used in this study is the relationship established with translation studies, based on Öztürk Kasar's approach of semiotics of translation (Öztürk Kasar, 2009a). In recent years, it has become essential to reach beyond the apparent meanings of the text before tackling the text for translation or in studies for translation evaluation. "In the translation of a literary text into a target language, with the signs that constitute its universe of meaning, a semiotic analysis applied to the text may have a significant contribution to make" (Tuna, 2016, p. 76).

The operations of analysis used in the studies of the Paris School of Semiotics and compiled by Öztürk Kasar to be used for translation oriented textual analysis purposes within the framework of her semiotics of translation approach (Öztürk Kasar, 2009a, p. 166–173) are the relationship of the text with the editorial paratext and peritext, the role of the receiver of discourse in the production of the meaning, the interpretation of the title and subheadings of the text, segmentation of the text, multiple readings of the text, intertextual and hypertextual relationships in the text, the evaluation of the proper names in the text, combinatory modalities of the actants in the text (wanting-having to-being able-knowing), transformations of the subject (subject, non-subject, quasi-subject), veridictory modalities (seeming, being non-seeming, non-being), enigmas in the text and their contribution in the production of meaning, contracts in the text and their contribution in the production of meaning, instance of

origin and projected instances, focalisation of the text, temporal relationships in the text, narrative programs in the text, isotopies in the text and symbolism in the text (images, metaphors, symbols, connotations) and interpretation of the epigraphs. Segmentation of the text, evaluation of the proper nouns, the isotopies in the text and the semiotic square are the operations of analysis used in this study.

1.2.1.1. Segmentation of the Text

Greimas emphasises the importance of focalisation for urban studies and notes that "every topological study is obliged to choose beforehand its point of observation, distinguishing the place of enunciation from the place uttered and specifying the modalities of their syncretism" (1986, p. 28–29). From this point of view, dividing the text is considered functional because it is important to determine whether the discourse producer creates her or his discourse inside or outside that place and segmentation is a way of dividing the text: "in discursive linguistic, segmentation is to be considered as the first empirical step, aiming at tentatively dividing text into entities that can be handled more easily" (Greimas & Courtés, 1982, p. 270). Segmentation criteria may depend on the text to be analysed and the perspective used in the analysis: "different disjunctions can be recognised: spatial (here/elsewhere), temporal (before/after), thymic (euphoria/dysphoria), topical (same/other), actorial (I/[s]he)" (ibid, p. 270). Although segmentation seems to have a flexible nature, it is one of the best ways to define spatial changes. In this study, a partial space limitation is provided by segmenting some of the texts.

Segmentation may not be applied in every study; however, since Istanbul is the focus of analysis in this study, it is necessary to apply segmentation that makes the place even more distinct. Many places are mentioned in the texts within the corpus. Therefore, the constantly changing places in the plot make it difficult to reveal the signs of Istanbul in the texts. Besides, since more than one book is analysed, it was considered better to focus on specific units rather than the whole text. Thus, the information provided by space is evaluated first as a unit, and then, if necessary, the entire book is included in the analysis. This approach facilitates the evaluation process.

As Tuna suggests, sometimes authors divide their texts into chapters. Although the segments determined for analysis may match the chapters created by the author,

this is not necessarily the norm. The number of segments or sequences may be greater or fewer than the number of chapters the author creates (2019, p. 71). Also, as Barthes and Duisit emphasise, "[a segment] can be apprehended as a unit, ready to function as a simple term in another, broader sequence" (1975, p. 254). According to Barthes, the relation between segments is syntax. At this context, we can also state that segmentation is realised at the "surface structure" of a text (Greimas & Courtés, 1982, p. 323).

In the texts with Istanbul chosen as the setting, Istanbul does not exist by itself, and its meaning is produced by comparing it with other spaces. It is not wrong to suggest that everything that belongs to a city produces the meaning and the form of that city:

> All the elements that create the space are in a mutually dependent relationship. Meaning arises from these relationships. Therefore, we can define the space as a system of relations. When examining a narrative, it is not enough to only define the space; the relations of meaning that form it and assign it a meaning need to be investigated as well (Eziler Kıran & Kıran, 2011, p. 249).

Accordingly, segmentation reveals the place changes, and every action that is or is not set in Istanbul in the narrative, every discourse that takes place in specific places, and, most importantly, the signs that provide information about the image of Istanbul can be opened to discussion with the aid of segmentation.

1.2.1.2. Evaluation of Proper Names in the Text

A proper noun, according to Merriam-Webster, "is a noun that designates a particular being or thing, does not take a limiting modifier, and is usually capitalised in English" (https://www.merriam-webster.com/dictionary/proper%20 noun 19.06.2019). The names the author uses may have special value for the meaning of the text, because sometimes, the proper names in a literary text, such as names of people, places, institutions, and organisations may have been especially chosen for a particular purpose that is intended to influence the meaning (Tuna, 2015, p. 66). The important detail is to understand what a writer can achieve through that proper name and what its function is in the text. It is also important to examine how proper names are transferred into the target text as strategies may be employed by a translator who finds it appropriate to translate these names differently from source the text. In the literary

texts analysed within this study, Istanbul is represented especially through the various locations (e.g., districts, hotels, and cafés) within it. However, significant transformations of meaning in proper nouns are detected in translations.

1.2.1.3. Isotopies in the Text

Ideas that are continually repeated in texts often serve a particular purpose: "As an operational concept, isotopy at first designated iterativity along a syntagmatic chain of classemes which assure the homogeneity of utterance-discourse" (Greimas & Courtés, 1982, p. 163). This concept started to be used by Greimas in semiotics and has contributed to text analysis studies.

There are several meaning layers in literary texts. Isotopies can reveal the ideas in the deep structure (Greimas & Courtés, 1982, p. 69) and help us reach the semantic universe of a text. This instrument of analysis is also fruitful in forming semiotic squares. According to Joseph Childers and Gary Hentzi, "isotopy refers to the synonymous nature of the four terms of the semiotic rectangle and more broadly to the repetition of an idea in a text on different levels and through different times" (1995, p. 161). Since meaning sometimes resides in the deep structure, it is better to show the function of isotopy through a sample text.

In one of Oscar Wilde's short stories, "The Model Millionaire" (1887), characters are contrasted in terms of both appearance and financial state. A main issue that the story focuses on is these oppositions that may exist in real life. Hughie Erskine is a character with a charming profile in terms of physical characteristics, such as his hazel eyes. He is wonderfully handsome, admired by men as well as women, and has all kinds of skills except for making money. The beggar (Baron Hausberg), on the other hand, is an old man with a wrinkled face and a sorrowful expression who wears a tattered brown cloak. Hughie takes pity on him and gives him his last remaining gold. However, the beggar turns out to be the richest man in Europe and gives Hughie ten thousand pounds, which he needs. At the beginning, Hughie thinks the beggar is poor, but he does not realise that he himself is the poor one. Alan Trevor is a strange, rude-looking person, but is an excellent painter, and a person who makes the same amount of money from his work as a physician, which is an important detail of the

text. Laura and Hughie are mentioned to be broke. Laura's father is a character who wants money to let them marry.

The repetition of this emphasis on financial situations in the text is a feature that belongs to the Victorian era. In the text, where the ideas of appearance and financial state are repeated, the idea of being rich or poor provides us with a binary opposition and helps us understand that people cannot be judged by their appearance. In this study, isotopies help us determine ideas about the Turks and Muslims and see the image created for Istanbul. In light of the repeated ideas, we are able to scrutinise the writers' contribution to the meaning of Istanbul in Western crime literature.

1.2.1.4. The Semiotic Square

The semiotic square was developed by Greimas. Greimas and Courtés explain the semiotic square as follows:

> By **semiotic square** is meant the visual representation of the logical articulation of any semantic category. The elementary structure of signification, when defined—in a first step—as a relation between at least two terms, rests only on a distinction of opposition which characterizes the paradigmatic axis of language. It is, consequently, adequate for the establishment of a paradigm composed of n terms, but it does not thereby allow for the distinction, within this paradigm, of semantic categories founded on the isotopy (the "family relations") of distinctive features which can be recognized therein. A typology of relations is necessary, which will make it possible to distinguish intrinsic features, those which constitute the category, from those which are foreign to it (1982, p. 308).

What forms this square (normally it is a rectangle, but it is called a square) are the two concepts we mentioned while explaining Hjelmslev's sign model: "The main object of the theory of semiotic square is to articulate the substance of the content (in Hjelmslev's terms) and therein constitute the form of content" (Perron, 2003, p. 24). Although a semiotic square is difficult to understand at first, it is a tool that elucidates the meaning in the text in the simplest and most comprehensible way thanks to the visual representation it creates: "Courtés defines it as the visual representation of the logical structure of an opposition" (qtd in Hébert, http://www.signosemio.com/greimas/semiotic-square.asp, 20.06.2019). As Frederic Jameson, in his foreword to Greimas' *On Meaning Selected Writing in Semiotic Theory*, suggests, "one can […] very properly use this visual device to map out and articulate a set of relationships that is much more confusing, and much less economical

to convey in expository prose, and these humbler pedagogical capacities of the semiotics square may not be the least index of its importance" (Greimas, 1987, xv).

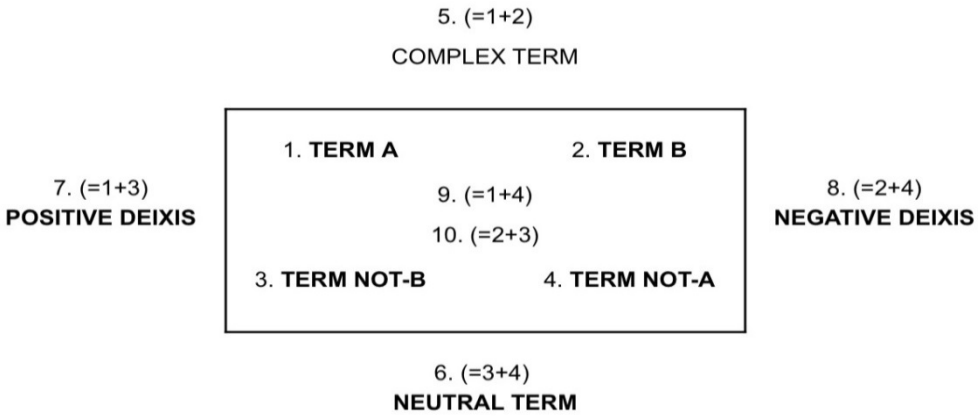
It is the dualities that are important to form a semiotic square. In other words, for this square, which is initially based on binary oppositions, a concept and the categorical terms created by the negation of that concept are required. To this end:

> it is sufficient to start with the opposition A/nonA and, while considering that the logical nature of this relation remains undetermined, to call it semantic axis, in order to realize that each of the terms of this axis may separately enter into a new relation of the type A/A (Greimas & Courtés, 1982, p. 308).

The constituent elements that form the square are "relation of contradiction, relation of contrariety, relation of complementarity, the axis of contraries, axis of sub-contraries, positive schema, negative schema, positive deixis and negative deixis" (Greimas & Courtés, 1982, p. 309). Initially, we need a "relation of contrariety" (ibid, p. 309) such as East and West, men and women, heaven and hell, or rich and poor. Thereupon, by negating these two concepts, we can obtain an "axis of sub-contraries" (ibid, p. 309).

The structure of the semiotic square is given in figure 1 (Hébert, http://www.signosemio. com/greimas/semiotic-square.asp, 20.06.2019):

Figure 1: The Semiotic Square



The first step to form the binary relations contained in the semiotic square is to depart from a concept. According to Eziler Kıran and Kıran's explanation, to form the square, the same group of words, the same semantic field and adopting a certain point

of view are necessary (2011, p. 334–335). In addition, concepts on the "axis of contraries" (Greimas & Courtés, 1982, p. 309) form one another, or they can be formed from one another.

The square can bring into view the meaning of a sign within the deep or abstract structure of the text, which seems to be perhaps not of any importance to the text when it is in the surface structure. Accordingly, the semiotic square can also be used to reveal the value and meaning of a space throughout the narrative.

1.2.2. Systematics of Designificative Tendencies

For many reasons, but primarily because of the difference and asymmetry between languages, a translation may contain signs that are transmitted differently from the source text. As Tuna and Kuleli explain, to prevent undesired transformations of meaning, the translator must first be aware of the possible transformations of meaning that may occur at various levels in translation. Semiotic analysis may enable the translator to approach the text more carefully and thus help her or him to avoid unintended transformations as much as possible. On the other hand, it should not be assumed that every transformation of meaning detected in a translation is produced unwittingly or unconsciously because the translator can choose to do that for some reason (2017, p. 45-49). The translator is the expert in most cases and shapes the text for particular purposes. Moreover, a text can be considered as a medium through which the translator can exhibit creativity. Therefore, a translator can transfer some signs to the target text differently, willingly or unintentionally.

A translator is both "the receiver of the source text and the producer of the target text" (Öztürk Kasar & Tuna, 2017, p. 171). From this perspective, the translated text may not always convey the meaning initially intended by the writer. However,

> in a number of studies conducted on literary translation, semiotics of translation was suggested as a guide to readers and translators. As already suggested by Öztürk Kasar [2009], semiotics of translation will help in discourse level in grasping the meaning universe of the literary text; in inter discourse level, in comparing the source text with the translated text; in meta discourse level, in conducting studies in translation studies (Kuleli, 2018, p. 42).

Therefore, a translator can get the required help from semiotic analysis and maximise her or his competence. In accordance with the purpose, we also need to know about the different levels of meaning transformations. "Systematics of Designificative

Tendencies" in translation, propounded by Öztürk Kasar, illustrates different levels of semantic degradation through nine steps, going from the fullness of meaning to its total emptiness, and provides a more objective basis for evaluating meaning transformations (Öztürk Kasar & Tuna, 2017, p. 171) while at the same time enabling translators to "develop an awareness of the indispensability of textual analysis for translation and the possibility of different types of meaning transformations" (Tuna & Avaz, 2019, p. 533).

Table 2: Systematics of Designificative Tendencies[3]

	DESIGNIFICATIVE TENDENCIES	OPERATIONS	RESULTS	FIELD OF SIGNIFICATION
1	**Over-interpretation of the meaning**	Producing an excessive commentary on the meaning of the original text or making explicit a meaning that is implicit in the original text	Excessive translation Excessive meaning	MEANING (Within the field of meaning of the sign)
2	**Darkening of the meaning**	Making ambiguous or obscure a meaning that is clear in the original text	Ambiguous meaning	
3	**Under-interpretation of the meaning**	Providing incomplete information, producing insufficient meaning	Incomplete Translation Insufficient meaning	
4	**Sliding of the meaning**	Producing a possible meaning that is potential but not actualized in the context of the original text or creating a connotation not evoked by the original text	Other meaning	PERI-MEANING (At the limits of the field of meaning of the sign)
5	**Alteration of the Meaning**	Producing a false meaning albeit one that is not completely irrelevant to the meaning in the original text	False meaning	
6	**Opposition of the Meaning**	Producing a meaning that is contrary to the meaning in the original text	Opposing meaning	
7	**Perversion of the Meaning**	Producing a meaning that is totally irrelevant to the meaning in the original text	Anti-meaning	MEANINGLESSNESS (Outside the field of meaning of the sign)
8	**Destruction of the meaning**	Producing an utterance that is devoid of meaning; in this case, meaning is out of the question, but there is some residue of the intended translation material.	Meaninglessnes	
9	**Wiping-out of the meaning**	Wiping out of the significative unit. This tendency leads to the absence of translation. This is the complete elimination of the formation of sign and meaning, where no traces of the meaning remain and the sign is completely wiped out.	Non-translation Absence of sign	

[3] Systematics of Designificative Tendencies, propounded by Sündüz ÖztürkKasar, was first published in French (Öztürk Kasar 2009, p. 193). Its updated version was then published in Turkish (Öztürk Kasar, S. & Tuna, D., 2015, p. 463), in French (Öztürk Kasar, S. & Tuna, D., 2016, p. 89–91), and in English (Öztürk Kasar and Tuna, 2017, p. 172). The systematics has taken its definitive form in a recent publication in French (Öztürk Kasar, (2020).

1.3. Orientalism

Said, with his book *Orientalism: Western Conceptions of the Orient,* caused an uproar in the field and became the most prominent researcher of Orientalism in the twentieth century. Although he states that his study is not a complete history of Orientalism, his ideas still have considerably impacted the discipline. In his book, he explains how the West built the Orient, and indeed itself, and how it "manipulates" (1979, p. 12) the East for its interests. It is not only the image of the East through the eyes of the West but how the West actually creates its own image through the East that matters. Said's concept of Orientalism is of paramount importance for this study, not only because his study provides a critique of the image of the East but also in terms of the questions he asks. Said mostly focuses on the subject of representation in his study:

> How does one *represent* other cultures? What is *another* culture? Is the notion of a distinct culture (or race, or religion, or civilization) a useful one, or does it always get involved either in self-congratulation (when one discusses one's own) or hostility and aggression (when one discusses the 'other')? […] How do ideas acquire authority, 'normality,' and even the status of 'natural' truth? What is the role of the intellectual? (1979, p. 325–326).

However, answers to these questions are not agreeable for the Orient. Said suggests that this is not the problem of the East; in other words, this Orientalism is about the West. Hence, Orientalism is a concept that is both political and cultural (1979, p. 13).

Said, whose study is also based on Islam, especially on Arabs and Indians, focuses on the Orientalism practiced by England, France, and the United States in colonial countries. The fact that these countries know the East and are constantly renewing their knowledge within their own framework reflects Karl Marx's idea in *The Eighteenth Brumaire of Louis Bonaparte*: "They cannot represent themselves, they must be represented" (qtd in Said, 1979, p. 293). With this argument, the West finds itself empowered to represent and depict the Orient. This delusive image of the East that the West constructs contains nothing but certain stereotypes. According to Said,

> The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience [...] Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting

> institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles (1979, p. 1–2).

Said claims that this image is created all together and one of the reasons is "a growing systematic knowledge" the Westerners have obtained, moreover, Said finds a "sizable body of literature produced by novelists, poets, translators, and gifted travelers" (1979, p. 40) effective in implementing this intention. Thanks to the undeniable power of the West, its definition of the Orient and derogatory discourses now irrevocably exist.

Said attributes one of the reasons for the construction of this image to the fear of obscurity of the Orient. This fear first manifested itself in the time when Islam was spreading. This situation, according to Said, "where Islam was concerned, European fear, if not always respect, was in order" (1979, p. 59). However, this led Islam to be seen as "terror, devastation, the demonic, hordes of hated barbarians" (1979, p. 59). In this way, the West defined an image "whose subject is not so much the East itself as the East made known, and therefore less fearsome, to the Western reading public" (Said, 1979, p. 60).

The most important tradition of portraying the Orient is composed in two ways. One is by not going there, not seeing it with their own eyes, and the other is by observing the Orient and living there. Fixed depictions emerge from these two traditions, and the depictions in these narratives are adopted and preserved for years and continue to be transferred. That is why for Said, objectivity is not possible to attain:

> My principal operating assumptions were—and continue to be—that fields of learning, as much as the works of even the most eccentric artist, are constrained and acted upon by society, by cultural traditions, by worldly circumstance, and by stabilizing influences like schools, libraries, and governments; moreover, that both learned and imaginative writing are never free, but are limited in their imagery, assumptions, and intentions; and finally, that the advances made by a 'science' like Orientalism in its academic form are less objectively true than we often like to think (1979, p. 201–202).

The West has constructed an identity for the East, and most of the West maintains this identity jointly. There are certain sources of forms of representation, not only in politics, academic studies, military fields, or history books, but even in literary texts or works of art. These ideas and discourses are not new information but repetitions:

> […] as Roland Barthes has said, a myth (and its perpetuators) can invent itself (themselves) ceaselessly. The Oriental is given as fixed, stable, in need of investigation, in need even of knowledge about himself. No dialectic is either desired or allowed. There is a source of information (the Oriental) and a source

> of knowledge (the Orientalist), in short, a writer and a subject matter otherwise inert. The relationship between the two is radically a matter of power, for which there are numerous images (Said, 1979, p. 308).

In his study, Said does not focus on Turkey; however, as a geographical place, the East includes Turkey. Ali Şükrü Çoruk explains its relation to Turkey as follows:

> Turkey's place in the spectrum of the image created by the West about the East is not different from other countries. Therefore, even though Orientalism does not directly address us, it indirectly concerns us, because Istanbul is the last stop of the Orient Express, which is one of the symbols of travel from West to East. The image of the Oriental and the image of the Turks are identical, revealed in the literary and political texts, in examples of Orientalist paintings especially after the 19th century. By looking at some examples in the Western press, it is possible to observe that this image continues to exist today (2007, p. 194).

The Anglo-Saxon and American texts that constitute this study are products of the West and have become the representative of the Orient by addressing Asian-Islamic Istanbul. Therefore, the signs they use within these representations should be examined. However, this viewpoint of Said is open to discussion as there are also positive examples opposed to these negative and otherizing thoughts. What is important is to be cautious when examining these works. We must be mindful that this is not natural when we find manifestations of othering in literary works and we are faced with a difficult scenario that needs to be investigated.

2. A BRIEF OVERVIEW OF CRIME FICTION

The history and sub-genres of crime fiction are full of highly divergent definitions and controversies. However, crime literature still retains its status as one of the most popular genres in the world. It is therefore of paramount importance to clarify what crime literature is for any crime literature research conducted. Moreover, since this study adopts a sociological approach, it is necessary to understand the relationship between crime literature and society and to examine the history of crime fiction. In this chapter, crime literature is explained by defining its sub-genres. The chapter aims to create a dynamic list of crime literature sub-genres based on the ideas put forward by numerous researchers or scholars such as Martin Priestman, John Scaggs, Ernest Mandel, Julia Symons and Erol Üyepazarcı. However, it is not possible to present a fixed list of sub-genres or to pinpoint the genre of the novels in our corpus since the sub-genres are intermingled. Therefore, while this study subdivides the crime literature genre, its main aim is to demonstrate the genre's evolution due to social and historical changes in the world.

It is necessary to consider the history and evolution of crime literature, because this genre was formerly designated or considered as escape literature rather than high literature due to its plot lines being characterised by unchanging rules in the earliest exemplars of the genre. Crime literature is one of the most important genres of popular literature because of the detachment from every-day life it provides. Popular literature can be defined as those literary texts written to achieve commercial success and driven primarily by sales concerns. While this approach has caused crime literature to mature late, the genre now appears to be well established and has become the subject of many literary and sociological studies.

Erol Üyepazarcı, one of the most prominent researchers of crime literature in Turkey, criticises those who do not consider crime literature as high and serious literature. Üyepazarcı associates the genre's popularity with its ability to meet the requirements of society. The first reason of its popularity is the idea that a "good crime novel is good literature" (Üyepazarci, 1997, p. 8). Üyepazarcı's claim indicates the hierarchy among the literary genres because both serious and popular literature include a variety of good and bad texts. By the same token, Üyepazarcı suggests that Edgar

Allan Poe's *The Murder in the Rue Morgue*, G. Simenon's *The Venice Train*, Umberto Eco's *The Name of the Rose* and Dostoyevsky's *Crime and Punishment*, works which serious literary critics have found worthy of criticism, are all "both very good literature and crime novels" (ibid, p. 9). The second requirement is "the opportunity to escape provided by crime novels" (ibid, p. 13). This feature is the reason why crime novels remain so popular, whilst most of the genres we call serious literature are still in recession. For this, Üyepazarcı suggests that "after *Bible* and Mao's *Little Red Book*, detective fiction ranks first at the best-selling list" (1997, p. 8). However, its popularity is not the only motivation for studying crime literature. A more important reason is this genre's power and influence on society, along with its consistent presence throughout literary history. Literary works can, indeed, affect society as much as they are affected by society. One of the main objectives of this study is to trace the underlying messages and ideology in the texts belonging to the crime literature genre, with a focus on their construction and reconstruction.

Until the 1960s, discussions about what constitutes low and high literature caused crime literature to be neglected as a subject of literary research. This neglect has consequently led to the idea that crime literature is dysfunctional. According to Martin Priestman, known for his influential study of crime literature, "Since the 1960s, […] the presumed barriers between 'high' and 'low' literature have been progressively dismantled" (2003, p. 1). This trend has affected crime literature. In Turkey, as stated by Üyepazarcı, "the detective novel has started to be the subject of university-level institutional research since the 1970s, and it was seen that it has gradually taken its rightful place" (1997, p. 13). In particular, a factor that motivates more extensive research is that the genre is still in demand despite being the subject of so much debate and criticism. What matters is not just how the genre is viewed in literary circles, but how the genre and its meaning are defined. Although there will inevitably be subjects that cannot be covered because the crime literature genre is so broad, this chapter offers general information about the genre to provide a preliminary account of the books that form the corpus for this study. The works of numerous authors, especially Francophone writers from Europe whose texts are important in the representation of this genre, are not considered in this chapter because the corpus is restricted to works by American and British authors.

The relationship among the sub-genres of crime literature might be confusing and misleading, especially since the researchers studying the sub-genres of crime fiction often take different approaches. Many scholars, such as Carl D. Malmgren, Julian Symons and Tzvetan Todorov, felt the necessity to reveal the differences and similarities among these sub-genres in their studies.

In his book focusing on the sub-genres of crime fiction, Priestman examines the diversity and popularity of crime fiction:

> Once the continuity with such adjacent forms as the thriller, spy novel and police procedural was established, the peculiar historical specificity of the mystery detective whodunnit stood out in sharper relief – stimulating new kinds of investigation into the question of why such a rigid, in many ways thin and unsatisfying, formula should have come into being when and how it did, and remained so enduringly popular (2003, p. 1–2).

In fact, what makes crime literature so special is its broad content, that is, its sub-genres. Although crime literature is not classified as realistic fiction, it has been a genre that can hold a mirror to societies, as such texts can contain historical, political, scientific and even cultural information. However, in a panel entitled Günümüzde Polisiye [Today's Detective Fiction], chaired by Erol Üyepazarcı, Turkey's most prominent detective-crime story writer Ahmet Ümit associated these relations of realities with aesthetics with criticisms of detective novels, arguing that "[…] for so many years, indeed, detective novel was not treated as real literature, high-quality, high art because detective novel considers death as an aesthetic object, and tackles human's cruelty and evil without a reason as an aesthetic object" (qtd in Şahin & Öztürk & Ardalı Büyükarman, 2013, p. 209).

During the panel, Ümit also discussed the transformation of the genre into the social novel and designated the actions of those who disparage crime literature as "simply ignorance" (qtd in Şahin & Öztürk & Ardalı Büyükarman, 2013, p. 210). In contrast, what Celil Oker –another well-known detective writer in Turkey– says about genre better explains what we mean by 'it reflects society'.

> […] in an extremely limited description of crime literature, when telling the stories of people who pursue 'who is the murderer?' type of questions, I think crime fiction makes important contributions to the exposition of the time, society, relations of production secretly, without underlining anything, without assuming it as a basic task as all popular culture works do (qtd in Şahin, http://sevalsahin.com/detay/4/1023/ Polisiye-Soylesiler-2--Celil-Oker, 29. 06. 2019).

A major factor in the popularity of crime literature is its presence in cheap books and magazines. With the rise in literacy rates in the nineteenth century, magazines and yellowbacks published short stories of popular fiction every week. These texts were produced for the middle class and for commercial purposes in the UK and the US before crime novels appeared. Most of the authors whose stories were included in these inexpensive works, also known as pulp, can be considered the founders of crime literature. These magazines, which were aimed at young people and people with lower educational attainment and lower income, published serial stories about popular characters. From such pulp literature, the cultural phenomenon of dime novels was born in the US. Scaggs sums up this development as follows:

> The dime novel, which first began to appear during the American Civil War, and which, like its literary descendant the pulp magazine, played an enormous part in creating popular literary tastes in the United States, printed sensational stories targeted at a large and rapidly growing reading audience (2005, p. 56).

In a nutshell, crime literature is a narrative based on crime and its solution. Crime literature has mirrored changes in society due to its relation to crime and daily life in different societies. This feature has attracted many researchers. Overall, what crime fiction is and how crime fiction is approached by scholars in different fields are important subjects that must be discussed as part of developing the framework for studying crime fiction that is utilised in this study. However, the sub-genres we provide may not be able to satisfy the standarts.

2.1. Sub-genres of Crime Fiction

Crime literature, as mentioned above, is a controversial genre due to the nature of its sub-genres. John Scaggs, an important figure in the field, finds the categorisation of sub-genres of crime literature restrictive and arbitrary:

> The first approach, which might list the sub-genres of crime fiction alphabetically from the amnesia thriller to the whodunnit, is reductive [...]. The second approach, what the structuralist linguist Ferdinand de Saussure might term a 'diachronic approach', is essentially historical, tracing development and change in the formal and thematic elements of the genre through time. There is in such an approach, however, a tendency to trace the development of the genre by establishing boundaries and identifying differences between a succession of sub-genres, each following the other like toppling dominoes to the present. As in the case of words in language, however, these subdivisions are arbitrary (2005, p. 2).

For these reasons, Scaggs uses categories with more ambiguous divisions to examine the sub-genres of crime literature. In this context, it is important to state that the sub-genre list created for this study is neither fixed nor definite. Overall, this study explores the sub-genres of crime fiction under broader and more general categories.

Although it is a challenging task to analyse this genre according to specific rules or boundaries, focusing on a single element within a book's theme is no less simple. Listing the sub-genres of crime literature in certain divisions is reductive, and it is clearly exclusionary to treat the occurrence of a murder as the only criterion for genre membership.

Ernest Mandel, known for his Marxist approach, reveals the relationship between the history of crime fiction and the history of crime in his book *Delightful Murder: A Social History of the Crime Story* (1984). Mandel reinforces his argument through an analysis of the bourgeois classes, presenting a significant sociological study. This historical relationship can also demonstrate the value of crime literature for sociological studies. In Mandel's Marxist approach, crime literature reflects the history of society. Thus, he believes that the relationship between the production of society and crime can be found in crime literature, since the history of bourgeois society is reflected in its property ownership, and the history of this property is the history of crime:

> The history of the crime story is social history, for it appears intertwined with the history of bourgeois society itself. If the question is asked why it should be reflected in the history of a specific genre, the answer is: because the history of bourgeois society is also that of property and of the negation of property, in other words, crime; because the history bourgeois society is also growing, explosive contradiction between individual needs or passion and mechanically imposed patterns of social conformism; because bourgeois society in and of itself breeds crime, originates in crime, and leads to crime; perhaps because bourgeois society is, when all is said and done, a criminal society? (Mandel, 1984, p. 135).

Along with Ernest Mandel and Erol Üyepazarcı, Julian Symons asserts that crime literature has evolved by being influenced by other genres and social events. Symons authored an important study that narrates the development of the crime genre, starting from the classic detective story. He addresses the history of crime fiction in this book, *Bloody Murder: from the Detective Story to the Crime Novel* (1972), and according to Symons, "the truth is that the detective story, along with the police story,

the spy story and the thriller, makes up part of the hybrid creature we call sensational literature" (p. 15). Symons briefly lists the crime literature as follows:

> 1) Stories about crime as a form of radical social protest, in Goodwin, Lytton, Balzac. The criminal is seen as a hero, or as a victim of social injustice.
> 2) Stories about detectives as protectors of society, or as intellectual supermen. These began with Poe and were developed by Collins and Gaboriau.
> 3) The idea that the superman detective alone might operate above or outside the process of law, which began with Sherlock Holmes.
> 4) The commercially-dictated change from short story to novel, and the emergence of women writers whose detectives followed the Holmes pattern, and whose. work emphasized the importance of preserving the existing state of society.
> 5) The attempts to break the "rules", partly on the ground that their literary products were so boring, partly because they were so silly (Hammet and Chandler).
> 6) The development of crime novels, a bag of literary all sorts ranging from comedy to tragedy, from realistic portraits of a society to psychological investigation of an individual, together with the astonishing flowering of the spy story as a literary form (p. 238-239).

Considering crime genre with reference to the different questions that need to be answered in its narratives, Malmgren observes that the question "who?" in the mystery genre becomes "why?" in the crime genre (2001, p. 121). In this sense, the main question in Eric Ambler's *The Light of Day*, for instance, is "why?", and this book can therefore be categorised as crime fiction.

Suggesting that the popularity of the genre is related to its differing themes, Malmgren states that "in general, […] the transformations and revisions that murder fiction works upon basic novelistic signs make for very different narrative forms and reading experiences, all of which helps to explain the popularity that this kind of fiction enjoys" (2001, p. 131). In other words, he sees the evolution of the genre and its sub-genres as the reasons for its popularity. Consequently, the sub-genres included in this study corpus comprise detective fiction, hard-boiled fiction, the police procedural, roman noir, spy fiction and the thriller.

2.1.1. Mystery and Detective Fiction

To define crime literature by adopting the historical approach, it is necessary to examine the history of crime. The changes experienced in society during the Industrial Revolution have resulted in many developments in crime and policing. Moreover, the emergence of the detective story, especially in the UK, can also be said

to be owed to the police departments established in the eighteenth century. Prior to this period, there were no nationally organised police forces. According to Carol A. Archbold, the London Metropolitan Police, working as a division within the modern British police department, was established in 1829. Their common purpose was to fight and prevent crime. Thus, it was inevitable that this group operated in a "coordinated and centralized manner" (Archbold, 2013, p. 3). However, Julian Symons asserts that the first detective novels were written by Edgar Allan Poe (1972, p. 34).

Moving away from the background of the social history of detective literature to assess its history from a literary perspective, it is evident that there are many different opinions among literati and researchers in this field. Although most researchers trace the origin of the detective story and, more importantly, the beginning point of crime literature back to Greek mythology, Mandel contends that "the modern detective story stems from popular literature about 'good bandits'" (1984, p. 1). Nevertheless, Edgar Allan Poe's *The Murders in the Rue Morgue,* written in 1841, can be suggested as a pioneer of crime stories. Although the first example of crime literature was considered to have been produced by Poe; Charles Dickens, Dostoyevsky and Shakespeare also featured crime and criminals in their writings, and traces of the crime story can be found in their works.

Tzvetan Todorov developed one of the most important theories on defining crime fiction. In his article "The Typology of Detective Fiction", Todorov divides the detective fiction genre into three sub-genres. Touching upon the importance of defining the genre, Todorov states that "a work was judged poor if it did not sufficiently obey the rules of its genre" (2000, p. 138). This classification arises from the distinction between the fable (story) and the sujet (plot) of a narrative proposed by the Russian formalists. Following a structuralist approach, the first sub-genre Todorov identifies in his division of detective fiction into three sub-genres is the whodunnit, which consists of "the story of the crime and the story of the investigation" (ibid, 139). Agatha Christie's stories and novels are the best representatives of whodunnit. The second sub-genre is the *serie (roman) noir* (thriller), which emerged after the Second World War. In this sub-genre, the second story (crime) is typically, though not necessarily, in the background. Investigation, in contrast, is the main story, as it is for

the whodunnit. The main difference from the whodunnit is the absence of mystery. For Todorov, mystery is replaced by "curiosity" and "suspense" (ibid, 143). For example, the protagonists of the thriller do not have the comfort of the character named Poirot in Agatha Christie's books. This comfort consists in the fact that characters such as Hercule Poirot and Sherlock Holmes suffer no harm, whereas anything can happen to the detective in a suspense or thriller story. The important point here, however, is that the genres Todorov analysed under the name of detective fiction are sub-genres of crime literature. Van Dine's rules, in contrast, do not focus on the mystery and do not affect the structure of discourse. According to Todorov, the third genre arising from the combination of the characteristics of these two genres is suspense. This genre briefly utilises the mystery and "two stories" of the whodunnit (Todorov, 2000, p. 139) and, as in thriller, it places the second story in the foreground. Todorov observes that the reader's interest is in both the past and future. The name of the suspense genre can also be explained by the reader's curiosity regarding what will happen in future. Moreover, Üyepazarcı and Malmgren consider whodunnit and *roman noir* as the sub-genres of crime fiction. "Detective fiction is a genre which has relations with many genres. This genre, which is primarily the sub-genre of crime literature is associated with the mystery novel, suspense novel and adventure novel which will be developed in future" (Atalay, 2012, p. 107).

The era of detective fiction that began with Edgar Allan Poe was arguably the most fruitful time, especially during the First and Second World War period. This period is also called the Golden Age of detective fiction. By considering the protagonists of this period, the origins of the inspiration for the characters of crime literature can be understood. Sherlock Holmes, the British character, finds every murderer with his superhuman intellect and his adventures are the most important works that Sir Arthur Conan Doyle offered to crime literature. And as we stated before, Agatha Christie, one of the most important authors of whodunnits, made herself known to the world in her classic detective novel with the character Hercule Poirot. The common feature that stands out in these stories is that the characters are detectives.

The most striking aspect of this period is the boundaries of narration being drawn with strict rules. For example, the American mystery writer Willard Huntington Wright, also known as S. S. Van Dine, offered 20 rules or necessary principles for

detective novels in his essay "Twenty Rules for Writing Detective Stories" (1928). Todorov summarises these rules as follows:

> 1. The novel must have at most one detective and one criminal, and at least one victim (a corpse).
> 2. The culprit must not be a professional criminal, must not be the detective, must kill for personal reasons.
> 3. Love has no place in detective fiction.
> 4. The culprit must have a certain importance:
> (a) in life: not be a butler or a chamber maid.
> (b) in the book: must be one of the main characters.
> 5. Everything must be explained rationally; the fantastic is not admitted.
> 6. There is no place for descriptions nor for psychological analyses.
> 7. With regard to information about the story, the following homology must be observed: "author: reader: criminal: detective."
> 8. Banal situations and solutions must be avoided (Van Dine lists ten) (2000, p. 142).

Nevertheless, these strict limits were not very effective for later works. The two most important elements of the detective story are "crime" and "mystery", as Erol Üyepazarcı points out, and classifying detective fiction is a problematic effort. Although these elements are found in many works, what is important is that they form the main theme of the crime novel (Üyepazarcı, 2008, p. 25–26). "The general critical consensus considering Golden Age fiction is that the plot is elevated above all other considerations (often including credibility), and that realistic character development takes a back seat to the construction of the puzzle," says Scaggs for the most important element in the content (2005, p. 35). However, in many writer's works, the opposite is true. In short, during the Golden Age, crime stories were puzzle-oriented and far from being representative of crime phenomena and reality. The short story "Have You Got Everything You Want?" in this corpus, written by Agatha Christie in her *Parker Pyne Investigates* series, is considered to belong to this sub-genre.

2.1.2. Hard-boiled Fiction

Changes in society have resulted in the emergence of new sub-genres. As the Golden Age of detective fiction in the UK was unfolding, a new type of detective story appeared in the US. The story of an amateur detective led to examples of the hard-boiled genre. Malmgren, who groups the crime, detective and mystery genres under the umbrella of murder fiction, summarises the genres corresponding to George Grella's descriptions of detective fiction as follows:

> There is the 'whodunit' school, what George Grella calls the 'formal detective novel,' which we term mystery fiction e.g., the novels of Christie). And there is the 'mean streets' school, what Grella calls the 'hardboiled detective novel,' which we term detective fiction. Both forms make reality claims but are highly conventional nonetheless (2001, p. 118).

This explanation serves as the definition of the hard-boiled genre for this study. As mentioned above, these pulp and dime novels caused the emergence of important writers and a new genre. The magazines that helped to launch the writing careers of authors such as Dashiell Hammett and Raymond Chandler produced the genre now called hard-boiled fiction. Hard-boiled fiction, in Scagg's definition, is

> A type of fiction whose style is derived from the tough-guy prose associated with Ernest Hemingway, and which was developed in the pulp fiction of the 1920s and 1930s in America. The hard-boiled style is terse, tough, and cynical, like the hard-boiled detectives it features, and the typical hard-boiled story is one of violence, sex, and betrayal (2005, p. 145).

Hard-boiled fiction is defined as thriller by some scholars because the detective in this genre does not merely rely on their intelligence but is physically active in the murder case. In general, the story is not set in enclosed and specific places as in the whodunnit, but mostly in a city. The transition from indoor to city settings, which is noticeable in this genre, can again be associated with changes in society. According to Todorov, the most significant difference in hard-boiled fiction, which narrates the actions of a detective who tries to solve a crime and bring justice to society without assistance from the police, is found in the detective character. More importantly, in hard-boiled fiction, the narrative of the crime is in a secondary position (Scaggs, 2005, p. 137–144). These figures, who work as private detectives to earn money, face real crime in modern cities. Such characters, called private eyes, are neither rich nor bourgeois and do not work as detectives for pleasure. The difference from the classic or Golden Age detective story is the tendency toward realism, but this realism is seen primarily in the characters. For example, the character who solves the murder has become a detective or police officer. In addition, these changes stand out in the detective's investigative stage of the criminal process. However, some scholars consider this genre detective fiction. Carl D. Malmgren, for instance, calls hard-boiled fiction detective fiction and he calls the whodunnit mystery fiction (2001, p. 118–125).

In his article "Anatomy of Murder Mystery, Detective Crime", Malmgren problematises murder fiction (crime fiction), describing the relationship between

detective, crime and murder and mystery stories, which he considers to be this genre's three primary forms. He devises this genre division according to space and characterises each generic form as either "centred" or "decentred" (2001, p. 119). Malmgren's use of the term decentred to distinguish the murder fiction genre from mystery reflects its difference from the classic mystery. He also focuses on the transition from isolated space to real spaces in detective fiction. Malmgren notes that what is important is a narrative about discovering who committed the murder in the mystery genre, and "the graduate elucidation" of the detective character in the detective genre (2001, p. 12). Based on this idea, he also includes the hard-boiled genre in the detective category. According to Malmgren, "detective fiction is the appropriate name for the hard-boiled variety of murder fiction, just because it specifies the narrative dominant of the form" (2001, p. 13).

Nick Carter is one of the most well-known characters in dime novels. These magazines appealed to the more educated middle classes. The detective stories published in them are "not only intended to be escape literature but they are also about the injustice and social changes that are soon to break out" (Üyepazarci, 2008, p. 111). Such literary magazines were also quite popular in the UK. These stories made a notable contribution to the development of hard-boiled and crime fiction. However, despite the popularity of such texts, the authors and publishers did not receive much profit from them. After the first World War, however, the trend towards short story writing gradually declined, and the interest in novel increased. At the same time, with the emergence of cinema, the demand for dime novels decreased. Therefore, there is some reason to associate the development of this sub-genre with changes in social life.

Raymond Chandler's essay "The Simple Art of Murder" (1944), which is one of the major criticisms of the hard-boiled genre, outlines the sub-genres of crime literature. As his text focuses on the difference between whodunnit and hard-boiled fiction, it is not closely connected to the books that form the corpus of this study. However, it is important to note that Chandler criticises the classic detective story, defined in this study as the whodunnit, and does not find it realistic: "Chandler singles out Hammett as the person who revitalized the genre by bringing it back to the real world" (qtd in Malmgren, 2001, p. 117). With this point in mind, crime fiction's

unrealistic framework changes with the hard-boiled genre. However, no texts belonging to this sub-genre are included in the corpus of this thesis.

2.1.3. Police Procedural

Changes in crime have typically led to different solutions in policing. Therefore, in the case of organised crime, an organised institution had to emerge. As Mandel observes, "with the late thirties and early forties, the private detective is on the wane, being ousted by the police officer supported wide-ranging organisation. A new type of crime story was born in the 'police procedural'" (Mandel, 1984, p. 53). The birth of the police procedural genre is associated with various historical situations in most research. Ernest Mandel, for example, associates this genre with the bourgeoisie's changing attitude towards the police during the thirties. This genre's emergence is not only linked to social changes, but also to the development and diversification of crime. Large-scale criminal organisations replaced individual and small-scale crimes. During this period, a more realistic and credible investigation process connected based on new developments in science and technology also began to appear. *Belshazzar's Daughter*, a novel by Barbara Nadel that forms part of the study corpus, may be said to demonstrate some features of this genre since it narrates the activities of Inspector Ikmen and the police force in Istanbul.

2.1.4. *Roman Noir*

Another sub-genre that originates from pulp fiction is the *roman noir* or noir fiction, also known as the *série noire.* Although this genre is mostly understood as American hard-boiled fiction, it is a type of gothic novel, as its name suggests (*noir* means black in French). According to The Edgar Award-winning author Megan Abbot,

> Hardboiled is distinct from noir, though they're often used interchangeably. The common argument is that hardboiled novels are an extension of the wild west and pioneer narratives of the 19th century. The wilderness becomes the city, and the hero is usually a somewhat fallen character, a detective or a cop […] Noir is different. In noir, everyone is fallen, and right and wrong are not clearly defined and maybe not even attainable. In that sense, noir speaks to us powerfully right now, when certain structures of authority don't make sense any longer, and we wonder: Why should we abide by them? Noir thrived in the 40s after the Depression and World War II, and in the 70s, with Watergate and Vietnam, for similar reasons (qtd in Adams, *Literary Hub*, 2018).

This genre emerged after the Second World War due not only to the popularity of literary magazines but also various social changes and technological developments during this era. However, "the *roman noir* was actually born in the thirties and grew out of the *Black Mask* tradition" (Mandel, 1984, p. 34). Moreover, the protagonist in the roman noir is not a detective.

Mandel describes the differences between the genres as follows: "in the hard-boiled private detective story, the revolution in subject, setting, and solution can also be traced back to technological innovations. What photography and railways were to original 'whodunnit', the movies and the automobile are to the *roman noir*" (Mandel, 1984, p. 38–39). No works belonging to the roman noir genre are included in the study corpus, largely because this literary movement occurred in France and produced works mostly by French writers.

2.1.5. Spy Fiction

The hardboiled detective novel underwent another shift in the early 20th century, producing a sub-genre called spy fiction that focuses on action and narrates the exploits of a criminal or spy who discovers the culprit. Particularly after the 1930s, the police began to be replaced by detectives. Addressing this issue in detail, Mandel sees it as a reflection of the change in bourgeois values in society. Mandel argues that after the First World War individual crimes were reconceived as crimes against the state. This development led to the transition to spy novels. Writers such as John Le Carré, Eric Ambler and Graham Greene have produced successful examples of these novels. However, Ian Fleming, who created the character of James Bond, may be identified as the most important author in this genre. Symons, for instance, describes Fleming's novel *Casino Royale* as the "renaissance of the spy story" (1972, p. 232).

Agents, whose focus shifts from individual enemies to national rivalries, replace the detective character in spy fiction. While this genre mostly emerged under the conditions of the post-war era, the first examples of it have been traced to earlier times. Nevertheless, although the spy character's history stretches back to Homer's Odyssey, spy fiction's status as an autonomous genre was established in the 1960s. As Symons states, "the development of the spy story was directly linked to the inventions

that came in the wake of the Industrial Revolution" (1972, p. 222). In *the Cambridge Companion to Crime Fiction*, edited by Priestman, David Seed suggests that "although spies are depicted as early as Homer's *Odyssey*, the first novel to deal centrally with espionage was Fenimore Cooper's *The Spy* (1821) which is set in the war between Britain and the newly independent United States" (2003, p. 115–116).

Seed mentions the following factors in the formation of genres: "by the 1890s the paranoid fear of 'Enemies Within' had become an established fiction which was closely linked to the new-found power of the popular press" (ibid, p. 116). Such national concerns were raised by the transfer of confidential information and the role of espionage in the First World War:

> The appeal of a genre such as espionage fiction throughout the Cold War has been readily, if a little simplistically, understood as a case of art imitating life; in such ideologically polarised times it is unsurprising that novels that dramatized this pervasive conflict and its associated anxieties drew a large readership (Goodman, 2016, p. 22).

Also, according to Alan Burton, "it was no coincidence that the modern spy story appeared in the same period that Great Britain established its first permanent security and intelligence agency" (2016, p. 2). The sense of insecurity and threat felt during these years, especially in Britain, showed itself in literature.

Moreover, it is known that famous writers who produced spy fiction were also spies or worked for the intelligence services. Many authors served in the British intelligence service, including John Le Carré, W. Somerset Maugham, Lawrence Durrell, George Orwell, Anthony Burgess, John Bucham and Ian Fleming, according to Tanaydın (*Sabitfikir*, 20. 07. 2019).

The question of which sub-genre spy fiction belongs to is a controversial one. Julian Symons discusses the complex relationship between genres and argues that the spy novel cannot be equated to the whodunnit (detective fiction), although their shared features cannot be ignored. Accordingly, Symons contends that the ambiguous boundary between these two genres can also be seen between the spy novel and the thriller, noting that these labels are used interchangeably and are therefore a matter of taste (1972, p. 221). Sam Goodman, a significant figure in British spy fiction, observes that Graham Greene describes his thrillers or spy novels as "entertainments" (2016, p. 19). Eric Ambler's books, in Symons' words, are "plain thrillers rather than spy

novels" (1972, p. 230). However, even the researchers who do not view the spy novel as crime fiction, place this genre into their work as we demonstrate. Therefore, it is of paramount importance to discuss this genre, especially since multiple books classified as spy fiction are included in the study corpus.

Under the influence of the circumstances of the period, the characters of these novels also changed. In this respect, the parallel between James Bond and Sherlock Holmes, depicted as the "super-brain", is apparent (Mandel, 1984, p. 48). However, Mandel notes that such changes are not only evident in the representation of protagonists but also apply to antagonists. Antagonists are known from the beginning in spy stories, and they may be an old enemy of the state, but the mystery in the story always remains. Consequently, the classic detective novel and spy novel are very similar. What these genres have in common, as Mandel remarks, is the "triple search for identity" (1984, p. 65).

However, these changes did not only occur in form or content, since this new situation required the expansion of the author's field of expertise. At this point, the reflection of the authors' thoughts and lives caused this study to give place to the problematised judgment and ideology. However, these changes have not exactly caused a change in the sub-genres of crime fiction's social function. For the same reason, Mandel's critical perspective is significant here because this thesis both considers the spy fiction genre as a social phenomenon and argues that changes in society are reflected in this sub-genre. Therefore, the use of space and discourses in the genre could also be a reflection of society. Ian Fleming's *From Russia With Love* and Dorothy Gilman's *The Amazing Mrs. Pollifax* both belong to this sub-genre, while Eric Ambler's *The Light of Day* and Joseph Kanon's *Istanbul Passage* exhibit the characteristics of this genre.

2.1.6. Thriller

Thriller may be thought of as the final destination in the journey of crime fiction, starting from the classic detective novel with its strict rules and traditional plot structure. The traditional whodunnit novels, which deal with no social and psychological problems and only aim to solve the riddle, transformed into novels with a rich social and psychological content. However, the problem of who the killer is and

the solving of the mystery are still in question. Üyepazarcı believes that the missing piece is provided by the suspense genre (thriller) and "the story of the chased individual" is narrated (2008, p. 124). One of the distinguishing features of the thriller genre is the focus on the thoughts of the character. Yet Üyepazarcı does not put Graham Greene in this category, even though many others identify Greene as one of the most important thriller writers. To this end, this study has avoided placing the authors under consideration in definite categories, and it was thought that grouping these writers under the broad genre of crime fiction would make this study more practical. However, Eric Ambler's *The Light of Day* and Joseph Kanon's *Istanbul Passage* are typically viewed as thriller novels.

Crime literature and its sub-genres have been briefly discussed in this chapter and classified within generic boundaries based on corresponding historical and social changes in society. As a result of the relationship between crime literature and social changes asserted by Mandel, Üyepazarcı, Symons and many other researchers, this chapter attempts to provide a brief but diverse overview of crime fiction. Crime literature has evolved over the years from the classic detective story to newer forms due to the circumstances and developments in the course of life, enabling crime fiction to survive for a long time as a popular genre. Another cause of the genre's continued durability and popularity is the impact crime fiction has had on readers throughout this period. In this regard, the use of space in the crime novel can further illuminate the beliefs and thoughts underlying the works of British and American writers.

3. READING ISTANBUL: THE SEMIOTIC ANALYSES

This chapter contains analyses of the texts belonging to our corpus according to their date of publication. First, brief information about the source texts is given in this chapter. Where necessary, each text is analysed according to some analysis steps followed, which are segmentation of the text, evaluation of proper names in the text, analysis based on isotopies in the text and a semiotic square and each translation is evaluated. After reading the source texts, how translators handle signs related to Istanbul, the Turks, Turkey, and Muslims and make translation decisions are considered. Meaning transformations in the Turkish translations and their possible causes are discussed based on "Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172) consisting of "nine translator tendencies which in fact also illustrate nine types of meaning transformations going from the fullness of meaning to its total emptiness" (Tuna & Avaz, 2019, p. 548), as propounded by Sündüz Öztürk Kasar.

Segmentation, which is the first step in this analysis, is generally preferred to determine turning points in stories or novels but is not preferred for such a purpose in this study. The primary purpose of using segmentation in this part of the analysis is to make the texts more manageable in terms of spatial changes and to obtain meaningful analysis units for both the researcher and readers. Some authors divided the texts into chapters. However, these chapters are not considered essential for the purpose of this study since the purpose here is to examine mainly the depictions set in Istanbul. The texts are divided into segments according to spatial changes that can change the direction of the narrative and play an important role in the narrative flow. Segmentation is implemented primarily only when more than one city or country is mentioned in the text. Barbara Nadel's *Belshazzar's Daughter* and Joseph Kanon's *Istanbul Passage* are not segmented because they are set exclusively in Istanbul. These books are merely summarised.

Segmentation is carried out through summaries to make the segments shorter but as sufficient as possible since the novels in our corpus are quite long. Each segment

is named according to the place the story is mainly set in. In this way, the actions in the plot that do or do not take place in Istanbul are determined. The length of the segments varies according to the length of the important events and actions that occur in that place. Different titles are considered appropriate and preferred according to the specific and important features of the story or the place where the action take place.

In the second stage of analysis, proper names considered critical to the universe of meaning of the texts are examined in *Parker Pyne Investigates:* "Have You Got Everything You Want?", *From Russia With Love* and *The Amazing Mrs. Pollifax*, and their contribution to the representation of Istanbul is discussed. In the third stage of analysis, by analysing isotopies in the segments set in Istanbul in particular, the representation of Istanbul in every text in our corpus is evaluated. In the fourth stage, based on the identified isotopies, semiotic squares are formed, and the meaning and value of Istanbul in the text is discussed. This approach produces a general discourse about Western representation and this discourse is associated with Edward Said's concept of Orientalism. The final step consists of discussing how the signs are transferred into Turkish translations, the translation decisions of translators, and the transformations of meaning in the texts, thereby coming to a general conclusion about the Turkish translations.

3.1. A Semiotic Analysis of *Parker Pyne Investigates:* "Have You Got Everything You Want?"

Parker Pyne Investigates short stories were written by the English writer Agatha Christie and published by William Collins and Sons in England in 1934. In later years, the stories were published under the name *Mr Parker Pyne, Detective* in America. "Have You Got Everything You Want?" was previously published as a part of *Parker Pyne Investigates* short stories. There are no chapters in this story. Thus, the text is divided into segments to highlight the changes of space in the text, and the spaces are used to analyse the selected units. Secondly, the repeated ideas in the text are discussed in the section reserved for analysis of isotopies. In addition, proper names in the text are evaluated and the meaning of Istanbul in the text is discussed using a visual representation in the form of a semiotic square. Finally, its Turkish

translation is analysed based on "Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172).

3.1.1. Segmentation of *Parker Pyne Investigates: "*Have You Got Everything You Want?"

Four main spaces are identified in this story; thus, four segments are formed according to the places determined. The name of the place that is the focus of each segment is included as part of the segment title. These segments are entitled "Paris", "Istanbul by The Simplon Express", "Venice" and "Istanbul". In this way, the units that are examined during the analysis process are obtained. Moreover, this step makes clear whether the events that are considered important in the text take place in or out of Istanbul.

Segment 1: Paris

The first location in the story is the city of Paris in France. This segment is entitled "Paris" due to the events taking place in Paris. The segment begins with the sentence "'Par ici, madame.' A tall woman in a mink coat followed her heavily encumbered porter along the platform of the Gare de Lyon" (Christie, 1934, p. 4), and it ends with the sentence "I'll tell you" (Christie, 1934, p. 7).

Elsie Jeffries, a rich and beautiful young American woman, arrives in Paris at the beginning of the story. She embarks on a train journey with her jewellery bag. In an empty compartment that she has entered, she sees the initials "P.P." on the suitcase of a man who is traveling to Istanbul. Unable to restrain her curiosity, Elsie hesitantly asks whether he is Parker Pyne. This man is the consultant Parker Pyne, whom she knows from advertisements in the *Times*. Now worried, Elsie Jeffries does not know what to do about her husband, Edward. Although she remains uncertain about whether to tell Mr Pyne what her husband did, she decides to try and begins to inform him of her situation.

Segment 2: Istanbul by the Simplon Express

This analysis segment is entitled "Istanbul by The Simplon Express" because it narrates the events that take place between Paris and Istanbul. The segment begins with the sentence "'I'm going to Constantinople to join my husband'" (Christie, 1934,

p. 7), and it ends with the sentence “the suspected lady consented to be searched—and emerged without a stain on every character” (Christie, 1934, p. 10).

Elsie travels to Istanbul (Orient) on business for her husband. He has had to go to Constantinople (Istanbul) on this occasion because he was doing business with Orient. Elsie is very excited since she has not been anywhere outside the UK before. Although her husband Edward is not particularly active and has a conservative family, he is a good person. Elsie, who has been reading crime novels, notices that a word or two are written on the drier paper while she is drafting letters to her husband; despite trusting her husband, she attempts to read these words by holding a mirror to the paper. She then finds a note saying, “wife”, “just before Venice would be the best time”, and “The Simplon Express”. Surprised, Mr Pyne mentions that they cannot do anything until they arrive in Venice. As the train is about to enter Venice, someone screams. There is a fire in one of the compartments. Due to the smoke, a woman who looks Slavic comes into Elsie’s compartment to get some fresh air. Just as this woman is about to return to her room, Mr Pyne stops Elsie and requests that she check her little scarlet case filled with jewellery. She finds that all the jewels previously in the bag have gone missing. Mr Pyne then asks that this woman be searched; however, when she is accused of being a thief, she goes mad.

Segment 3: Venice

Since the train stops in Venice in this part of the story, this segment is entitled “Venice”. The segment begins with the sentence “the jewels were not on her” (Christie, 1934, p. 10) and ends with the sentence “‘I must send my telegram’” (Christie, 1934, p. 11).

The accused woman is searched, but nothing is found. Although Parker Pyne and Elsie believe she could have thrown the jewels out of the window, Mr Pyne is not convinced of that idea because the train was crossing the river at the time. Mr Pyne states that he is not a detective and cannot be further involved in this situation. Elsie is saddened, mainly because of the sentimental value of her jewellery and engagement ring. When they arrive in Trieste, Mr Pyne makes his way to the post office to send a telegram to Istanbul.

Segment 4: Istanbul

In this segment, the main character Parker Pyne and the other figures in the story arrive in Istanbul. For this reason, the segment is entitled "Istanbul" to emphasise the relevant location. This segment starts with the sentence "'Edward!' Elsie's face illuminated up as she saw her husband hurrying to meet her on the platform at Stamboul" (Christie, 1934, p. 11), and it ends with the words "'I know,' said Mr Parker Pyne, with force" (Christie, 1934, p. 16).

Elsie sees her husband, Edward. She forgets everything that has happened and experiences the joy of seeing him. After they arrive in Istanbul, Mr Pyne asks to see Elsie for half an hour in the Hotel Tokatlian. Mr Pyne returns her jewellery to Elsie but does not explain what is going on. Then Mr Pyne leaves her and continues walking in Pera, sits down somewhere, and orders two cups of coffee: one cup for himself, and one for Elsie's husband, Edward. Edward cannot believe that Mr Pyne discovered the truth. In actuality, Edward stole his wife's jewellery before setting off for Constantinople, replacing each piece with a counterfeit in England. So, the jewellery Elsie carried when she was travelling was the fake one. Since Edward is intelligent and kind-hearted, he made the Slav woman use a smoke bomb to create a diversion and this helped the Slav woman throw the counterfeit jewels into the ocean just before the train reached Venice, as he did not want anyone to be blamed for the theft. However, Mr Pyne understood everything and sent telegram to Edward. Mr Pyne made Edward drop the real jewels off at the Hotel Tokatlian and he survived being reported to the police. Thus, Mr. Pyne could give Elsie her jewellery without telling her the truth.

Mr Pyne hopes to ascertain the truth, and he does. He discovers that Edward was actually being blackmailed because he was scammed. One night, a woman entered his hotel room as she attempted to escape from her raging husband. As a result of the night she spent in his room, Edward received threatening letters. The woman's husband threatened to tell Edward's father-in-law about the incident if he did not pay him. Not knowing what to do, Edward asks Mr Pyne to go to his wife and explain everything; but lying to your wife is very important for a happy marriage according to Mr Pyne. After all, for Mr Pyne, when a woman thinks that her husband is with a woman, she will be jealous, and she will take care of him. Although Edward insists

that he never looks at other women, Mr Pyne suggests it would be better not to tell Elsie about the blackmail incident.

3.1.2. Isotopies in *Parker Pyne Investigates:* "Have You Got Everything You Want?"

In the segment we entitled "Istanbul", we could not detect any isotopies about Istanbul. However, the word "Stamboul", for Istanbul that is repeated continuously throughout the story, draws attention. One time, however, a different name for Istanbul is uttered in the story. This different usage is found in the segment we entitled "Istanbul by the Simplon Express", a segment that narrates events before the characters arrive in Istanbul. The heroine, Elsie Jeffries, is the only person in the text who calls Istanbul Constantinople. This anomaly causes us to focus on the word Stamboul, which is repeated while Constantinople is used only one time in the text, giving rise to the idea that producer of discourse should be paid attention to.

When this study focuses on Elsie Jeffries, who is the only character who uses the name Constantinople instead of Istanbul in the text, an important isotopy is detected. An isotopy, as already stated, is not just a repetition of the same word or groups of words in a text. As exemplified the theoretical frame of this study, an isotopy may be a repetition of an idea in the text through different expressions, words, or ideas: "if there is repetition of a certain element in the text, it would be useful to consider the possibility that it is intended for a certain purpose and to extend the analysis in that direction" (Tuna & Kuleli, 2017, p. 37-38). It is noticeable that the female character, who uses the name Constantinople, is presented as an ignorant person due to her lack of knowledge throughout the text. Before considering the relationship of this idea to the names used for Istanbul, the passages that refer to this character's lack of knowledge should be examined.

First, in the part where the word Constantinople is uttered, the story reveals that Elsie has never been abroad:

> I'll tell you. I'm going to Constantinople to join my husband. He does a lot of Oriental business, and this year he found it necessary to go there. He went a fortnight ago. He was to get things ready for me to join him. I've been very excited at the thought of it. You see, I've never been abroad before. We've been in England for six months." […] 'You and your husband are both American?' (Christie, 1934, p. 7).

Apart from living in England, American Elsie Jeffries has not travelled to another country, even though her husband travels frequently. In other words, she has not had a chance to see and experience the world with her own eyes. In fact, she knows Istanbul thanks to her husband, who works in the Orient and has had the opportunity to experience Orient as a Westerner.

Another word that stands out is "Oriental" (Christie, 1934, p. 7). From the binary opposition of Orient and Occident, Orient, which represents the East, is initially chosen by Elsie Jeffries to describe the geographical location of Istanbul. Although at that time, Western people tended to use the word Orient to describe this part of the world, Mr Pyne does not use such a word. Elsie prefers the word Oriental for her partner's field of work rather than word choices such as the Middle East or Near East, which is demonstrated in other literary works in our corpus. As an American who lives in England with her husband, describing Istanbul as the Orient—although Istanbul is situated at the confluence of the European and Asian continents—may show how a Westerner defines Istanbul. Another reason for this word choice might be Elsie Jeffries' interest in detective novels: "I'd just been reading a detective story with a clue in the blotter and so, just for fun, I held it up to a mirror" (Christie, 1934, p. 7). This might be a reference to Agatha Christie's *Murder on the Orient Express* (1934), which was published in the same year.

The most important main female character in this story is constantly disparaged by her husband and the protagonist Parker Pyne. In this way, the woman's lack of information is reemphasised throughout the text. The woman never figures out what her husband did:

> "It is a fundamental axiom of married life that you must lie to a woman. She likes it! Go and be forgiven, my boy. And live happily ever afterwards. I daresay your wife will keep a wary eye on you in future whenever a pretty woman comes along—some men would mind that, but I don't think you will" (Christie, 1934, p. 16).

At the end of the story, either the truth is kept from her, or she is lied to as seen in the example:

> "I never want to look at any other woman but Elsie," said Mr. Jeffries simply. "Splendid, my boy," said Mr. Parker Pyne. "But I shouldn't let her know that if I were you. No woman likes to feel she's taken on too soft a job" (Christie, 1934, p. 16).

Mr Pyne shares his ideas about women with Elsie's husband Edward by suggesting that he is someone who knows and understands women. The following excerpt is another discourse that humiliates women's intelligence:

> My dear Mr. Jeffries, you do not understand women. If a woman has to choose between a mug and a Don Juan, she will choose Don Juan every time. Your wife, Mr. Jeffries, is a charming, innocent, high-minded girl, and the only way she is going to get any kick out of her life with you is to believe that she has reformed a rake (Christie, 1934, p. 15).

To choose between a "Don Juan" and "mug" is a discourse that derogates women. The word "mug" means "fool, blockhead" in British English (https://www.merriam-webster.com/dictionary/mug, 22. 06. 2019). Don Juan refers to "a legendary Spaniard proverbial for his seduction of women" (https://www.merriam-webster.com/dictionary/Don%20Juan, 22. 06. 2019). What Mr Pyne wants to say is that when a woman chooses between a stupid man and a womaniser, she always chooses the womaniser. At the suggestion of Mr Pyne, who constantly humiliates women, Edward must build his marriage on lies. Further, Mr Pyne asks Edward not to tell Elsie what happened there because Elsie is too naive to understand or want to know.

For these reasons, Elsie is portrayed as ignorant of many subjects throughout the narrative. Therefore, the only person who uses the name Constantinople is the one who is conveyed as an inexperienced and naive figure. Elsie's knowledge of Istanbul comes merely from her husband, who does business in the Orient, and she prefers to refer to Istanbul as Constantinople as we stated. Turkish folklorist Haluk Tarcan suggests that people who call Istanbul Constantinople actually have an underlying intention: "one of the greatest dreams of the West is to re-establish Byzantium. To that end, they call it 'Constantinople' at every turn" (https://onturk. org/ 2011/05/21/istanbul-kelimesinin-kokeni/, 22. 06. 2019). Accordingly, a Westerner calling Istanbul Constantinople is even more important because this Westerner is disregarded by the other characters in the text. This situation, which this study can characterise as the ignorance of that person raises two possibilities. The first is the dream of the West to establish the Byzantine or refer to the Eastern Roman Empire, which is associated with power relations. However, the purity of the woman is clearly

stated in the text. The second possibility, then, is that this is the case of an ignorant or unaware Westerner who does not want to recognise Istanbul, which belongs to the Turks at the time. This shows the fact that not accepting the name Istanbul among Westerners. In the light of these ideas, this woman might be the Occidental itself, who produces an Oriental image that is not real for Istanbul in this story.

As a result, the isotopy created in the text leads us to a discriminatory discourse created for all the women and especially for Elsie Jeffries. Elsie symbolises the Occidental who does not recognise Istanbul. Therefore, Constantinople can be regarded the equivalent of Istanbul for the Occidental in this story. Experiencing Istanbul in the rest of the work, Mr Pyne addresses Istanbul only as Stamboul. For this reason, Mr Pyne and Elsie Jeffries are considered as the characters who provide the meaning of Istanbul in this analysis. However, since Stamboul and Constantinople are also proper names, they are discussed in the section on evaluating proper names in the text.

3.1.3. Evaluation of Proper Names in *Parker Pyne Investigates:* "Have You Got Everything You Want?"

Isotopies in the text change the direction of the study. Therefore, Elsie's Constantinople and Mr Pyne's Stamboul lead this study to scrutinise the descriptions that come with these names. However, to understand what Stamboul means, one must first look at its difference from Constantinople. As mentioned earlier, the name of Istanbul has taken on many forms over the centuries. Although she just refers to the stops of the Orient express, the name Constantinople used to be valid during the time of the Byzantine Empire. For this reason, Elsie, who stands out for her ignorance according to our analysis, might be said to know and recognise the Byzantine period. What is meant by "knowing" here is not having information but accepting its existence and not accepting this Turkish city.

As previously mentioned, apart from Elsie's expression, Stamboul is used in the rest of the text as follows: "'That will be all right, madame, I will attend to everything.' A slight significant pause. 'I shall be going with madame as far as Stamboul'" (Christie, 1934, p. 5). "'Edward!' Elsie's face lighted up as she saw her husband hurrying to meet her on the platform at Stamboul" (Christie, 1934, p. 11).

Although its original version is Stanbol or Stambol, there is the word Stamboul in the story. In the essay, H. Berbérian mentions the two origins of this word: "A) Stanbol in Greek *eis tin polin* (pronunciation: istinpolin) or stin poli, i.e. in the city *in Urbe* (not in Urbem) is a distorted form of the word. B) Stanbol is a distorted form of Greek Constantinople" (2011, p. 187).

Moreover, the spelling of Stamboul in the text is not included in etymology studies examining the pronunciation of Istanbul as far as we researched. The origin of the word Istanbul "[…] was transferred to Ottoman Turkish as Stambol from Greek stamból ~ stembóli (n) ~ stimbóli (n) and pronounced in 15 different ways among the Ottomans" (Kartallıoğlu, 2016, p. 119). However, we observed that this form can be preferred in crime fiction. In short, it is written as Stamboul, but this name started to be used in the Ottoman period of Istanbul.

The decision to use Stamboul may indicate that Mr Pyne, who reveals himself as an omniscient character with his ability to solve a mystery and know women, knows the Ottoman Empire and by using this name he acknowledges the existence of Istanbul, which belongs to the Ottoman Empire or Turkish people. What is important is that the story only includes a depiction of Istanbul through Mr Pyne's eyes:

> When she had gone, Mr. Parker Pyne took up his hat and stick and went out into the streets of Pera. He walked along smiling to himself, coming at last to a little café, deserted at the moment, which overlooked the Golden Horn. On the other side, the mosques of Stamboul showed slender minarets against the afternoon sky. It was very beautiful. Mr. Pyne sat down and ordered two coffees (Christie, 1934, p. 12).

As this depiction suggests, Mr Pyne is the only one who watches and pays attention to the city in this story. Thus, he gets a chance to experience and explore the city by staying there. In the description, Mr Pyne first passes through the Pera district—more on the European side of Istanbul— and looks up to the Golden Horn. The minarets of the mosques reveal themselves to him. Yet the reader can feel the distance between the town and Mr Pyne that this excerpt creates.

Pera is significant as a district and a proper name: "Pera, the region that developed across the historical peninsula and the Golden Horn, which means opposite shore, the other side in Greek […]" (Hızlan, *Hürriyet,* 22. 06. 2019). Pera, which overlooks the Golden Horn that Mr Pyne talks about, is today's Beyoğlu. Pera, or Beyoğlu after the Ottoman era, is a significant district in Istanbul:

> Beyoğlu, or formerly Pera (the other side), is the capital of Western Europe in the Eastern Mediterranean, after Byzantium. Pera's name became 'Beyoğlu' during the Ottoman centuries. Why it used to be called Beyoğlu is a bit of shady subject. It is said to have been named so because of The Venetian bailo inhabitting in Pera and because one of the Italian aristocracies lived here. Beyoğlu was a foreign trade centre. It was an Oriental city becoming the Occident and the Occidental city becoming the Orient (Ortaylı, 1986, 98-99).

Although the time of the story coincides with the Declaration of the Turkish Republic, Mr Pyne calls it Pera using the former name of Beyoğlu. The reasons why Mr Pyne calls Beyoğlu Pera should be ascertained. The first of these reasons, as our corpus brings forward, may be that Pera is a place known by foreigners and tourists, and therefore often used as a setting for Western novels. However, this possibility does not provide enough justification. Pera is not a name given by the Ottomans; that is, it represents Istanbul that has not yet been Turkish or Ottoman. However, it is clear from the Muslim identity of Istanbul that the period was after the Ottoman conquest of Istanbul. Moreover, it is known that the name of the district was changed before the book was published.

Another place name noted in the text is "the Hotel Tokatlian" (Christie, 1934, p. 11). Mr Pyne and Edward meet at the Hotel Tokatlian and back in day, the Hotel Tokatlian was as important as the Pera Palace Hotel. The Hotel Tokatlian used to be an important hotel built especially for those visiting by the Orient Express:

> After the Oriental concept of 'East' and 'Easternness' written by the pilgrims, the transportation becoming easier with the Orient Express, led to the arrival of many visitors from the West to Istanbul. The Orient Express (Orient Express), which operated the Paris-Constantinople (Istanbul) train journeys between 1883 and 1977, carried many culture enthusiasts to these lands [...] Increasing demand for Istanbul also pioneered different developments. The increase in residents in Istanbul, even if it was short-term, caused a problem of accommodation and new hotels began to appear in Istanbul. One of these hotels is the famous Hotel Tokatlian [...] (Eren, https://www.istanbulburda.com/tarihi-yerler/tokatliyan-oteli-nin-hikayesi-h12892.html, 22. 06. 2019).

The Hotel Tokatlian was probably chosen because of the Orient Express travel. Also, Agatha Christie actually stayed in *Tokatlıyan* Hotel (the original name) although she is believed to stay in the Pera Palace, and this was thought to be a way of promoting her latest book -*Murder on the Orient Express* (1934):

> A legend was created by saying that the place where Agatha Christie stayed for 11 days was unknown. Agatha did this to sell her book, and the Pera Palace used this story for the publicity […] Where she actually stayed in Istanbul is the Hotel Tokatlian (Akıncı, 2018, p. 148).

This may be the most prominent place in the story because this is where the mystery of the events unfolds. Edward and Mr Pyne discuss what happened in detail at the café of this hotel. Therefore, this place, which plays such an important role in the story, is an important proper name. This name is particularly scrutinised in translation evaluation of this story.

Mr Pyne is a character who knows about Istanbul. In this respect, his information is valuable. However, he does not form an emotional bond with the city, or the city does not affect his character development. For Mr Pyne, it is just a tourist attraction. He does not portray Istanbul as the Orient. For this reason, looking at what Pera refers to as a place for further analysis is significant for this study. Pera had different meanings for Istanbul after and before the Ottoman Empire:

> These two sides divided by the Golden Horn [Haliç] used to represent two different lifestyles and cultures, even two different worlds in a way. On the one side, there was the historical peninsula where Muslim population heavily lived and was a region redundant in manufacture, was more Eastern due to its lifestyle; and on the other side, there was the Pera region, dubbed as 'a complete European city', with its economy based on trade and finance, its habitants being mostly Levantines, non-muslims and foreigners; adopting a 'western' lifestyle with its theatres and malls, restaurants entertainment hotspots, and afterwards to luxury hotels (Turan, Güzel & Baş, 2016, p. 403).

In other words, the district Pera, or Beyoğlu as Turkish people call today, represents the West in Istanbul.

The sentence "on the other side, the mosques of Stamboul showed slender minarets against the afternoon sky" (Christie, 1934, p. 12) shows that mosques are located on the other side and they are not in the same place where Mr Pyne locates. Also, they show themselves to Mr Pyne. The reason why Mr Pyne does not label this city as the Orient as Elsie Jeffries does and even calls it beautiful might be Pera itself—the foreign diplomatic quarter of Istanbul. Pera can be accepted as Istanbul's Europe in this sense because it was designed for Europeans. In Greek, Pera means "the other", "opposite shore" and "the other side" (İnal, 2012, p. 10). At this point, for Mr Pyne, Istanbul is not the other because Mr Pyne is in the European part of Istanbul. To be more precise, he is in the Western part of Istanbul. This approach justifies his liking for Istanbul.

The character, plot, setting and time that form the structure of a work of fiction affect each other's meaning in some ways. In general, there are four different types of time in a narrative: the adventure's time (time and duration of experiencing the described events), the narrative time (the time when the events are perceived and expressed), the writing time (the date and time when the author wrote the book), and the reading time (Aktaş, 1984, p. 113-114). The adventure's time and narrative time of this story coincide with the time following the Ottoman conquest of Istanbul. However, the story was written in 1934. This date is after the proclamation of the Republic of Turkey. Thus, the name Constantinople is not seen in any stage of the narrative. This indicates that examining the proper nouns in the text is very important. The evaluation of the names of the places, namely Stamboul, Constantinople, Pera and the Hotel Tokatlian, elucidate what Istanbul means or does not mean for the American character Elsie and the British character Parker Pyne.

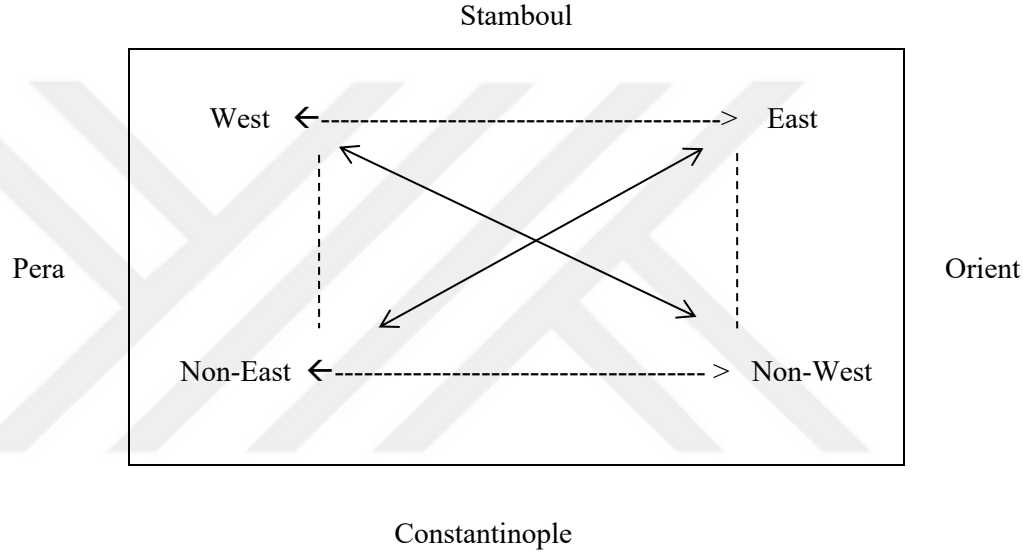
3.1.4. The Semiotic Square of *Parker Pyne Investigates:* "Have You Got Everything You Want?"

There is Istanbul in the beginning of the story through Elsie Jeffries' perspective. This Istanbul is not included in the segment we entitle "Istanbul". Rather, it is a discourse put forward before coming to Istanbul. This Istanbul might be said to represent Byzantium, which is still accepted ideologically in the story, an unacceptable Ottoman land, and the Orient with its geographical location. However, it also represents an inexperienced Orient. The idea of knowing the other, which we know from Edward Said's concept of Orientalism, is symbolised in the text by Elsie Jeffries. However, when the characters come to Istanbul in the continuation of the text, a different Istanbul draws the attention. This Istanbul has passed into the hands of the Ottomans, but it is neither the Orient nor the West. It does not bear traces of the Ottoman or Turkishness explicitly, but it is Muslim.

From the perspectives of Elsie and Mr Pyne, the transformation of Istanbul's meaning takes place on an opposition between East and West. The name Constantinople, as used by Elsie Jeffries, is a Western product and a Western perspective. Yet, the time of the story indicates that the events take place long after Byzantium, and there is no reason for it to be used except for a specific purpose or

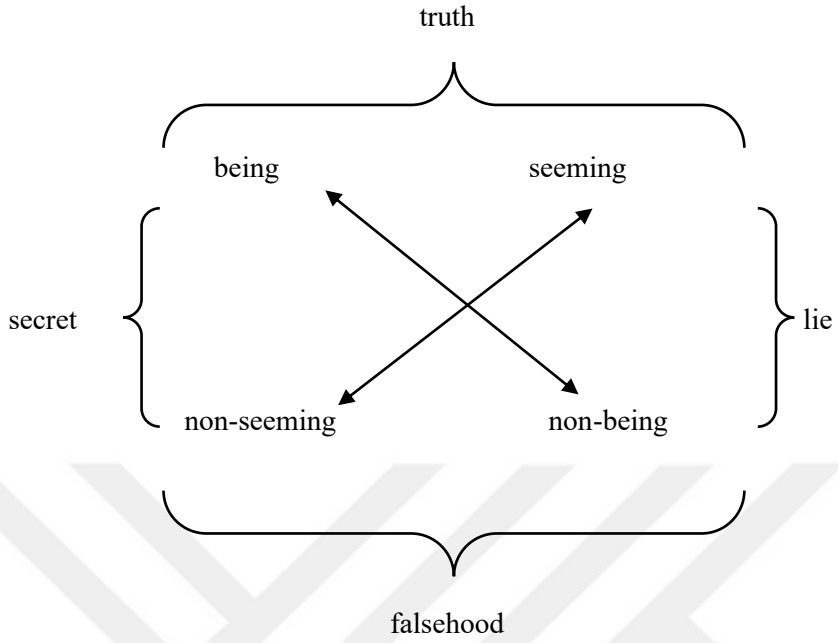
because of a lack of knowledge. This study can argue that for Elsie Jeffries, Istanbul does not belong to the Ottomans or the Turks. However, due to its geographical location, it is in the Orient, which means it is not just the West. In this respect, Constantinople is non-East and non-West, as seen on the semiotic square below. Mr Pyne's preference of Stamboul symbolises the East when he mentions the mosques and also the West because he stays in Pera. According to the isotopy analysis of this story, Istanbul can be said to be a place that represents both East and West:

Figure 2: The Semiotic Square of *Parker Pyne Investigates:* "Have You Got Everything You Want?"



In the second segment, Istanbul looks like the Orient to Elsie Jeffries, but it is not the Orient. In that respect, Elsie Jeffries' idea is a *lie***.** When Mr Pyne comes to Istanbul, this place does not look like the Orient, and Istanbul is not the Orient. This is a *falsehood* created by Elsie Jeffries. Istanbul, with its former names belonging to Byzantium and its mosque, which is a symbol of Islam, represents both East and West. That is a *truth* in the text. Mr Pyne goes to Istanbul at the end of the story and shows that this place does not look like the Orient. It is a place where many post-Ottoman values coexist and East and West meet, so he reveals a *secret.* In this text, then, Mr Pyne not only solves the mystery in the story but also unravels the spatial mystery. This matches with Mr Pyne's mystery solver identity. This is shown on a semiotic square named a "Veridictory Square" (Greimas & Courtés, 1982, p. 369), which is one of the semiotic square types that presents the evaluation of being and seeming:

Figure 3: The Image of Istanbul Within the Semiotic Square of Veridictory Modalities



3.1.5. Translation Evaluation of *Parker Pyne Investitages:* "Have You Got Everything You Want?"

Turkish translation of *Parker Pyne Investigates*: "Have You Got Everything You Want?" (1934) was published in March 1963 by Vatan Journalism and Printing as a free supplement to *Hareket* Magazine's *Yeni Polis Romanları Serisi* [the new series of detective novels] and met Turkish readers with the title of *İstanbul Yolunda Bir Macera*[4] [An Adventure on the Way to Istanbul]. The translator's name is not included in the translated text and only the author's name is included on the cover of the book.

Hareket Magazine's political stance is noteworthy. Its right-wing attitudes are evident in the following excerpt.

> The "Hareket" Magazine adopted such a conservative, anti-semitist and anti-communist ideology that mainly supported the Anatolian Nationalism but kept away from such nationalist movements as Turanism. Though the "Hareket" school also kept distant to the then ruling regime in Turkey, it took care of not creating a clear and direct conflict with the regime. The Anatolian Nationalism, which was supported even by the Hareket Magazine, defends that the Turkish

[4] The title on the front cover of the book is *İstanbul Yolunda Bir Macera.* However, on its title page, we encounter the name *İstanbul Yolunda Bir Garip Macera.*

> history commenced with the Malazgirt Victory in 1071, and the Turkish homeland is Anatolia, and that this land is collated by Islam (Vahapoğlu, 2006, p. ii).

The fact that *Hareket* Magazine is a political magazine and that the translator is unnamed might be a harbinger of political or ideological considerations that may have affected its translation. The representation of Istanbul asserted by semiotic analysis differs remarkably in its translation. One subject for discussion is the translator's creation of Istanbul in the target text through certain signs. However, knowing the translator's decisions or strategy is not possible because the translation does not provide any ideas about the translator or translator's decisions. Although meaning transformations may have been done consciously or unconsciously by the translator for specific purposes, no comment for those decisions is found. Therefore, the translation decisions this study asserts are merely assumptions. Some meaning transformations in the text are demonstrated below. This study does not discuss all of the transformations of meaning but only the names of places that provide the meaning of Istanbul in the text and some important parts. Last but not least, "over-interpretation of the meaning" (Öztürk Kasar & Tuna 2017, p. 172) is the most frequently detected meaning transformation in the text.

The name Stamboul may elicit the idea that Mr Pyne recognises Istanbul which belongs to Turkish people. Also, as discussed in the semiotic analysis of this story, Istanbul is depicted from Mr Pyne's point of view. This depiction, which is very short in the source text, is pages long in its Turkish translation.

The place names discussed in semiotic analysis and the other signs emphasised reveal important transformations of meaning in this analysis. These transformations can be said to change the meaning of space. The greatest transformation is seen in the descriptions of Istanbul, which the translator has rewritten. In the source text, Istanbul is depicted as in the paragraph below:

> When Elsie had gone, Mr. Parker Pyne took up his hat and stick and went out into the streets of Pera. He walked along smiling to himself, coming at last to a little café, deserted at the moment, which overlooked the Golden Horn. On the other side, the mosques of Stamboul showed slender minarets against the afternoon sky. It was very beautiful. Mr. Pyne sat down and ordered two coffees (Christie, 1934, p. 12).

The depiction of Istanbul in the text above appears completely different in the target text. The translation of this excerpt and some of the other excessive commentaries are exemplified below:

Translation:

> İstanbul!... Dünyanın en güzel şehri, diye düşündü Mr. Payn, otomobilin sol tarafındaki pencereden Yeni Camiyi seyrederken, "Bu şehirdeki yüzlerce san'at eserinden biri ve belki de en az önemlilerinden ama gene de muhteşem bir eser," diye düşünüyordu. Mr. Payn, İstanbul'a aşıktı. Bu aşk onu iki ya da üç yılda bir İstanbul'a çekerdi. Park Otelin dördüncü katında hep aynı daireyi tutardı. En büyük zevklerinden biri, gurup vakti, Anadolu yakasını seyretmekti. Mr. Payn içini çekti ve "Ah, şu insanlar neden rahat oturmazlar, neden sadece iyi ve güzel şeylerle meşgul olmazlar…" diye düşündü (Unnamed, 1963, p. 19).

Back-translation:

> "İstanbul!... The most beautiful city of the world," Mr. Pyne thought, while gazing at Yeni Cami [New Mosque] from the window on the left of the car. "One of the hundreds of works of art in this city, and may be one of the least important ones, but still splendid." Mr. Payn was in love with Istanbul. This love would attract him to Istanbul once every two or three years. He would book the same room on the fourth floor of the Park Hotel. One of his biggest pleasures was to watch the Anatolian side of Istanbul during sunset. He sighed and thought, "Alas, why don't these people chill out, keep themselves busy with nice and good things?"

The first element that draws attention in this rewritten section is that different spaces are mentioned, including the Yeni Mosque, Anatolian Side, and the Park Hotel. In fact, the source text was transformed, but certain signs were preserved. Some signs were translated differently, and the character has been to Istanbul many times in its Turkish translation.

Another discourse drawing our attention in the translation belongs to Elsie Jeffries, who is discussed in the section of analysis of isotopies of this study.

> I'll tell you. I'm going to **Constantinople** to join my husband. He does a lot of **Oriental** business, and this year he found it necessary to go there. He went a fortnight ago. He was to get things ready for me to join him. I've been very excited at the thought of it. You see, I've never been abroad before. We've been in England six months (1934, p. 7).

Translation:

> Ben **İstanbul'a** kocamın yanına gidiyorum. Kendisi iş adamıdır. **Orta Doğuyla** çok iş yapar. Bu yıl İstanbul'a gitmesi icap etti…Bundan evvel hiç yurtdışına çıkmamıştım. Son altı aydır İngiltere'de oturuyorduk. **Yurtdışına hiç çıkmamıştım derken, İngiltere'ye gelişimizi saymıyorum** (1963, p. 7).

In this translation, two important signs, Constantinople and Oriental, are translated differently. These transformations of meaning are discussed below. Also, the sentence "*yurtdışına hiç çıkmamıştım derken, İngiltere'ye gelişimizi saymıyorum"* [When I say I've never been abroad, I disregard our coming to England] does not exist in the source text. This is an "over-interpretation" (Öztürk Kasar & Tuna, 2017, p. 172), because the translator gives extra information in this part.

Throughout this analysis section, abbreviations ST for source text and TT for target text are used. This part of the study uses Öztürk Kasar's "Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172) as the basis of translation evaluation.

Text 1 – Example 1

ST	Oriental (Christie, 1934, p. 7)
TT	Orta Doğu (1963, p. 7)

The fact that translator translated the word "Orient," [East] as *"Orta Doğu"* [Middle East], wipes out its ideological meaning, and puts an emphasis on its location. Thus, the meaning is not sufficient, and this is an example of under-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 1 – Example 2

ST	Constantinople (Christie, 1934, p. 7), Stamboul (Christie, 1934, p. 4, 5, 11, 12)
TT	İstanbul (1963, p. 7)

The translator's decision is clear in these examples because "Stamboul" and "Constantinople" are both translated as "İstanbul." In 1963, Istanbul had one name. However, this translation decision destroys the effect the difference has in the context. Thus, this is an example of darkening of the meaning (Öztürk Kasar & Tuna, 1972, p. 172).

Text 1 – Example 3

ST	The Hotel Tokatlian (Christie, 1934, p. 11)
TT	Park Hotel (1963, p. 19)

The hotel names in the source and target texts are clearly different. These names both represent different places, but they are located in the same place. That is why the meaning is false and this provides an example of alteration of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). However, the Park Hotel is one of the most important hotels in Beyoğlu, Istanbul. As Akıncı states, the "Park Hotel was the third of the most

luxurious hotels in Istanbul along with Pera Palace and the Hotel *Tokatlıyan*" (Akıncı, 2018, p. 124). However, Hotel Tokatlian was closed before 1963, and this may have resulted in the translator changing the hotel name.

Text 1 – Example 4

ST	Pera (Christie, 1934, p. 12)
TT	Beyoğlu (1963, p. 22)

As discussed in the semiotic analysis of this text, Pera is the former name of Beyoğlu. With this decision, the meaning of Pera, which represents the European or the West side of Istanbul, becomes ambiguous, and this provides another example of a darkening of meaning (Öztürk Kasar & Tuna, 2017, p. 172). The translation can be said to reveal Istanbul's Turkish identity through the signs that do not exist in the source text. In the target text, Mr Pyne goes to Beyoğlu after meeting Elsie Jeffries at the Park Hotel. Then the narrator depicting Beyoğlu mentions the interesting slopes of this place or Galata Tower and Mr Pyne arrives at a coffee shop. The translator writes new paragraphs which do not exist in the original text and there are multiple over-interpretation (Öztürk Kasar & Tuna, 2017, p. 172) examples as the following excerpts demonstrate:

Text 1 – Example 6

ST	-
TT	Semaverlerin başına oturmuş insanlar kan rengi çaylarını yudumlayıp duruyorlardı. Sonra hemen plak dükkanları başlıyordu. Garip değil mi, Mr. Payn alaturkadan da hoşlanırdı. Ama mutlaka dekor içinde. Yoksa, Londra'da Türk veya Arap müziği dinlemek Mr. Payn'ın aklından bile geçmezdi (1963, p. 23).

Back-translation:

> People sitting right by to the tea-urns, were sipping their blood-coloured tea incessantly. There were the record shops right after. Oddly enough, Mr. Payn liked the Turkish style as well, but definitely in a decor. Otherwise, listening to Turkish or Arabic music in London wouldn't come to his mind.

TDK defines "alaturka" as "appropriate to old Turkish tradition, custom, morale, Eastern, anti-alafranga" (26. 06. 2019, http://www.tdk.gov.tr/index.php?option=com_gts&kelime=ALATURKA). Additionally, the character compares London to Istanbul, and states that Turkish and Arabic music can be listened to in Istanbul's atmosphere. Therefore, the atmosphere of the Orient, which does not exist in the source text, is experienced in translation. Not only are some signs wiped

out throughout the translation, but also many parts of the text, especially in the segment we entitled “Istanbul”, are overinterpreted (Öztürk Kasar & Tuna, 2017, p. 172).

Moreover, the translator gives place to several different spaces but mostly to Üsküdar even though it does not exist in the source text. Yet, this is an over-interpretation (Öztürk Kasar & Tuna, 2017, p. 172) since such a place is not told in the source text:

Text 1 – Example 7

ST	-
TT	**Üsküdar** her zamanki gibi, tarihi bir karpostalın ihtişamı içinde, güneşin altında bir rüya alemi gibi duruyordu. Mr. Payn, zevkle seyre koyuldu. Dudaklarında müstehzi bir tebessüm vardı (1963, p. 20).

Back-translation:

> Üsküdar, in the magnificence of a historical postcard, looked like a dream under the sun, as always. Mr. Pyne gazed at the view with pleasure. He had a sarcastic smile on his lips.

Text 1 – Example 8

ST	-
TT	Mr. Payn, “Şu iş hal olsun da bu defa **Üsküdar’**ı karış karış dolaşacağım” diye düşündü. Bu kadar gelir, giderdi İstanbul’a, uzaktan rüya gibi görünen **Üsküdar**’ı, bir türlü doğru dürüst gezme fırsatını bulamamıştı… (1963, p. 20).

Back-translation:

> “When this issue is solved, I am going to travel every inch of Üsküdar this time,” he thought. He used to travel to Istanbul, but he couldn’t find the opportunity to visit Üsküdar properly, which looked like a dream from afar.

Üsküdar is very important for history of Istanbul. This district represents Turkishness and it is a district where the Muslim identity shows itself intensively: “Üsküdar’s privileged position in every period showed itself in social life as well; the Muslim residents of the city considered Üsküdar a Kaaba land” (https://www.uskudar.bel. tr/tr/main/pages/tarihce/ 25, 06. 2019). Moreover, Üsküdar, as a neighborhood, is a place where especially Muslims and the Turks from Anatolia reside:

> In Üsküdar, a small Muslim-Turkish town in itself, the building style, neighbourhood configuration, shopping, and transportation traditions were no different from Istanbul, while the structures of Galata, where Latin, Frankish, Greek, Armenian and Jewish communities were the majority, were buildings […] inspired by the Genoese architecture (Sakaoğlu, 2003, p. 27).

Besides, the translator creates a new dimension in Mr Pyne’s relation to Istanbul:

Text 1 – Example 9

ST	-
TT	Üsküdar'da durmaz, Marmara kıyılarına doğru giderdi. Üsküdar'ın tepelerine doğru bakarak, '**Yalnızlıktan sıkılmayan bir adam olsam, buraya yerleşirdim**,' diye düşündü. Sonra da güldü kendi kendine… 'Yok, yok, beni Londra'nın gürültülü, hareketli hayatından başka bir şey paklamaz. **İstanbul, benim için, arada bir aranacak bir eski sevgili olabilir anca'** (1963, p. 20).

Translation:

> He would not stay in Üsküdar, but rather, he would go the shores of Marmara., 'Were I not a man bored of solitude, I would settle here,' he thought, looking at the hills of Üsküdar. Then he smiled to himself… 'No, no, I would want to live nowhere but in London's noisy, bustling life. Istanbul, for me, can be merely an ex-beloved which is occasionally looked for'.

The translator continues to create excessive commentary that does not exist in the source text and compares London and Istanbul. The fact that London is a bustling and noisy place may indicate that it is a metropolis and developed city. Also, his solitude in Istanbul perhaps indicates that Mr Pyne does not have a friend here. Mr Pyne, whom the translator has rewritten, clearly does not feel that he belongs to Istanbul, but he likes it for its exoticness.

As a result, the new places, meaning transformations on certain signs regarding Turkish identity and expanded description of Istanbul demonstrate that not recognising the Turkish identity or representing Istanbul differently was probably noticed by the translator of "Have You Got Everything You Want?" In this way, especially the segment we entitled "Istanbul" can be said to have been rewritten in the Turkish translation, consciously or unconsciously creating a different meaning in the target text, Probably because of the political stance of *Hareket* Magazine, the "over-interpreted" (Öztürk Kasar & Tuna, 2017, p. 172) signs reflect Istanbul's Turkish and Islamic identity and seem to be influenced by nationalism. In the target text, Istanbul is reinforced with an Eastern image, to the extent of creating an Oriental picture. As a result, a more Turkish Istanbul is portrayed in the target text.

3.2. A Semiotic Analysis of *From Russia With Love*

From Russia With Love is the fifth book of the famous *James Bond* collection written by the English espionage writer Ian Fleming and it was published in 1957. Ian Fleming is the creator of the legendary James Bond character. This English spy's destination becomes Istanbul in this book.

In the analysis of the book, segmentation is carried out to shed light on the actions set in Istanbul because there are various locations in the novel. Next, isotopies are detected, and the semiotic square is formed accordingly, thus Istanbul's meaning is presented on a visual form. Also, proper names that are important for the universe of meaning of this novel are discussed. Lastly, its Turkish translations are evaluated in this chapter.

Espionage is, in particular, one of the genres that takes place in different cities because of its moving plot. What lies behind this variety is the threat posed by different places:

> […] espionage activity extends to spaces that include familiar and expected tropes of the genre (enemy territory, apartment buildings, casinos, cities), transitory spaces (hotel bedrooms, train compartments, cars, streets, roads, stairwells, town squares, gypsy encampments), and the exotic (vaguely described 'Eastern' countries, waning colonial dominions, the 'ancient' surroundings of central Europe, the Orient Express), drawing on the history of the genre in their reflection of authors such as Conrad and Eric Ambler. All of these spaces are at risk and so each must be defended with an equal level of terminal intensity; the spy must be ready to kill or be killed in their defence. This degree of commitment is only possible through continued suspension of domestic norm and by ensuring the spy is continually alert (Goodman, 2016, p. 175).

Ian Fleming is one of the authors who use different places in their novels. He is also known for his negative opinions after a visit to Turkey:

> Fleming was in Turkey in 1955 for *Sunday Times*, a London newspaper, to attend the International police conference. This was precisely the period when the events of September 6-7 broke out. Fleming wrote an article for the newspaper with the title "The Great Riot of Istanbul." After this trip, he had the idea to write a Cold War novel, mostly set in Istanbul. Due to the impact of the events he witnessed during the trip, the role that was awarded to the Turkish police in the novel was negative (Eren, 2008, p. 57-58).

His decision to use Istanbul as a setting is a predictable choice, but his commentary about Istanbul is worth analysing.

3.2.1. Segmentation of *From Russia With Love*

The source text consists of 28 chapters, however, in this study it is divided into 8 segments conforming to the objectives of the research. The fifth segment of the analysis units is further divided into 5 sub-segments to obtain smaller units. The segment titles are mostly based on character names rather than place names because character changes in the text are more dominant than space changes.

Segment 1: Krassno Granitski

The title "Krasssno Granitski" is given to this segment since the opening pages of the story focus only on the life of the villain Krassno Granitski. The segment starts with the words "the naked man who lay splayed out on his face beside the swimming pool might have been dead" (Fleming, 1959, p. 7), and it ends with the sentence:

> There really didn't seem to be anything more to go for. Or was there perhaps some other man whom he had never heard of, in some other country, who would have to be set aside before absolute supremacy was his? (Fleming, 1959, p. 26).

At the beginning of the story, the MGB agent Donovan Grant (Krassno Granistki), who is the chief executioner of SMERSH, is receiving a massage in his garden. Summoned to Russia, Donovan recalls his past on the way. His mother is an Irish maid, and his father is a German weightlifter. Donovan used to be a violent, physically strong youth. At the age of 16, he strangled a cat to death, and over time, he began to kill people for pleasure. Thinking others would notice his murderous tendencies, Donovan flew to Belfast. He was a boxer in Belfast, but his unit was sent to Berlin because of a problem between the Russians and the Westerners. Donovan, who was very fond of the Russians at the time, goes to the Russian agents rather than the American headquarters. After discussing the documents in his possession, Donovan meets with the members of the MGB who are involved in the planned killing; he begins to cooperate with them and continues to conduct the mission assigned to him. Grant learns Russian, too. In Moscow, two years pass with interrogations and tests, and he is described as a narcissist who is driven to kill by the full moon. Afterwards, he begins to work as an executioner and also receives training in espionage. During the full moon, Donovan receives more critical jobs. He then acquires Russian citizenship and is allowed to kill as many prisoners condemned to death as he wishes each month. He does not have any friends, but those who work for SMERSH do not need friends. Then, 10 years pass.

Segment 2: SMERSH

This segment is entitled "SMERSH" since it focuses on the organisation. SMERSH. The segment starts with the words "SMERSH is the official murder organisation of the Soviet government" (Fleming, 1959, p. 27), and it ends with the

sentence “Thoughtfully, as if this was the kernel of the problem, he added: ‘We shall also require a reliable and extremely beautiful girl’” (Fleming, 1959, p. 56).

SMERSH, *smiert spionam*, is an abbreviated version of the phrase “death to spies”. When Grant arrives at the SMERSH building on Srtenke Street, General Grubozaboyschikov, the head of the SMERSH, is discussing his changing policies. At this meeting, organised on the orders of Comrade General Grubozaboyschikov, the new policy of the state is outlined. The general, recently rebuked for the failure of SMERSH, mentions that they have accomplished nothing and will meet a bad end. The new methods he proposes are very different from assassinating a prime minister; this time, SMERSH will target a secret intelligence agency. Through the scandal they intend to create, they will both frighten their enemies and encourage their own men. The professional spy General Vozdvisenski, who has been working in intelligence for many years, informs those present at the meeting that inadequate nations such as Turkey, Norway, the Netherlands, Belgium, and Portugal are not countries to be feared. However, Sweden poses more of a threat, while the United States is their strongest enemy. The Americans are well equipped, but they are not particularly skilled or effective because they waste their funding on fruitless endeavours. Italy and Spain are harmless, but France remains dangerous. SMERSH decide to target the British intelligence agency this time. Their target should be someone who is seen as a hero of the British organisation: namely, 007 James Bond. Bond has disrupted Vozdvisenski’s plans twice before and completed espionage missions for the British secret service. SMERSH’s goal is to destroy him. They then examine James Bond’s file and read his information. That day, Bond’s death warrant is issued.

Information is sent to Kroosten. At the time, Kroosten is about to win a chess match. He completes the match, so as not to make others suspicious when he receives the letter telling him to report for duty immediately. When he explains this situation to General G, Kroosten’s account of his actions is rejected and he is punished. Kroosten is then informed that they are required to kill James Bond. He suggests that the killing be carried out somewhere outside the UK. The British love eccentric things, so SMERSH’s traps for British agents should be designed in similar fashion. In preparation for the organisation’s plan, Kroosten says a very beautiful girl is required.

Segment 3: Tatiana

The third segment is entitled "Tatiana" after Tatiana Romanova, the character this segment focuses on. This segment starts with the following passage:

> Sitting by the window of her one room and looking out at the serene June evening, at the first pink of the sunset reflected in the windows across the street, at the distant onion spire of a church that flamed like a torch above the ragged horizon of Moscow roofs, Corporal of State Security Tatiana Romanova thought that she was happier than she had ever been before (Fleming, 1959, p. 57).

It ends with the words "The operation will commence forthwith" (Fleming, 1959, p. 77).

The woman selected for the mission is Corporal of State Security, Tatiana Romanova. The 24-year-old Tatiana is a beautiful girl who resembles the young Greta Garbo. At MGB, everyone talks about her beauty. Although her personal and financial situation and are not especially favourable, Tatiana is happy with her circumstances. When Professor Deikin calls her, she is terrified. Summoned to an important government job, Tatiana goes to Otdyel II (the Death and Torture Apartment) next to Rosa Klebb. Klebb examines her body minutely and asks questions about her private life. Tatiana's mission is to seduce Bond. She accepts the job. Ultimately, it is flattering that she is chosen for this assignment, and she is prepared to do anything for SMERSH. Her body already belongs to them. The Colonel calls Klebb and Donovan Granitski (Grant), who is also assigned to the mission. Given his physical strength and his desire to kill an Englishman, Donovan Granitski is well suited for the task ahead. Kroosten decides to travel to Istanbul for this mission. Istanbul is an ideal location because it is connected to the Black Sea and Bulgaria, while also being situated far from London. Moreover, their organisations based in Istanbul are powerful, whereas the British intelligence presence in the city is small. Subsequently, the rest of the plan is devised, and the exercises begin.

Segment 4: James Bond

This segment is entitled "James Bond" because it focuses on the part of the story mainly concerned with this character. It starts with the words "the blubbery arms of the soft life had Bond round the neck and they were slowly strangling him" (Fleming, 1959, p. 78), and it ends with the sentence "'It's up to you to see that you do come up to her expectations'" (Fleming, 1959, p. 90).

As the events described in the previous segments unfold, Bond spends an ordinary day at his home in Kings Road. He is growing increasingly bored because there has been nothing exciting to occupy him for a long time. Suddenly, Bond receives a message telling him to accept some administrative work immediately. Bond has a meeting with Troop at 10 o'clock that day, but he is reluctant to attend. However, he needs to be present at the meeting because it concerns him directly. M, the chief of staff, later asks Bond about his love life and intimates that he should get married and settle down soon. He also reports a message from Istanbul: a communication has been received from Darko Kerim, the head of the British station in Istanbul since the beginning of the war. This message directs Bond to purchase a ticket from Galata Bridge to the mouth of the Bosphorus, so he follows these instructions and proceeds to this location. Then, a beautiful young Russian woman appears. She is an MGB corporal who has been sent to Istanbul. However, when this woman, who wants to escape from Russia, sees James Bond through the archives while working in their office, she falls in love with him. She therefore seeks him out. Bond initially suspects that this might be a conspiracy, but when he hears the rest of her story, he believes it. The young woman offers to secretly give the British intelligence services a newly invented Russian cipher machine (Spector). This machine is a technologically advanced invention that can break all codes. Convinced, James Bond makes his way to Istanbul.

Segment 5: Istanbul

The city of Istanbul plays a significant role in this text. As a setting, it contributes greatly to the novel. This portion of the text is divided into further sub-segments to facilitate a more precise analysis of where in Istanbul the key events occur and to produce more easily comprehensible units. This subdivision is based on the characters that the text focuses on at each relevant point. Following this method, five sub-segments are obtained, with each given a title indicating its key character.

Segment 5.1. Istanbul: Sub-segment 1-James Bond

In this sub-segment, which is the first of five, James Bond travels to Istanbul. The sub-segment is entitled "James Bond" because this section of the narrative continues to focus on Bond's activities. The segment starts with the following sentence: "The four small, square-ended propellers turned slowly, one by one, and

became four whizzing pools. The low hum of the turbo-jets rose to a shrill smooth whine" (Fleming, 1959, p. 91). It ends with the sentence "He turned on a cold bath and shaved patiently with cold water and hoped that the exotic breakfast he had ordered would not be a fiasco" (Fleming, 1959, p. 99).

While Bond cannot make sense of why he has been sent to Turkey, he is not interested in learning the reasons for his mission. Although the British still think this situation may be a trap, they decide that the Russians have no interest in it. The agents arrive at Yesilköy airport. The dark, ugly officers Bond sees when he lands are the modern Turks. Their wild, black, angry eyes become the first things to attract his attention. Then, a man picks Bond up and takes him to the Kristal Palace. The hotel is very unpleasant, but Bond finds the view from the building very beautiful. He watches the sea that separates Europe and Asia. He sees the Golden Horn, Bosphorus, mosques, and minarets.

Segment 5.2. Istanbul: Sub-segment 2-Darko Kerim

In this second segment, readers meet Darko Kerim, the character after whom the segment is named. It opens with the words "He was not disappointed" (Fleming, 1959, p. 99), and ends as follows: "'And the rest', Kerim made a wide gesture with his cigarette holder, 'you can imagine'" (Fleming, 1959, p. 112).

Bond reflects that old Istanbul, which resembled theatrical décor, has been sacrificed to things such as the construction of the Hilton Hotel. He then follows a man in Eminönü and is taken to a pantry in a quiet place away from the noise of the city, where he meets Darko Kerim. Darko Kerim has an Oriental handshake where he wants to wipe his hands. He lives a pleasant life in Istanbul. Kerim wonders why Bond is not staying at the Hilton, a luxury hotel, since the Kristal Palace Hotel is a low-quality establishment. On the subject of the young woman, Kerim believes that the Russian who has approached Bond can be trusted. James Bond agrees to take care of the young woman, while Kerim undertakes to resolve the administrative problems in Istanbul.

Bond's mission is to return to London with the woman. When the manager of the hotel finds out that Bond is Darko Kerim's friend, he gives him the honeymoon suite. Bond thinks of Darko Kerim as he goes to meet him again. In this country, where there are many people, it is fortunate to find someone like Kerim. As he passes through Galata and approaches the Spice Bazaar, Bond drinks *raki*, a drink similar to the *ouza*

he consumes in Athens. Darko Kerim buys him dinner. Bond gets the impression that the Turks eat nothing, but offal prepared with bad oil. He notes that they also eat sardines, but these are nothing special to Bond. Darko Kerim gives up when he asks if Bond likes Turkey. Darko Kerim eats some raw meat. Darko Kerim, who does not want to resemble a cannibal, remarks that the Turks love strong people very much. Then Darko Kerim talks about his life. Darko Kerim's father is from Trebizond, and his mother is British. Darko also has a half-brother from an Italian mother. One day, while talking to an Englishman about the Russians, Darko's father asks him to assist this man with those things he wishes to learn about Batumi. The man Darko Kerim helps is T's previous Head of Station, Major Dansey.

Segment 5.3. Istanbul: Sub-segment 3-Russians

This sub-segment is entitled "Russians" since it covers the part of the text in which James Bond and Darko Kerim observe a meeting held by the Russians. This segment starts with the words "But what about this training to be a professional strong man" (Fleming, 1959, p. 113); it ends with the phrase "'You both deserve a rest'" (Fleming, 1959, p. 142).

On the day in question, at half-past eight, James Bond and Darko Kerim go to a meeting of the Russians. Kerim leads Bond into a tunnel filled with rats and bats. The tunnel passes under the Golden Horn. It is a submarine periscope of the Turkish Navy left over from the war. It is also a bomb that Darko Kerim can detonate at any time. The tunnel, which is one of the lost water channels of the Basilica Cistern, enables them to see the room where the Russians are meeting.

There are six people at the meeting. When Bond returns, he thinks of the young woman, who he has just seen for the first time at the meeting. He is attracted to her but wonders what she was discussing with the men who were present at the meeting. The woman resembles a princess, which befits her royal surname Romanova. However, Bond is puzzled by the way the men at the meeting look at her. Later, Darko Kerim calls and tells him that they are going to meet a gypsy friend named Vavra; he sends car and Bond proceeds to the meeting place. They travel through the poor neighbourhoods of the Golden Horn. Then, they meet Vavra on the outskirts of Istanbul. Soon afterwards, two gypsy women who have fallen in love with Vavra fight

over him. However, Bond and Darko Kerim do not become involved in the incident as they are *Gajo* [strangers].

The group has dinner without cutlery, eating instead with their hands, and drink their *raki*. When the fight starts, two women beat each other to death. Then, guns are fired, and everyone runs away. The Bulgarians attack the gypsies, and just as they are about to harm Darko Kerim, Bond rescues him. Initially, they cannot establish why they were attacked, but later it becomes clear that the Bulgarians wanted to kill Darko Kerim, who was spying against the Russians, as well as the gypsies assisting him.

Darko Kerim has several children who are willing sacrifice their lives for him and work in places from which they can help him; Bond meets some of the children. As they continue their meal, the gypsy reads their fortune and foresees death. They then leave for a place where Darko Kerim is required to carry out some killings. According to Bond, this city is terrifying. It is as if dead souls are wandering the streets. Their main target is Krilenko, one of Darko's Russian enemies; they shoot him.

Segment 5.4. Istanbul: Sub-segment 4-Tatiana

In this segment, James Bond and Tatiana meet and make love. Consequently, this sub-segment is entitled "Tatiana". It starts with the words "Bond climbed the few stairs and unlocked his door and locked and bolted it behind him (Fleming, 1959, p. 142), and it ends as follows:

> And the view-finders gazed coldly down on the passionate arabesques the two bodies formed and broke and formed again, and the clockwork mechanism of the cine-cameras whirred softly on and on as the breath rasped out of the open mouths of the two men and the sweat of excitement trickled down their bulging faces into their cheap collars (Fleming, 1959, p. 150).

Returning to his room after the events described in the previous sub-segment, Bond finds Tatiana Romanova in his bed. Her room is on the floor above Bond's room, which she enters while he is away. She is not as cold as Russians or agents usually are and is incredibly beautiful. Her fellow agents call her Tanya. Bond thinks that she cannot be lying. Tanya becomes upset when he asks her about the machine, but Bond does his job. Tanya and Bond make plans to go to London the next day. Tanya has to pretend to go into the office that day, but she will in fact board the Orient Express. Using forged passports, Bond and Romanova will pretend to be a married couple and arrive in the UK four days later. That night, the two are enamoured with each other,

and when they make love, the Russian agents hiding behind the mirror in their room secretly photograph them.

Segment 5.5. Istanbul: Sub-segment 5-Enemies

This sub-segment is the last that takes place in Istanbul. In this sub-segment, the characters take their journey on the Orient Express, along with three enemies aboard the same train. The segments start with the words: "The GREAT trains are going out all over Europe […]" (Fleming, 1959, p. 150), and end with the words "Kerim bowed towards the girl" (Fleming, 1959, p. 165).

Bond waits for Tanya on the Orient Express. They set off after she arrives at the last minute. The train follows a route through Istanbul, Thessaloniki, Belgrade, Venice, Milan, Lausanne, and Paris. Tanya brings the cipher machine with her, and Darko Kerim accompanies them. On the train, they spot three Russian men whom they recognise from the meeting they recently observed in secret. Bond and Kerim suspect a conspiracy, but the combination of recent events and Tanya's testimony prevents them from acting on this suspicion. Those agents need to get off the train to get out of here without any trouble. Tanya, whose only wish is to reach England as soon as possible, tells Bond that she will reveal the truth to him when they arrive at their destination.

Darko Kerim guards Bond and Tanya while they are in their room aboard the train. Although he intends to disembark the train immediately, Bond gives up thinking that this will make things worse and that he and the young woman will never be able to stay together in a similar room again. Then, thanks to Darko Kerim, they remove two Russian men from the train.

Segment 6: Greek Frontier

This segment introduces a new setting. It is entitled "Greek Frontier" because the Orient Express arrives at the Greek Frontier at this point in the text. The segment begins with the sentence "'what a charming domestic scene', he commented cheerfully, lowering his bulk into the corner near the door" (Fleming, 1959, p. 165). It ends as follows: "He began, carefully, non-committally, to answer questions" (Fleming, 1959, p. 172).

The train arrives at Thessaloniki. Bond loves Darko Kerim and consequently feels remorseful for having dragged him into this situation. After reaching the Yugoslav-Greek border, Bond and Tanya learn that Darko Kerim has been killed.

Segment 7: Belgrade

This segment is entitled "Belgrade" since, at this point, the characters arrive at Belgrade and spend a night there. The segment starts with the sentence "The Orient express steamed slowly into Belgrade at three o'clock in the afternoon" (Fleming, 1959, p. 172); it concludes with the words "the lights of Switzerland" (Fleming, 1959, p. 200).

After the train enters Belgrade, one of Darko Kerim's son escorts Bond and Tanya to his home. There, M contacts Bond. Bond thinks there is no need for other agents to come to his assistance. He will finish the trip and return to England. At least, he will leave the Balkans and travel to Switzerland or France, which are friendly countries. When Bond and Tanya return to the train in the morning, they continue their journey. As the train reaches the waters of the Adriatic, it is packed with people returning from vacations. When Bond sees these passengers, he thinks of the darkness and filth of the countries they have crossed through over the past three days. Then, a man approaches Bond. He is with their agency, and he knows their password. Bond thinks M must have sent the man to protect them. The man's clothing and speech interest him. However, this man named Nash arouses Tanya's suspicion. Nash means "ours" in Russian. When they retire to their room to rest after dinner, Nash protects them. Nash, who takes Bond's gun because he is unarmed himself, holds the gun toward Bond when he wakes up. Nash is actually Donovan Granitski; he tells Bond that when they enter the tunnel, he will kill him and then exit the train in Dijon. However, when Granitski is about to shoot Tanya, Bond stabs this MGB agent with his knife and shoots him with his book, which is a disguised gun. Then Switzerland's friendly lights shine.

Segment 8: France

This concluding segment of the book is entitled "France" because this country is the final destination of Bond and Tanya's journey. The segment starts with the words "The train slid quietly to a stop" (Fleming, 1959, p. 200), and it concludes with the

sentence “Bond pivoted slowly on his heel and crashed headlong to the wine-red floor” (Fleming, 1959, p. 207).

In Dijon, Bond leaves the train with Tanya and gives a handful of Turkish money to the guards, telling them not to awaken their sick companion Nash. When they arrive in Paris, they meet with Mathis from the French service. The group proceeds to the Ritz Hotel and finds an old woman in their room. This woman turns out to be Rosa Klebb from SMERSH. She attempts to kill Bond, but Mathis enters with his two men, who then restrain Klebb. Before she is removed from the room, Klebb makes her last move and stabs Bond but does not manage to kill. As Mathis departs, he tells Bond he will arrange for a beautiful girl to visit his room. However, Bond has already found the most beautiful woman.

3.2.2. Isotopies in *From Russia With Love*

The segment we entitled “Istanbul” is divided into five sub-segments: “James Bond”, “Darko Kerim”, “Russians”, “Tatiana”, and “Enemies”. The purpose of segmenting this book is to highlight the events taking place in Istanbul, especially in the segment entitled “James Bond”, in which James Bond arrives in Istanbul, and Istanbul becomes a place where Bond has a chance to spend time. In this segment, considerable repetition of an idea is detected.

Throughout the segment “Istanbul”, words such as “dark”, “rude”, “filthy”, “unreliable”, “cruel” and similar ideas are used to describe Turkish people. Stating and repeating these ideas present the Turks as barbarians, which is symbolised through their appearance, character, and culture in the text. However, it is understood that the text offers more than the idea of being barbar and this is the straightforward interpretation of the text.

Merriam-Webster definition of a “barbarian” is “person from an alien land, culture, or group believed to be inferior, uncivilised, or violent- used chiefly in historical references (https://www.merriam-webster.com/dictionary/barbarian, 19. 07. 2019). Edward Said mentions the fear of Islam that lies in the background of the name barbaric (Said, 1979, p. 59-60). Said’s idea seems highly applicable since Turkey is a Muslim-majority country. The West draws a picture of Muslim people as inferior and who should not be feared.

The first isotopy is detected in the segment entitled "James Bond". Bond's plane arrives at "the modern airport of Yeşilköy" (Fleming, 1959, p. 96). The city is described as modern because the story's timeline coincides with the Proclamation of the Republic of Turkey and Fleming emphasises modernisation of Turkey:

> The depiction of Turkey in *From Russia With Love* is more complicated than Fleming's racism and orientalism; it is intertwined, too, with modern Turkish history and identity. The novel is an unsubtle commentary on the modernizing mission of the young Turkish Republic, but the substance of that commentary is entirely dependent on what version of the book you read (Singer, 2012, https://www.the-american-interest.com/2012/12/12/lost-in-translation-james-bonds-istanbul/).

Bond comes to Turkey for the first time, and he notices the appearance of the Turks as soon as he arrives: "So these dark, ugly, neat little officials were the modern Turks. He listened to their voices, full of broad vowels and quiet sibilants and modified u-sounds, and he watched the dark eyes that belied the soft, polite voices" (Fleming, 1959, p. 97).

Bond describes these people as dark and little. These words are not detected only in this segment. This idea, in fact, creates an isotopy in the text. In the segment "Darko Kerim", Kerim's appearance is significant: "[…] a tall swarthy man with a lean face and unexpected blue eyes came forward from the further desk" (Fleming, 1959, p. 100). However, despite his dark skin, Darko Kerim does not resemble the Turks because Darko Kerim's mother is English, and Bond has very positive opinions about Kerim:

> His face was vaguely gipsy-like in its fierce pride and in the heavy curling black hair and crooked nose, and the effect of a vagabond soldier of fortune was heightened by the small thin gold ring Kerim wore in the lobe of his right ear. It was a startlingly dramatic face, vital, cruel and debauched, but what one noticed more than its drama was that it radiated life. Bond thought he had never seen so much vitality and warmth in a human face. It was like being close to the sun, and Bond let go the strong dry hand and smiled back at Kerim with a friendliness he rarely felt for a stranger (Fleming, 1959, p. 101).

In fact, Bond describes his characteristics by criticising the Easterners and praises him over his Western aspects:

> It was a strong Western handful of operative fingers -not the banana skin handshake of the East that makes you want to wipe your fingers on your coat-tails. And the big hand had a coiled power that said it could easily squeeze you hand tighter and tighter until finally it cracked your bones (Fleming, 1959, p. 100-101).

Darko Kerim's handshake is praised because it is not an Eastern one but is, in fact, Western. On the next pages, this idea continues with a comparison between the Turks and Darko Kerim:

> What a man for Head of Station T! His size alone, in this country of furtive, stunted little men, would give him authority, and his giant vitality and love of life would make everyone his friend. Where had this exuberant shrewd pirate come from? (Fleming, 1959, p. 109).

The discriminatory discourses used to describe their appearance are later used in relation to the personality and characteristics of the Turks:

> They were bright, angry, cruel eyes that had only lately come down from the mountains. Bond thought he knew the history of those eyes. They were eyes that had been trained for centuries to watch over sheep and decipher small movements on far horizons. They were eyes that kept the knife-hand in sight without seeming to, that counted the grains of meal and the small fractions of coin and noted the flicker of the merchant's fingers. They were hard, untrusting, jealous eyes. Bond didn't take to them (Fleming, 1959, p. 97).

As previously stated, the West knows the East well according to the Orientalist viewpoint. Bond is an Englishman, but he, as the text suggests, knows the history of the Turks well. The appearance of Turkish people indicates that these people come from the mountains, and the ideas about their personality are quite humiliating. The depiction of the personality made by looking into the eyes of Turks is a quite humiliating act, primarily because it is done through an organ, thus it can be interpreted as an attack on one's body. Moreover, this action can be seen as a sign of power. Bond mentions that the Turks are hard, untrusting, and jealous. This discourse is also consistent with the words of Lord Cromer, which Said cites in his book:

> Orientals or Arabs are thereafter shown to be gullible, 'devoid of energy and initiative,' much given to 'fulsome flattery,' intrigue, cunning, and unkindness to animals; Orientals cannot walk on either a road or a pavement (their disordered minds fail to under-stand what the clever European grasps immediately, that roads and pavements are made for walking); Orientals are inveterate liars, they are 'lethargic and suspicious,' and in everything oppose the clarity, directness, and nobility of the Anglo-Saxon race (Said, 1979, p. 38-39).

Almost every idea in this quotation is used for the Turks in the segment we entitled "Istanbul". Even Darko Kerim, who is half Turkish, uses expressions that show Turkish people as untrustworthy. For instance, a waiter recommends good food, but Darko Kerim says, "I don't believe him, but it can be" (Fleming, 1959, p. 110). However, when the waiter leaves, he utters these words:

> That is the only way to treat these damn people. They love to be cursed and kicked. It is all they understand. It is in the blood. All this pretence of democracy is killing them. They want some sultans and wars and rape and fun. Poor brutes, in their striped suits and bowler hats. They are miserable. You've only got to look at them. However, to hell with them all. Any news? (Fleming, 1965, p. 110).

His derogatory remarks are used directly for the Turks. These Turks, who do not understand reasonable actions are an undemocratic, dehumanised, blood-soaked people. The Oriental discourses mentioned in the text have a long history. In Said's book, almost the same words are used as follows:

> Many of the earliest Oriental amateurs began by welcoming the Orient as a salutary *dérangement* of their European habits of mind and spirit. The Orient was overvalued for its pantheism, its spirituality, its stability, its longevity, its primitivity, and so forth. […] Yet almost without exception such over esteem was followed by a counter response: the Orient suddenly appeared lamentably under-humanized, antidemocratic, backward, barbaric, and so forth. A swing of the pendulum in one direction caused an equal and opposite swing back: the Orient was undervalued. Orientalism as a profession grew out of these opposites, of compensations and corrections based on inequality, ideas nourished by and nourishing similar ideas in the culture at large (Said, 1979, p. 150).

We also noticed that James Bond never uses such expressions. The author may have thought that these ideas would be more reliable if they belonged to a person who knows Turkish people. To be more precise, the aim of the author might have been not to incite hatred towards an Englishman. In support of this assertion, Darko Kerim asks Bond for his opinion on Turkey, "How do you like Turkey?" (Fleming, 1959, p. 110). Nevertheless, he does not want the answer: "No, I don't want to know. What else?" (Fleming, 1959, p. 110). Bond's real thoughts about the Turks are not desired in the text. Although this political attitude prevents Bond from making direct Orientalist statements, his views can be inferred from his feelings, mood, or depictions of space.

Said's idea of the Orient being undervalued is evident in this text. When Darko Kerim and Bond go to Spice Bazaar to eat, Darko Kerim makes a generalisation about Turkish food as follows: "They eat nothing, but offal cooked in rancid olive oil in Turkey" (Fleming, 1959, p. 109). This phrase speaks of an "unpleasant taste" and insults Turkish people again. Further statements confirm this idea.

Darko Kerim claims that the sardines at the Spice Bazaar are the best, but Bond does not enjoy the dish very much when he eats: "Bond's *sardines en papilotte* tasted like any other fried sardines" (Fleming, 1959, p. 110). Bond likes *doner kebab*,

but it reminds him of the dishes in his own culture: “Kebab was good and tasted of smoked bacon fat and onions” (Fleming, 1959, p. 113). Bond, who tries *raki*, also compares this to Greek *ouza*: “it was identical with *ouza*” (Fleming, 1959, p. 109). So, nothing is special in Turkey. Later, Bond is informed by Darko Kerim how he should eat in Turkey when they eat another meal: “I hope you are good at eating with your fingers. With the right-hand James. The left hand is used for only one purpose among these people” (Fleming, 1959, p.127). Turkish culture always irritates him: “Bond winced each time he dipped his fingers into it” (Fleming, 1959, p. 127). As mentioned earlier, the concept called Orientalism is actually a construction of Westerners as well. There is the Western image provided with the difference of the Orient, which cannot be like the West. Throughout the history, this idea that the Orient is inferior to the Occident was repeated in politics, literature, or by people, especially through derogatory remarks.

At the end of the segment we entitled “Istanbul”, the isotopies create a Turkish image that is scary, cruel, and not rational: “It’s going to be a straight killing in cold blood. In my country you let sleeping dogs lie, but when they wake up and bite, you shoot them. You don’t offer them a duel. All right?” (Fleming, 1959, p. 137). To kill directly without offering a duel is to attack directly without questioning, without giving the other person a chance. This is the act of a cruel person who is not rational. A barbarian Turkish identity created by the association of these ideas is strengthened later:

> From the first, Istanbul had given him the impression of a town where, with the night, horror creeps out of the stones It seemed to him a town the centuries had so drenched in blood and violence that, when daylight went out, the ghosts of its dead were its only population. His instinct told him, as it has told other travellers, that Istanbul was a town he would be glad to get out of alive (Fleming, 1959, p. 137)

When Bond’s hostility to the Turkish people is combined with space, a different isotopy arises in the text. A dysphoric Istanbul is created wherever the Turks are present. First of all, Bond stays in a hotel when he comes to Istanbul. Known as a “transitional space” (Goodman, 2016, p. 175), hotels are highly significant in the espionage genre. Ian Fleming is known to frequently set his works in hotels:

> Contextually, Fleming’s use of hotel spaces illustrates how the espionage genre would reflect the growing social trend towards package holidays and affordable travel contemporaneous to the late 1950s and beyond; though, and as usual with

> Fleming's novels, his de- pictions of hotels would often adopt a distinctly pre-war character or be particularly lavish and indulgent. Textually, however, Fleming's use of hotels is more complex than first appears, revealing a number of spatial paradoxes and disunities (Goodman, 2016, p. 178).

Choosing a hotel as the setting is important to Fleming, and the narrative of the place in this text is worth examining. When Bond first arrives at the Kristal Palace, the atmosphere is described as dysphoric:

> James Bond awoke early in his dingy room at the Kristal Palas on the heights of Pera and absent-mindedly reached down a hand to explore a sharp tickle on the outside of his right thigh. Something had bitten him during the night. Irritably he scratched the spot. He might have expected it. […] He only looked to see if there were the blood spots of squashed bugs on the wallpaper behind the bedhead before dismissing the concierge. He had been premature. When he went into the bathroom and turned on the hot tap it gave a deep sigh, then a deprecating cough, and finally ejected a small centipede into the basin. Bond morosely washed the centipede away with the thin stream of brownish water from the cold tap. So much, he had reflected wryly, for choosing a hotel because its name had amused him (Fleming, 1959, p. 98).

Bond's discomfort in the room and the depression can be felt in every sentence. However, when Bond stares at the landscape of Istanbul, his feelings become positive:

> Bond got out of bed, drew back the heavy red plush curtains and leant on the iron balustrade and looked out over one of the most famous views in the world—on his right the still waters of the Golden Horn, on his left the dancing waves of the unsheltered Bosphorus, and, in between, the tumbling roofs, soaring minarets and crouching mosques of Pera. After all, his choice had been good. The view made up for many bedbugs and much discomfort. For ten minutes Bond stood and gazed out across the sparkling water barrier between Europe and Asia, then he turned back into the room, now bright with sunshine, and telephoned for his breakfast. His English was not understood, but his French at last got through. He turned on a coldbath and shaved patiently with cold water and hoped that the exotic breakfast he had ordered would not be a fiasco (Fleming, 1959, p. 98-99).

As the excerpt demonstrates, Bond experiences a sudden change in his mood when he looks at the landscape from his window. Nevertheless, this landscape is a view of Istanbul itself and does not involve any humans. In other words, it is only a physical space. Due to the way the author describes, it is concluded that what makes Istanbul a dysphoric place is its people.

Bond's discomfort with the people in Turkey and their actions is evident in the narrator's depictions of space. Bond moves from the Asian side to the European side of Istanbul. When Bond crosses the other side of the Golden Horn, the atmosphere of people, traffic, and black smoke changes. With the downturn in traffic, the European

side of old Istanbul shines. Bond likens this decor to "Arabian Nights", and according to Bond, the "beautiful theatre set" of Istanbul was thrown aside by the people of this place. This statement, which gives the message that the modern Turks do not appreciate this place and that they have destroyed Istanbul, is described in the following lines:

> Punctually at nine, the elegant Rolls came for him and took him through Taksim square and down the crowded Istiklal and out of Asia. The thick black smoke of the waiting steamers, badged with the graceful crossed anchors of the Merchant Marine, streamed across the first span of the Galata Bridge and hid the other shore towards which the Rolls nosed forward through the bicycles and trams, the well-bred snort of the ancient bulb horn just keeping the pedestrians from under its wheels. Then the way was clear and the old European section of Istanbul glittered at the end of the broad half-mile of bridge with the slim minarets lancing up into the sky and the domes of the mosques, crouching at their feet, looking like big firm breasts. It should have been the Arabian Nights, but to Bond, seeing it first above the tops of trams and above the great scars of modern advertising along the river frontage, it seemed a once beautiful theatre-set that modern Turkey had thrown aside in favour of the steel and concrete flat-iron of the Istanbul-Hilton Hotel, blankly glittering behind him on the heights of Pera (Fleming, 1959, p. 99).

The metaphor of "Arabian Nights" in this excerpt made through Bond's eyes creates a picture of Oriental Istanbul. More importantly, the modern Turks clearly did damage to this city according to Bond. The phrase "once beautiful theatre set" emphasises the beauty of Istanbul before the Turks and the ugliness of its current situation.

In fact, all the lines describing the city reveal a certain isotopy: the people who live here, in other words, the Turkish people, make this place dysphoric. Bond later describes the streets as well. In these depictions, the damage Istanbul's people do to the city is noticeable:

> At the Column of Constantine, the car turned right, through mean twisting streets that smelled of garbage, and finally debouched into a long ornamental square in which three stone columns fired themselves like a battery of space-rockets into the spangled sky (Fleming, 1959, p. 136).

The garbage takes Bond's and Kerim's attention throughout the novel:

> They came to a narrow stinking alley that dived steeply down the hill to their right. Kerim turned into it and started gingerly down its cobbled surface. 'Watch your feet,' he said softly. 'Garbage is a polite word for what my charming people throw into their streets (Fleming, 1959, p. 138).

Notably, Istanbul is described as beautiful because of its Byzantine characteristics: "Kerim turned to him with a broad white grin. He pointed upward at a

towering block of black shadow. 'Mosque of Sultan Ahmet. Famous Byzantine frescoes. Sorry I haven't got time to show you more of the beauties of my country"' (Fleming, 1959, 138). Today's Hagia Sophia, which is what Darko Kerim means by Famous Byzantine frescoes, was built by the Byzantine Emperor Justinian between the years 532 and 537 as a cathedral and converted into a mosque after the Ottoman conquest of Constantinople in 1453. The mosaics belonging to Byzantium are used to indicate Hagia Sophia in the text. This statement, which combines space and history, reflects the existence of different religions and cultures in Istanbul by addressing the historical background of physical space, namely two different historical structures. This is another tribute to the physical space. Also, the depiction as beautiful reinforces the idea that the human element is what makes Istanbul dysphoric. However, considered from a different perspective, it could be stated that a peaceful environment is created wherever Byzantine history is felt.

As a result, the author uses Istanbul, which is a physical space, for a different purpose, as isotopies demonstrate. Beyond the physical space, the text is intended to describe a space that encompasses the people, culture, and traditions of society, or rather, the way people live. However, this space creates a stereotypical Oriental image based on the opposition between the Orient and the Occident. In short, the Turks are humiliated over the use of space in this text. The isotopies indicate that the Turkish people are the problem of this city. Although Istanbul is a euphoric place for Bond, it becomes dysphoric due to the harm its people did to Istanbul. While Bond and Darko Kerim's discomfort with the people of the city stands out in every sub-segment of "Istanbul", this disturbance affects Bond's thoughts about the city and even his mood. However, Bond is uncomfortable with its people, not the city. These Oriental discourses produced by Fleming not only highlight the city's difference from the West but also reveal the city's identity as the other. Istanbul is described through derogatory expressions because it does not resemble the West, and this is how Istanbul is introduced to the West in this novel.

3.2.3. Evaluation of the Proper Names in *From Russia With Love*

The ideas about the appearance of the Turks, which we discussed in terms of isotopies, are of particular importance to the text. The possibility of this happening for

a specific purpose is strengthened by the selection of proper nouns in the text. Darko Kerim is the only main character who is Turkish in the novel. This character, who does not have an ordinary name, tells the story of where his name came from. Darko Kerim's mother is an English governess, and his father, who is a Turkish fisherman, has children from another woman. One of these boys is from a relationship with an Italian woman. Because this boy was born from an Italian mother, his name is Bianco. Bianco and Darko Kerim's names come from their appearance: "He was fair. I was dark. I got to be called Darko" (Fleming, 1959, p. 111).

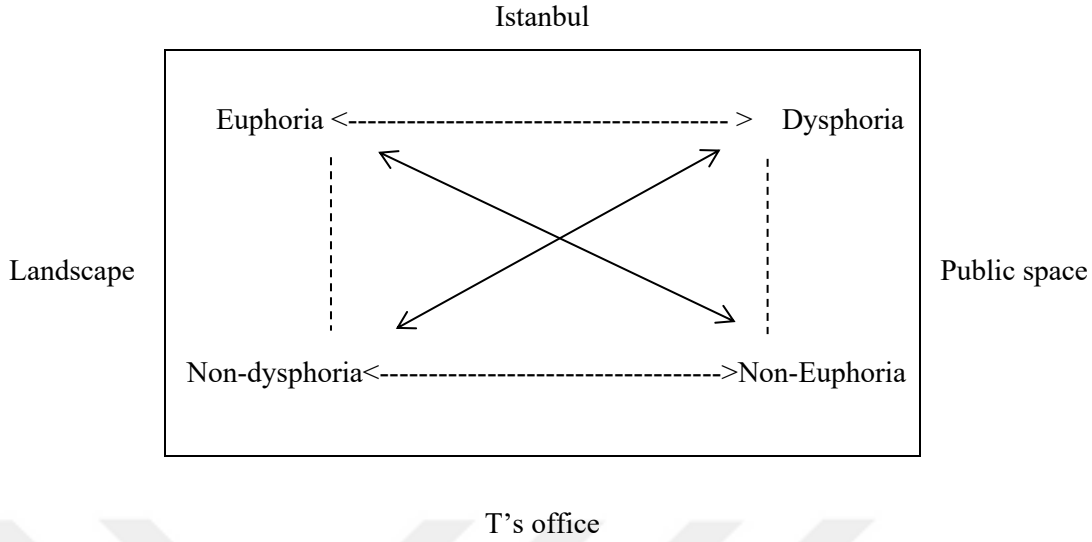
The description of the word "Darko" in the text coincides with the character's typical appearance. In general, the Turks are portrayed as dark even in the selection of character's names. Therefore, all the adjectives describing the Turks in the text might be chosen for a specific purpose.

3.2.4. The Semiotic Square of *From Russia With Love*

For Bond, Istanbul is a beautiful physical place with natural beauty and historical structures. However, the crowds, disorder, mess, and damage done to the city by the modern Turks are felt and clearly stated in the text. As seen from the discourses on the community living there, the problem for Bond is not the city, but the human element within. Although the city is constantly described as a dysphoric environment, its beautiful landscapes do not escape his attention.

According to Greimas and Courtés, "Euphoria is the positive term of the thymic category, which serves to valorize semantic micro-universes by transforming them into axiologies. *Euphoria* is opposed to dysphoria" (1982, p. 109). In this text, the meaning of Istanbul is formed on the opposition of euphoria and dysphoria.

Figure 4: The Semiotic Square of *From Russia With Love*



As mentioned in the section on isotopies, Bond expresses his appreciation for the place when he looks at Istanbul from a distance. When Bond stares at the landscape or structures in Istanbul, he sees a euphoric environment. However, Bond does not convey any emotion to the reader when describing the British T Station, where Darko Kerim works:

> While Kerim was fitting one into a long nicotine-stained ivory holder, Bond took the opportunity to glance round the room, which smelled strongly of paint and varnish as if it had just been redecorated. It was big and square and panelled in polished mahogany, except behind Kerim's chair where a length of Oriental tapestry hung down from the ceiling and gently moved in the breeze as if there was an open window behind it. But this seemed unlikely as light came from three circular windows high up in the walls. Perhaps, behind the tapestry, was a balcony looking out over the Golden Horn, whose waves Bond could hear lapping at the walls below. In the centre of the right-hand wall hung a gold-framed reproduction of Annigoni's portrait of the Queen. Opposite, also imposingly framed, was Cecil Beaton's wartime photograph of Winston Churchill looking up from his desk in the Cabinet Offices like a contemptuous bulldog. A broad bookcase stood against one wall and, opposite, a comfortably padded leather settee. In the centre of the room the big desk winked with polished brass handles. On the littered desk were three silver photograph frames, and Bond caught a sideways view of the copperplate script of two Mentions in Dispatches and the Military Division of the OBE (Fleming, 1959, p. 102).

Objects representing the East and the West lie together in this space, and Bond looks at them all impartially. Bond is indifferent to this place; so, it is both non-euphoric and

non-dysphoric, which makes T's office a neutral place, signifying "aphoria"[5] (Greimas & Courtés, 1982, p. 15).

Public space is a shared space where every person living in a city, no matter who they are, can meet. It is not easy to determine the boundary of a public space. This space can be a place such as a street, park, café, or bazaar. What matters is the action of the citizen in it. Public space is a space in which one citizen can observe the others, and one can observe that citizen. As John Gehl points out in his book *Life Between Buildings: Using Public Space*, "as opposed to being a passive observer of other people's experiences on pre-television, video, or film, in public spaces the individual himself is present, participating in a modest way, but most definitely participating" (2011, p. 17). Thus, public spaces can be considered as a discovery space for individuals. In this text, public spaces in Istanbul become a place for James Bond to observe Turkish people. As this analysis shows, Oriental discourses about the Turks are also created in the public space. In the text, every depiction made in the public place evokes a dysphoric environment, yet, as stated before, the reason for this situation is the human element. Describing Istanbul through Bond's eyes, the narrator always describes the landscape positively. Moreover, the landscape he sees turns his negative feelings into positive and it is capable of changing his mood. The problem is not physical structures but the public space. This situation gives rise to the idea that Istanbul is both dysphoric and euphoric for Bond.

3.2.5. Translation Evaluation of *From Russia With Love*

Tay publications published one of the two translations of *From Russia with Love* in 1984 with the title *James Bond Rusya'dan Sevgilerle,* translated by Yakut Güneri. The translator's decisions are not found in the paratexts. The translation of Nuşin Ağaoğlu from Başak publications, on the other hand, was published in 1965 with the title *James Bond Rusya'dan Sevgilerle*. A publisher's note draws attention in this translation:

> Some passages against our country, which are found among the pages of the book, are the author's personal opinions. Although we do not agree with the ideas of the author of the work, Mr Ian Fleming, and know that his views have nothing

[5] According to Greimas and Courtés (1982), "aphoria is the neutral* term of the thymic category* articulated into *euphoria/dysphoria.* -THYMIC CATEGORY" (p. 15).

> to do with the truth, these passages are not removed from the text during the translation, and it is thought that it is better for our readers to know the views and opinions of an Englishman about our country (1965).

This note is significant because these words, which clearly reveal the consciousness of the translator's decisions, foreshadow the discrimination noticed in the writer's words. Furthermore, the publisher claims that they did not remove them in the translation although they disagree with these ideas. However, our study shows that some sentences and even passages were not translated. In other words, the signs were erased in addition to other transformations of meaning in the translation. While this is a professional act for the translator or publisher who stands behind the translation decisions by providing reasons for them, the reliability of the translator or publisher's notes is called into question because this note does not reflect the truth. To demonstrate transformations of meaning, the parts discussed in the semiotic analysis of the book are covered below. For the 1965 translation, the abbreviation TT1 is used; for the 1984 translation, TT2 is used. This part of the study uses Öztürk Kasar's "Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172) as the basis of translation evaluation.

Text 2 – Example 1

ST	They were bright, **angry**, cruel eyes that had only lately come down from the mountains. **Bond thought he knew the history of those eyes.** They were eyes that had been trained for centuries to watch over sheep and decipher small movements on far horizons. They were eyes that kept the knife-hand in sight without seeming to, that counted the grains of meal and the small fractions of coin and noted the flicker of the merchant's fingers. They were **hard, untrusting, jealous eyes**. Bond didn't take to them (Fleming, 1959, p. 97).
TT1	Dağlardan henüz inmiş **kızgın,** parlak, vahşi gözlerdi bunlar. Asırlardan beri davar sürülerini gözlemlemeye, tozlu bozkır ufuklarındaki en küçük hareketleri dahi sezmeye alışmış gözler. Bunlar eldeki bıçağı görmeden sezen, yiyecek kırıntılarını ve kuruşları santimine kadar sayan, satıcının titreyen parmaklarını farkeden gözlerdi. Sert, itimatsız, kıskanç gözler (Ağaoğlu, 1965, p. 84).
TT2	**Zeki, kederli** ve bazen öfkeli gözlerdi bunlar. Bond, bu gözlerin tarihini bildiğini sanıyordu. Yüzyıllardır, ufukları seyretmeye alışık gözlerdi bunlar. Tarlayı biçen, tüccarın terazisini dikkatle süze gözlerdi. Yabancılara **güvenmeyen gözler** (Güneri, 1984, p. 94).

First, the wiped-out sentences are noticeable in both translations. Those sentences clearly have negative connotations in an Orientalist context. The expression "Bond thought he knew the history of those eyes" depicts the Western knowledge of the East discussed previously in the Orientalism chapter. The elimination of this sentence in both translated texts results in failing to convey the sense of power the West exercised over the East. The boldfaced adjectives in the original text are transferred adequately

in TT1. However, we encounter a transformation in TT2. The word "angry" is translated as "*kederli*" [mournful], which produces a false meaning since it evokes sadness. However, being angry and sad are both negative feelings. In this context, it is not irrelevant, but it is still false and is an example of alteration of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). In TT2 "*zeki*" [smart] for the word "bright" is a possible meaning, however, as we understand from the context, this meaning is not actualised in this excerpt. That is why it is an example of sliding of meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 2 – Example 2

ST	So these dark, **ugly**, **neat little** officials were the modern Turks. He listened to their voices, full of broad vowels and quiet sibilants and modified u-sounds, and he watched the **dark eyes** that belied the soft, polite voices (Fleming, 1959, p. 97).
TT1	Demek ki, modern Türkler şu esmer, **çirkin, mütevazi duruşlu** memurlardı. Bir müddet Bond onların kalın sesli harflerin ve U seslerinin bol olarak kullanıldığı konuşmalarını dinledi, uysal, terbiyeli duruşlarının yalanlayan **canlı**, **kara** gözlerini seyretti (Ağaoğlu, 1965, p. 83).
TT2	Demek bu esmer, **ufak tefek insanlar** çağdaş Türklerdi. Bond onların seslerini, geniş sesli harfleri, uzatarak söyledikleri "u"larını dinledi. Yumuşak terbiyeli sesleri vardı. Ama gözleri farklıydı (Güner, 1984, p. 94).

The word "*mütevazi*" [humble] in TT1 does not capture the meaning of "neat". It is not relevant, that is why it is an example of perversion of meaning (Öztürk Kasar & Tuna, 2017, p. 172). Also, the word "*canlı*" [vivid, bright] is not found in the original text. It is an example of over-interpretation of the meaning. On the other hand, the word "ugly", which has a significantly negative meaning for the Turks, is eliminated in TT2. This provides an example of wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 2 – Example 3

ST	Exotic breakfast (Fleming, 1959, p. 99).
TT1	Kahvaltı (Ağaoğlu, 1965, p. 94).
TT2	Kahvaltı (Güneri, 1984, p. 84).

In both translations, the word "exotic", which has an important connotation in the Orientalist context, is wiped out (Öztürk Kasar & Tuna, 2017, p. 172).

Text 2 – Example 4

ST	Punctually at nine, the elegant Rolls came for him and took him through Taksim square and down the crowded Istiklal and **out of Asia.** The thick black smoke of the waiting steamers, badged with the graceful crossed anchors of the Merchant Marine, streamed across the first span of the Galata Bridge and hid the other shore towards which the Rolls nosed forward through the bicycles and trams, the well-bred snort of the ancient bulb horn just keeping the pedestrians from under its wheels. Then the way was clear and the old European section of Istanbul glittered at the end of the broad half-mile of bridge with the slim minarets lancing up into the sky and the domes of the mosques, crouching at their feet, looking like big firm

	breasts. **It should have been the Arabian Nights, but to Bond, seeing it first above the tops of trams and above the great scars of modern advertising along the river frontage, it seemed a once beautiful theatre-set that modern Turkey had thrown aside in favour of the steel and concrete flat-iron of the Istanbul-Hilton Hotel, blankly glittering behind him on the heights of Pera (**Fleming, 1959, p. 99).
TT1	Tam saat dokuzda, güzel bir Rolls Royce araba Bond'u almaya geldi. Taksim Meydanını ve kalabalık İstiklal Caddesini geçerek Galata Köprüsüne indiler. Rolls Royce, açıkta demirli duran narin sülüetli şileplerin, köprüde bekleyen bacaları kara duman kusan vapurların, yapacak hiçbir işleri yokmuş gibi ortalıkta avare dolaşan insanların, tramvayların, bisikletlerin arasından güçlükle ilerleyerek Haliç'in diğer yakasına vardı. Aniden trafik hafifledi**,** eski İstanbul'un Avrupadaki yarısı, ince uzun minareleri sert ve dolgun kadın göğüslerini andıran kubbeleriyle sabah güneşi altında parladı. **Türklerin, son derece güzel bir tiyatro dekoruna benzeyen eski İstanbul'u, arkasındaki tepelerde gözüken Hilton Otelinin inşaat demirlerine, pis lekeler gibi renkli manzarayı bozan büyük, modern ışıklı reklam panolarına kurban ettikleri her vesileyle anlaşılıyordu** (Ağaoğlu, 1965, p. 85).
TT2	Saat tam dokuzda Rolls Royce kendini almaya geldi. Taksim Meydanı'ndan, kalabalık İstiklal Caddesi'nden geçtiler. Deniz Yolları'nın zarif armasıyla süslü yapıların bacalarından kalın ve siyah dumanlar çıkıyordu. **Galata Köprüsü'nün karşısı sisler altındaydı.** Rolls Royce, araba selinin arasından, güçlü havalı kornasının sesiyle yayaları teğet geçercesine kendine yol açmaya çalışıyordu. Sonra yol açıldı ve İstanbul'un eski Avrupa yakası geniş köprünün karşı tarafında pırıl pırıl parladı. **Camilerin kubbeleri, gökleri delen ince ve zarif minarelerinin Binbir Gece Masalları'na sahne olacak kadar büyüleyici kenti, Beyoğlu yığını tepelerinden kendine bomboş parlayarak bakan Hilton gibi çelik ve beton yığını uğruna bir kenara atılmış gibiydi (**Güneri, 1984, p. 94-95).

"Out of Asia" gives important information about the geographical location of Istanbul because Istanbul lies between the two continents. However, the sign is wiped out in both translations. Another significant change in the meaning can be found in the last sentence, which is an aggressive depiction of Turkish people's impact on Istanbul. The sentences are changed considerably in both translations, maybe to shorten the sentence, eradicate the negative meaning, or unconsciously. The metaphor "Arabian night", which creates an exotic atmosphere in the original text, is wiped out in TT1. Also, in the source text, Istanbul was thrown aside in favour of "the steel and concrete flat-iron of the Istanbul-Hilton". Yet the translation includes "advertising" in it, which is an over-interpretation of the meaning. Another negative metaphor, "scar", and the word "Pera" are wiped out. On the other hand, the sentences are shortened and mixed in TT2: *"Galata Köprüsü'nün karşısı sisler altındaydı"* [Across the Galata bridge was covered in fog] is an over-interpretation of the meaning because in the original text, there is no such sentence. "*Büyüleyici*" [enchanting] is added and this is an over-interpretation of the phrase "Arabian nights". Finally, "Pera" is translated as "Beyoğlu". As touched upon in the analysis of "Have You Got Everything You Want?", Pera is the former name of Beyoğlu. This change can be labelled as darkening of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 2 – Example 5

ST	It was a **strong Western handful of operative fingers -not the banana skin handshake of the East that makes you want to wipe your fingers on your coat-tails**. And the big hand had a coiled power that said it could easily squeeze your hand tighter and tighter until finally it cracked you bones (Fleming, 1959, p. 100-101).
TT1	Bir **Avrupa'lının el sıkışıydı bu**. **İnsana sonradan ellerini bir tarafa silmek ihtiyacını hissettiren Şarkvari, hilekar bir el sıkışı değil**. O kadar kuvvetliydi ki, biraz daha sıksa insanın kemiklerini kırabilirdi (Ağaoğlu, 1965, p. 86).
TT2	**Güçlü bir eldi bu**. Parmak kemiklerini sıkarak kırabilecek güçte bir el (Güneri, 1984, p. 96).

In the source text, the writer shows the superiority of the Western people by comparing their handshakes and by assaulting the Eastern people. In both translated texts, the significant signs are wiped out (Öztürk Kasar & Tuna, 2017, p. 172). In TT1, *"fevkalade samimi ve sıcak bir el sıkışı"* [an extraordinarily friendly and warm handshake] is an affectionate expression. However, in the original text, the word "operative" indicates the power of the West over the East. In TT1, the elimination of that sign causes a wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). Also, the expression "banana skin" is eliminated.

In TT2, most of the signs are eliminated from the text. Only the word "*güçlü*" [strong] remains from the sentence "It was a strong Western handful of operative fingers—not the banana skin handshake of the East that makes you want to wipe your fingers on your coat-tails". This elimination creates an example of wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 2 – Example 6

ST	A new concierge was on duty at the Kristal Palace, **a small obsequious man with guilty eyes in yellow face** (Fleming, 1959, p. 107).
TT1	Kristal Palas'a geldiği zaman kâtibin yerine başka birisinin geçmiş olduğunu fark etti. Bu **gözlerinden kalleşlik okunan, ufak tefek, hımbıl** görünüşlü bir adamdı (Ağaoğlu, 1965, p. 92).
TT2	**Sarı yüzlü, suçlu bakışları olan ufak tefek** bir adamdı bu (Güneri, 1984, p.102).

In TT1, the word "obsequious" is wiped out. Also, "*kalleş*" [treacherous] for the word "guilty" creates a more negative meaning in the Turkish. According to Merriam-Webster, treacherous means "likely to betray trust: unreliable" (https://www.merriam-webster.com/dictionary/treacherous, Access: 10. 07. 2019). From this viewpoint, it is an over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). because the translator produces an excessive commentary.

Text 2 – Example 7

ST	What a man for Head of Station T! His size alone, in this country of **furtive, stunted little men,** would give him authority, and his giant vitality and love of life would make everyone his friend. Where had this exuberant shrewd pirate come from? (Fleming, 1959, p. 109).

TT1	T için ne iyi başkan seçmişlerdi. Bu **eciş bücüş insanlarla** dolu memlekette, Kerim'in sadece boyu bosu bile otorite sağlaması için yeter de artardı (Ağaoğlu, 1965, p. 94).
TT2	T bölümün şefi ne adamdı ya! Herkesin **orta boylu** olduğu bu ülkede sadece cüssesiyle otorite yaratabiliyordu (Güneri, 1984, p. 103).

As indicated before, numerous negative ideas about Turks' appearances and characters can be observed in the original text. One relates to their height. The boldfaced signs are changed in both translations in different ways. In TT1, the word "furtive" is wiped out. However, in TT2, not only is the word "furtive" eliminated, but also "stunted little men" becomes "*orta boylu*" [average height]. This translation provides an insufficient meaning that exemplifies an under-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 2 – Example 8

ST	That is the only way to treat these damn people. They love to be cursed and kicked. It is all they understand. It is in the blood. All this pretence of democracy is killing them. They want some sultans and wars and rape and fun. Poor brutes, in their striped suits and bowler hats. They are miserable. You've only got to look at them. However, to hell with them all. Any news?' (Fleming, 1965, p. 110).
TT1	-
TT2	-

As the example demonstrates, this insulting passage was not translated by the two translators even though TT1's publisher clearly stated that they did not eliminate any negative ideas about the Turks.

Text 2 – Example 9

ST	The car sped through the deserted streets, past shadowy mosques from which dazzling minarets lanced up towards the three-quarter moon, under the ruined Aqueduct and across the Ataturk Boulevard and north of the barred entrances to the Grand Bazaar. At the Column of Constantine the car turned right, through **mean twisting streets that smelled of garbage**, and finally debouched into a long ornamental square in which three **stone columns fired themselves like a battery of space-rockets into the spangled sky** (Fleming, 1959, p. 136).
TT1	Araba ıssız sokakları hızla geçti. Minarelerinin göğe doğru uzandığı gölgeli camileri arkada bırakarak, tarihi Bozdoğan kemerinin altından geçti, Atatürk bulvarına, biraz sonra da Kapalıçarşının kuzeyindeki demir parmaklıkların önüne geldi. Çemberlitaş'a doğru sağa saptı. **Şimdi çöp kokan daracık ve karanlık sokaklarda ilerliyorlardı**. Nihayet uzun ve ortasında üç dikili taşın mehtaba doğru yükseldiği bir meydana geldiler. **Aydınlık gökyüzünün altında taşlar tutuşmuş gibi ışıldıyordu** (Ağaoğlu, 1965, p. 122).
TT2	Araba hızla bomboş caddelerde ilerliyordu. Minareleri göğe uzanan camilerin arasından geçtiler. Saraçhane'deki kemerlerin altından, Atatürk Bulvarı'na yöneldiler. Kapalı Çarşı'nın önünden Çemberlitaş'ı geçtikten sonra, dar yan sokaklardan birine saptılar. **Bir süre bu sokakta hızla ilerleyip görkemli bir meydana çıktılar.** Meydanda üç dikili taş vardı. Bu sütunlar yıldızlı gökyüzüne havalanmaya hazır uzay roketleri gibi meydanın ortasında duruyolardı (Güneri, 1984, p. 126).

In TT1, "stone columns fired themselves like a battery of space-rockets into the spangled sky" is translated as *"Aydınlık gökyüzünün altında taşlar tutuşmuş gibi*

ışıldıyordu" [stones were sparkling as if they were flaming stones under the bright sky]. Some of the signs of the source texts are present in the target text, however, the original meaning cannot be conveyed since the translation sounds partly irrelevant. Thus, it becomes an example of perversion of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). In TT2, we cannot see the expression "smelled of garbage", so this creates another example of wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 2 – Example 10

ST	From the first, Istanbul had given him the impression of a town where, with the night, horror creeps out of the stones It seemed to him a town the centuries had so drenched in blood and violence that, when daylight went out, the ghosts of its dead were its only population. **His instinct told him, as it has told other travellers, that Istanbul was a town he would be glad to get out of alive** (Fleming, 1959, p. 137).
TT1	İstanbul'a ayak basalı beri Bond, burayı, geceleri sokak taşları arasından dehşet taşan bir şehir olarak görmüştü. Asırların kan ve tedhişle yoğurduğu bir şehir olarak. Karanlık basınca ölülerin ruhlarından başka kimse dolaşmıyordu sanki İstanbul sokaklarında. **Kendisinden önce daha birçok seyyahların da hissettikleri gibi, Bond İstanbul'dan canlı olarak ayrılmayı özlüyordu adeta** (Ağaoğlu, 1965, p. 123).
TT2	-

The last sentence of the paragraph is significant because it shows that the travellers did not like Istanbul and were afraid of this place. In that paragraph in TT1, the last sentence was translated in a way that is almost meaningless because the English equivalent of that Turkish sentence would be like: "as many travellers felt before him, Bond, so to speak, was missing leaving Istanbul alive". Moreover, the translation does not have a proper or a logical meaning in Turkish either because it is not possible to miss leaving somewhere alive, thus it is an example of destruction of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). On the other hand, the passage is completely wiped out (Öztürk Kasar & Tuna, 2017, p. 172). in TT2.

Text 2 – Example 11

ST	Kerim turned to him with a broad white grin. He pointed upwards at a towering block of black shadow. 'Mosque of Sultan Ahmet. **Famous Byzantine frescoes**. Sorry I haven't got time to show you more of the beauties of my country' (Fleming, 1959, p. 138).
TT1	Sultan Ahmet Camii. Daha ilerdeki de **mozaikleri ile meşhur olan Ayasofya**. Vakit bulup da memleketimin güzel yerlerini sana gezdiremediğim için özür dilerim (Ağaoğlu, 1965, p. 123).
TT2	-

"Famous Byzantine Frescoes" is a metonymy written to represent the Hagia Sophia Mosque. By stating the name of the place, an explicit meaning is produced. Therefore, this provides an example of over-interpretation of the meaning (Öztürk Kasar & Tuna,

2017, p. 172). However, whether intentional or not, the word "Byzantine" is wiped out, which could be a nationalist strategy. On the other hand, the sentences are not translated in TT2.

Text 2 – Example 12

ST	They came to a narrow stinking alley that dived steeply down the hill to their right. Kerim turned into it and started gingerly down its cobbled surface. 'Watch your feet,' he said softly. '**Garbage is a polite word for what my charming people throw into their streets**' (Fleming, 1959, p. 138).
TT1	Adımlarına dikkat et. **Bizim hemşerileri çöplerini bazan olduğu gibi sokağa dökerler** (Ağaoğlu, 1965, p. 123).
TT2	-

The word "charming" is an irony in the context of the source text as it actually assaults Turkish people. In TT1, we encounter the sentence "Bizim hemşerileri çöplerini bazan olduğu gibi sokağa dökerler" [Our fellow citizens sometimes dump their garbage on the street as it is]. However, the translation produces incomplete information because it suggests that they sometimes dump their garbage, and this softens its meaning and also irony of "charming people" is eliminated from the sentence, thus this is an example of under-interpretation of the meaning (Öztük Kasar & Tuna, 2017, p. 172). The translator of TT2 wipes out the passage.

Having completed the translation analysis by evaluating examples of Designificative Tendencies (Öztürk Kasar & Tuna, 2017, p. 172) from translations by different translators, it is concluded that most of the signs expressing negative opinions about the Turks in the source text are transformed in the target texts. Many signs relating to the Turks' appearance, character, and way of living create a dysphoric atmosphere throughout the "Istanbul" segment. Moreover, the representation of Turkey created by ferocious Orientalist clichés in the source text shows a polarity between the Orient and the Occident. The Orient is shown to be inferior from several aspects throughout the segment. Even though the TT1 publisher stated that it is good for the Turks to know about the writer's opinion of Turks, most of the discriminatory signs are erased. These transformations change Istanbul's negative meaning. In addition, TT2 is shortened by not translating many of the signs, thereby creating a different representation of Istanbul from the original. Güneri's translation decisions produce a text that almost creates a euphoric Istanbul setting.

In his article "Lost in Translation: James Bond's Istanbul," Sean R. Singer states that Fleming's ideas affected Güneri's translation:

> Fleming judged Mustafa Kemal and his successors' efforts a well-intentioned failure. Forget about the Hilton Hotel, Latin alphabet and NATO membership, Fleming is telling the reader. Following the Ottoman collapse Turkey "successfully changed her spots", as he wrote in the *Sunday Times*, but *only* her spots, and the pogrom of September 6–7 was the author's Exhibit A in support of that judgment. This is way too much, of course, for Güneri, who eliminates the passage altogether. Translating it into Turkish could even have resulted in prosecution for "insulting Turkishness" under Article 159 of Turkey's criminal code (https://www.the-american-interest.com/2012/12/12/lost-in-translation-james-bonds-istanbul/ , 02. 01. 2019).

Overall, the Turkish translations of *From Russia With Love* show a strategy specifically aiming at destroying the negative ideas about Istanbul created by Fleming because meaning transformations are mostly detected in the discriminatory discourses discussed in semiotic analysis section of this study.

3.3. A Semiotic Analysis of *The Light of Day*

Eric Ambler, who is known worldwide for his espionage-thriller novels and film scripts, set most of his novels in different Turkish cities. *The Light of Day* (1962), also known as *Topkapi*, is included in the study corpus because most of the narrative events take place in Istanbul. The novel received the Best Novel Award in 1964 at the Edgar Awards, organised by Mystery Writers of America (MWA) in memory of Edgar Allan Poe, and many famous crime writers praised Ambler. The British thriller writer Graham Greene, for instance, calls him "unquestionably our best thriller writer" (qtd in Nyren, https://crimereads.com/eric-ambler-a-crime-readers-guide-to-the-classics/, 23. 07. 2019). Ambler's book was also adapted into the screenplay *Topkapi*.

To suggest a limitation of the space in the book, the analysis begins with a segmentation, after which isotopies in the text are evaluated. Subsequently, the semiotic square is formed to reveal the meaning of Istanbul in the text. Last but not least, by comparing the novel and its Turkish translation, translation evaluation is carried out.

3.3.1. Segmentation of *The Light of Day*

Although the action in the story takes place mostly in Istanbul, the story begins in Greece. The text is divided into segments according to the spatial changes to demonstrate more clearly that the actions described in the text take place in different locations. In this regard, two main spaces are identified for this work: Athens, which is used as the title of the first segment, and Istanbul, which is used as the title of the second segment.

Segment 1: Athens

In this first segment, which encompasses the beginning of the text, the reader learns how the main character, Arthur Abdel Simpson, is involved in the actions that constitute the plot of the book. In this segment, there are two main settings: Athens and Edirne. However, this study prefers to cover both locations in a single segment because these locations serve as the reasons for the characters needing to travel to Istanbul. The segment is entitled "Athens" due to the beginning of the story being set in Greece. The segment starts with the sentence "It came down to this; if I had not been arrested by the Turkish police, I would have been arrested by the Greek police" (Ambler, 1962, p. 1). It ends as follows: "Ten minutes later I was clear of Edirne and on the İstanbul road" (Ambler, 1962, p. 75).

A journalist named Arthur Abdel Simpson, whose father is a British officer and whose mother is an Egyptian, is a married man living in Athens. Arthur, who has committed petty crimes, is following Mr Harper at the airport when the story begins. He offers to drive him to his hotel after his flight. Mr Harper accepts, and they depart. Although Arthur does not know where his passenger is from, he reflects that Harper certainly does not sound American or British.

Arthur shows Harper around the city later that day. Since Arthur lusts after his passenger's wealth, he breaks into Harper's hotel room after taking him to *maison de rendezvous*, stealing six traveller cheques that amount to three hundred dollars. However, Harper understands what happens, walks in and beats Arthur up. Harper, who threatens Arthur, prints a document exposing his other crimes, which he intends to use to blackmail Arthur.

A brand-new Lincoln car is about to arrive in Athens. This car belongs to Elizabeth Lipp, the daughter of a business associate of Harper. Harper wants Arthur

to take this classy car to Istanbul, to act as Miss Lipp's driver there, and to bring the vehicle back if necessary. Arthur informs his wife of the situation and then meets Mr Harper. Miss Lipp travels by boat because she prefers not to journey by car. In addition, *carnet de tourisme* and the insurance Green Card and some money are given to Arthur. He is required to go directly to the Park Hotel in Istanbul on Thursday. In the vehicle in which they are travelling, Mr Harper speaks German, and they drive from Thessaloniki to Athens. Arthur understands that are transporting something into Turkey illegally with the Lincoln but is unable to identify the illicit cargo.

Arthur arrives in Edirne. At the Turkish border in Karaagac, an officer notices that Arthur's passport expired three months ago. After being interrogated, Arthur comes clean. Although Arthur was unable find anything in the car, the police discover twelve tear-gas grenades, twelve concussion grenades, twelve smoke grenades, six gas respirators, six Parabellum pistols, and one hundred and twenty rounds of nine-millimetre pistol ammunition concealed inside the vehicle's doors. They take Arthur to the jail in Edirne, where he is kept waiting. Major Tufan, Deputy-Director Second section, later tells Arthur the police have learned that his prior statement was false and therefore do not believe his more recent testimony either. Moreover, the British government does not see Arthur as a fellow Briton. He is a man with no country. Major Tufan also informs Arthur that his chief finds the information he provided to be insufficient. Consequently, they offer Arthur a job requiring him to obtain further information about Harper's activities. He continues to follow the plan and travels to Istanbul. Major Tufan now calls Arthur an agent. After a bad night, he departs in the morning with everything for the mission prepared. Major Tufan issues Arthur a one-month tourist visa, ordering him to report back every day. He is also informed that a Peugeot vehicle will always follow him. Under these conditions, Arthur arrives in Istanbul.

Segment 2: Istanbul

In this segment, the story continues in Istanbul, later concluding in the same city. The length of the segments may serve a purpose; thus, they are arranged in different lengths. In this segment, Istanbul is the only location, and since it is sufficient and simple to analyse, further division into sub-segments is not required. The segment begins with the sentence "After a few miles I identified the surveillance car as a sand

coloured Peugeot two or three yards behind me" (Ambler, 1962, p. 75), and it ends with the words "I refuse" (Ambler, 1962, p. 246).

Arthur leaves his Lincoln in a garage in Taksim and then proceeds to the Park Hotel. At 6 p.m., someone calls and tells him to take the vehicle to the Hilton Hotel. However, since his plans will be halted if he delivers the car immediately, Arthur does not accept these instructions. When Arthur meets with the man, he does not return the vehicle before Miss Lipp or Harper arrives. This man, Fischer, gets angry and deliberately spills his drink on Arthur. When Arthur offers to leave the job to the police, Fischer is forced to accept Arthur's request to wait, after which he leaves.

Mr Harper and Miss Lipp's plane lands in Yeşilköy. Meanwhile, Arthur calls the major and gives a report. The next time they meet, Tufan asks him to pretend to have left the car's paperwork at the hotel and reminds Arthur of his promises to Harper about driving Miss Lipp. Arthur also demands a guide license to secure his job. Miss Lipp and Mr Harper call Arthur when they arrive in Istanbul. On his way to the Kösk Sardunya, Arthur meets Miss Lipp. Fischer becomes angry when Arthur tells him he has left the documents at the hotel. However, Miss Lipp and the others approve Arthur's offer to be Miss Lipp's driver because he knows Istanbul thoroughly and has tried to obtain a driver's license. They give Arthur the money for the driving job and ask him to stay with them in the villa. Later, Arthur travels to Dolmabahçe Palace with the agents in the Peugeot following behind. Before Tufan appears, a man talks about the Bayar-Menderes government and the necessity of national unity. After the major arrives, he stops communicating with Arthur, asking him instead to leave a cigarette box and notes on the ground as the vehicles proceed and as he finds out more about the situation.

Arthur learns that Harper and Miss Lipp are traveling on Swiss passports. Robert Karl Harper is an engineer and Elizabeth Maya Lipp (Miss Lipp) is registered as a student. The house they are staying in is the property of the widow of Ismet Inönü. It was rented by them for two months and paid for in advance. The men first arranged their accommodation, provided weapons, and then smuggled these weapons into the country. Tufan suspects that they are plotting something and may soon attempt an assassination. Subsequently, Arthur is given a radio and told to monitor their radio

broadcast. He believes these men might be smuggling drugs. Arthur, who does not know how long his mission is going to take, sends his wife a postcard.

Arthur collects a screwdriver from the garage in Taksim and then meets Miss Lipp. Arthur offers Miss Lipp a tour of Istanbul, and she accepts his offer. Arthur talks to her about the history of the city. As they drink coffee at Pierre Loti, Miss Lipp tells Arthur about the Seraglio. At first, she pretends to know nothing about the topic, but she later corrects the inaccurate information provided by Arthur. He is very surprised. However, when Miss Lipp arrives at Seraglio, she listens to the tourist guide. At her request, they drive to Yeşilköy Airport to pick someone up. This person then allows Arthur to get something to eat. After walking away from his passengers, Arthur contacts Tufan and then attempts to dismantle and remove the car doors. However, before he can complete this task, Miss Lipp returns. As they drive on, Arthur keeps his leg pressed against the door to prevent it from rattling.

Meanwhile, the Peugeot following Arthur is replaced by an Opel. When Arthur's group arrives at the airport, they meet Mr Miller. He is a tall man, about 60 years old. When they return to the villa, Arthur informs his passengers that he wishes to stay elsewhere as he does not have bathing facilities at the villa and cannot take a shower. He then descends to the kitchen and meets the Cypriot chef.

After Arthur reaches his new room, he goes out onto the balcony. He overhears Harper, Miller, and Fischer talking. That night, Arthur turns on the radio in his room and hears information such as Leopold Aksel Miller, a 63-year-old importer born in Antwerp, comes for his corporation Tekelek S. A. Arthur sends a message to Tufan in the morning, this time in a cigarette box. In a conversation between Miller and Miss Lipp, the name Guilio is mentioned. Arthur learns it is likely that Harper and Miss Lipp's real surnames are Hofman and Kohner, as they did not receive passports featuring their true names. Similarly, Miller, who is actually named Mathis, has concealed his identity.

Arthur, who leaves early on Sunday, continues to dismantle the car. He discovers that the guns are still concealed in the vehicle. After he returns to the villa, they travel to Pendik, but first, the group drives to the town to drop off Miss Lipp and Mr Miller. They take a ferry from Kabataş, passing from Üsküdar to Pendik. At a

fishing port, they meet a man named Giulio on a yacht called *Bulut*. Harper allows Arthur to leave for dinner.

Afterwards, Arthur's room is changed. When Arthur turns on his radio, he hears a message asking for information about someone named Enrico who has come to work for Giulio. When Arthur talks to Tufan again, he tells him that Miller brings him in while he talks on the woman's balcony. Arthur also sees a map on the balcony. Tufan suspects that it might be an island map, so Arthur is provided with binoculars to examine it more closely. When no one is at the villa, Arthur searches the rooms for the map, but finds nothing. Suddenly, Fischer and Miss Lipp appear and make love. Arthur manages to escape from the room and goes to check the car. When he observes the car being emptied, he informs Tufan. When they return to the villa, the cook Geven and Fischer argue; when Fischer throws a plate at him, Geven goes crazy and slashes him. Fischer, who has severe injuries, is then taken to a hospital. After listening to the 11 o'clock radio announcement, Arthur is relieved to hear his report on the car being announced. Later, when he and Fischer return home, Harper asks how long it will take to get to Pendik, and they leave. They need to go and convince Enrico and Giulio. Afterwards, Mr Harper and Mr Miller bet on whether Arthur can move a settee. When Arthur succeeds, they ask him to assist them. Since Fischer is injured, he asks Arthur to do a job, offering two thousand dollars in payment. That night, when the men travel to Pendik, Arthur is asked to look after Fischer.

Before departing in the morning, Arthur writes a note informing Major Tufan that he is under strict surveillance. When Mr Harper returns from Pendik, he brings a box of ropes with him. Arthur's job is to pull the rope. Harper and Fischer show the map to Arthur. This map belongs to the Seraglio in Topkapi Palace. They plan to go to the garage, take the vehicle, leave their belongings and bags there, and then drive to Topkapi Palace in another car. They intend to steal the jewels kept inside the palace, while disguising themselves as visiting tourists. Arthur is scared, yet he has no choice but to continue his involvement with the heist. He persists in the belief that Tufan will intervene to save him, but the major never appears. On the day of the robbery, Harper and Fischer do not allow Arthur to drive the car because he is carrying their equipment. This situation makes it difficult for Arthur to compose his report. He tries to drop hints about his predicament, but no one understands his clues. Later, Arthur discovers,

Enrico and Giulio will bring a yacht. The Peugeot probably loses track of him on the way because he cannot see them. In the end, they rob the Seraglio successfully, albeit barely succeeding, and drop a smoke bomb when they escape.

The group plans to go abroad from Edirne. First, they board the boat and begin arguing with Enrico and Giulio. They believe they will be out of the country by the time the police check the Treasury Museum. Miss Lipp picks them up. When the Peugeot and the Opel follow the group on the road, they become suspicious and decide to change their escape route. They determine that the only way to escape is to return to Istanbul and then leave Turkey by plane. Arthur is then forced to hand over his passport. When the group arrives at the airport, Arthur takes the Lincoln and flees. When he notices an Opel behind him, he stops and talks to Tufan. Tufan, however, is unhappy about Arthur's actions. The others probably leave the country successfully, while Arthur is now considered guilty of stealing the vehicle and bringing it into Turkey illegally. Fortunately, however, the police have arrested Giulio and Enrico.

Nevertheless, Tufan's superiors are satisfied with this turn of events, and they award Arthur five thousand Turkish Liras. They also meet with the British Consulate General to arrange Arthur's departure from Turkey and secure the necessary documents for him to return to Athens. Arthur is still worried about the documents Mr Harper possesses, but Tufan suggests that Harper will be too afraid of Arthur revealing what he knows about his activities to dare approaching the police.

3.3.2. Isotopies in *The Light of Day*

The protagonist Arthur Abdel Simpson is a citizen of both Egypt and Britain. This in-between character is not accepted as a citizen by either country and he has an identity problem. In this respect, Simpson could also be considered as Oriental. However, the passage at the end of the novel in which this character describes himself as British is quite important for this text, as it indicates that he does not consider himself an Egyptian.

> 'Your nationality, sir?' 'British,' I said. She handed me a passport control card to fill in and moved on to the next seat. I had said 'British' without thinking. Why? Because I consider myself British, because I am British. […] The 1908 Act is quite clear. The only way you can lose British nationality is by renouncing it. I haven't renounced mine at any time. Specifically, I did not renounce it by taking that Egyptian passport. Since the Egyptians say that my Egyptian naturalization

> is null and void because I made false statements, then it is null and void – *all* of it. The British Government can't have it both ways. Either I am Egyptian, or I am British. The Egyptians say I am not Egyptian and never have been. *I* say that I am not Egyptian and never have been. My father was a British officer. I am British. That is why I have been so completely frank and open. I am not asking to be loved. I am not asking to be liked. I do not mind being loathed, if that will make some pettifogging government official happier (Ambler, 1962, p. 246-247).

This passage is significant for understanding the character's identity. Arthur Simpson, who is the narrator in this novel, creates the passages depicting Istanbul. In this respect, the character's Eastern and Western identity may influence his ideas and perceptions. Nevertheless, the character clearly states that he sees himself as an Englishman/Westerner. It could be argued that Simpson, in this passage, also represents the thoughts of a typical Westerner.

Simpson has visited Istanbul many times and knows it well, which probably explains why the city is not frequently depicted in the text. However, throughout the segment we entitled "Istanbul", the character often emphasises that Istanbul is not a euphoric place. The isotopy is not a word but an idea in this segment. Simpson's feelings and negative depictions of places indicate that he views Istanbul as a dysphoric place in this text. The most noticeable words that reflect this idea are "deafening", "prison", "uncomfortable feeling", "depressing", "the smell of moth-balls", "heavy metal doors", "dingy", "yellow-brownish colour", "disgusting", "B.O.", "odour", "unpleasant", "bacteria", "stained", "greasy", "dilapidated", "patch of dirt", "disease", "dirty", "smell", "bored", "broken", "dust", "germs", "cholera", "bubonic", "*la verole* [the pox]", "not interested" and "not wanting".

> As soon as Simpson arrives in Istanbul, he narrates the moment as follows:
>
> Almost level with the window and about fifty yards away was the top of a minaret belonging to a mosque lower down the hill. It had loudspeakers in it to amplify the voice of the *muezzin* and his call to prayer was deafening. When Harper had made the reservation, he had obviously asked for the cheapest room in the hotel (Ambler, 1962, p. 76).

Simpson depicts the muezzin's calls as "deafening", symbolising how this voice disturbs him. Thereafter, he visits Dolmabahçe Palace. The information Simpson provides about the palace and the metaphor he uses while passing by are noteworthy:

> We were passing the state entrance to the Dolmabahçe Palace now. It was built in the last century when the Sultans gave up wearing robes and turbans and took to black frock-coats and the fez. From the sea it looks like a lakeside grand hotel imported from Switzerland; but from the road, because of the very high stone

> wall enclosing the grounds, it looks like a prison. There is about half a mile of this wall running along the right-hand side of the road, and just to look up at it gave me an uncomfortable feeling. It reminded me of the yard at Maidstone (Ambler, 1962, p. 97–98).

As Simpson clearly indicates, he feels "uncomfortable" when he looks at this building. His response is a typical emotional reaction to a dysphoric environment. The palace's resemblance to a prison is especially important here because prisons are frightening and depressing places. Moreover, Simpson's experience in prison in Edirne before he came to Istanbul was very dark. He feels the same way when he enters the palace, which looks gloomy from the outside:

> From the proportions of the staircase and the height of the ceilings it was obvious that we were in a large building; but there was nothing noticeably palatial about that part of it. We might have been in a provincial town hall. The walls were covered with dingy oil paintings. There seemed to be hundreds of them, mostly landscapes with cattle or battle scenes, and all with the same yellowy-brown varnish colour. I don't know anything about paintings. I suppose they must have been valuable or they would not have been in a palace; but I found them depressing, like the smell of moth-balls. There was a pair of heavy metal doors at the end of that corridor, and beyond it more corridors and more paintings (Ambler, 1962, p. 99).

For Arthur Abdel Simpson, this building is not "palatial". The resemblance of a particular place to a palace can be attributed to both its size and its grandeur. In this context, Dolmabahçe Palace is not such a location for Simpson. He describes the paintings around him as "dingy", noting that the paint used in these pictures has a "yellowy-brown" tone and that he finds the pictures "depressing", suggesting that he finds the palace environment somewhat disturbing. Simpson's choice of words while he depicts the picture is also noteworthy:

> The paintings in the room were, with one exception, of the kind I had seen in the corridors, only bigger. On one wall was a Dutch fishing-boat in a storm; facing it, alongside a most un-Turkish group of nymphs bathing in a woodland stream, was a Russian cavalry charge. The painting over the fireplace, however, was undoubtedly Turkish. It showed a bearded man in a frock-coat and fez facing three other bearded men who were looking at him as if he had B.O. or had said something disgusting. Two of the group wore glittering uniforms (Ambler, 1962, p. 100–101).

First, when examining Simpson's description of the painting as "un-Turkish", his reference to "nymphs" should be considered. To understand why he describes nymphs as "un-Turkish", it is necessary to know what nymphs are. According to the Merriam-Webster definition, "nymph" means "any of the minor divisions of nature in classical

mythology represented as beautiful maidens dwelling in the mountains, forests, trees, and waters" (https://www.merriam-webster.com/dictionary/nymph, 23. 07. 2019). In other words, if these mythological characters, primarily known for their beauty, are un-Turkish, we can assume that Simpson is referring to an ugly image in the painting when he describes as "undoubtedly Turkish". When assessing this depiction, it is evident that the men in the painting are bearded and wearing fezzes. Moreover, according to Cambridge Dictionary, "B.O." is "body odour", **"**an unpleasant smell from the body of a person who has been sweating or is not clean" (https://dictionary.cambridge.org/tr/sözlük/ingilizce/body-odour, 23. 07. 2019). Simpson even adds that the man appears to have said something "disgusting" in an attempt to further humiliate the Turkish figures in the painting, since the expression "as if he had" indicates both a possibility and an assumption. Although Simpson's derogatory thoughts seem to refer to a painting, his word choices, and especially his distinction between "Turkish" and "un-Turkish", demonstrate his discriminatory attitude towards the Turks in addition to his perceptions of the gloom and despondency of the place. From an Orientalist perspective, this discourse shows how terrifying the Turkish image is in the eyes of a Westerner. In this regard, it is evident that Simpson's derogatory statements about Istanbul and the Turks contribute to his sense of the gloominess of the palace. Another example is the following paragraph, which implies that Turkish people are backward:

> 'What is the matter?' 'That pedestrian back there – I thought he was going to walk straight into us.' It is a remark that foreigners driving in Istanbul make every other minute. He snorted 'They are peasants. They deny the existence of machinery' (Ambler, 1962, p. 201).

The expression "deny the existence of machinery" is a discourse worthy of further discussion. As is known, the West sometimes describes the East as ignorant, backward, uncivilised and anti-scientific. In this respect, it could be suggested that the Westerner who wishes to paint an image of the East as inferior does so in this text.

Simpson later tells the reader his feelings about the Seraglio. He also finds this location depressing and makes another comparison, this time between the Seraglio and Greece:

> Personally, I find the Seraglio rather depressing. In Greece, the old buildings, even when they are in ruins and nothing much has been done in the way of restoration, always seem to have a clean, washed look about them. The Seraglio

> is stained, greasy and dilapidated. Even the trees and shrubs in the main courtyards are neglected, and the so-called Tulip Garden is nothing but a scrubby patch of dirt (Ambler, 1962, p. 118).

This character, who lives in Greece, states that the historical monuments in Greece are better preserved. Moreover, he likens the Tulip Garden in the Seraglio to "a scrubby patch of dirt", although this area is one of the most important historical sites in Turkey. Simpson not only implies that the Seraglio is a dysphoric place, but explicitly uses the phrase "rather depressing" to describe it. In this way, he emphasises the superiority of the Western economy.

As Simpson shows Miss Lipp around, he states his disturbance again:

> As far as Miss Lipp was concerned, though, the place might have been Versailles. She went everywhere, through the kitchens, through the museum rooms, the exhibition of saddles, this kiosk, that pavilion, laughing at the guide's standard jokes and scuffing her shoes on the broken paving stones. If I had known what was going on in her mind, of course, I would have felt differently; but as it was, I became bored. After a bit, I gave up following them everywhere and just took the short cuts (Ambler, 1962, p. 118-119).

While Miss Lipp is intrigued, Simpson is bored and prefers to take the short way. This attitude reveals that the place is not a heart-warming, joyful or pleasant location for Simpson.

Towards the end of the segment, Simpson makes a personal comment about Istanbul and states that others admire the city. However, he criticises how these people respond to this "so-called beautiful" landscape as a "waste of hundreds of feet of film", and he hopes never to return:

> Ahead was a strip of sea and beyond it the lights of Selimiye and Haydarpasa on the Asian side. Other lights moved across the water – a ferry and small fishing-boats. In the daylight, tourists with ciné-cameras waste hundreds of feet of film on the view. I suppose it's very beautiful. Personally, I never want to see it again – in any sort of light (Ambler, 1962, p. 220).

Simpson expresses his discomfort with Istanbul at different points throughout the segment we entitled "Istanbul". Although the view of Istanbul is famous for its beauty, Simpson is not interested. Apart from Simpson, other characters make statements highlighting the dysphoric atmosphere of the city. Before the robbery at the Seraglio, for instance, Miller exaggerates his discomfort with the pollution of Istanbul.

> There was only the iron staircase. He examined the steps of it. 'Everything here is very dirty,' he complained. 'That these people do not all die of disease is

> incredible. Immunity, perhaps. There was a city here even before Constantine's. Two thousand years or more of plague are in this place-cholera, bubonic, *la vérole*, dysentery.'
>
> 'Not anymore, Leo' said Fischer; 'they have even cleaned the drains'
>
> 'It is all waiting in the dust,' Miller insisted gloomily.
>
> He arranged the nylon rope so as to make a seat on the stairs before he sat down. His exuberance had gone. He had remembered about germs and bacteria (Ambler, 1962, p. 209.

As the excerpt shows, other characters continue to disparage Istanbul. These characters do not cease describing the city as a dysphoric place until the end of the segment. Miller's enumeration of the diseases in Istanbul not only indicates how dysphoric he finds the city but also suggests his discomfort at being there. Furthermore, while the Seraglio and the Topkapi Palace, which encompasses the Seraglio, are highly important historical buildings, the characters repeatedly emphasise the disrepair of these locations. Nevertheless, they are partly interested in the history that lies within the city. In particular, Miss Lipp's interest in history is clearly expressed in the text, although it is intimated that she is not interested in sightseeing:

> Is this your first time in Turkey, Miss Lipp?'
>
> 'First in a long time. All I remember from before is mosques. I don't think I want to see any more mosques.' 'But you would like to begin with Istanbul?'
>
> 'Oh yes.'
>
> 'Did you see the Seraglio?'
>
> 'Is that the old palace where the Sultans' harem used to be?'
>
> 'That's it.' I smiled inwardly. When I had been a guide in Istanbul before, it had been the same. Every woman tourist was always interested in the harem. Miss Lipp, I thought to myself, was no different (Ambler, 1962, p. 113)

In this paragraph, Miss Lipp is tired of viewing mosques, and the harem is her primary interest. Accordingly, the author gives more attention to the palace and harem in the text and selects the Seraglio as the location of the theft. Historical information continues to be provided as the text unfolds, typically with reference to Miss Lipp's interests:

> When we got to the old castle at Rumelihisari, I stopped and told her about the blockade of Constantinople by Sultan Mehmet Fatih in 1453, and how he had stretched a great chain boom across the Bosphorus there to cut off the city. […] she didn't seem very interested anyway, so, in the end, I cut the patter short and pushed on. After a while, it became pretty obvious that she wasn't really much interested in anything in the way of ordinary sight-seeing. At least, that was how

> it seemed at the time. I don't think she was bored, but when I pointed places out to her, she only nodded. She asked no questions (Ambler, 1962, p. 114).

A classic city tour is not an exciting prospect, as Miss Lipp has a greater interest in the Ottoman period, the palace, and the historical events that have occurred at the palace. The focus is primarily on harem and violence as the following paragraphs demonstrate:

> 'We are in what used to be the palace harem now,' the lieutenant said impressively. 'The steel doors guarded it. Each woman had her own suite of rooms. Now certain important government departments have their offices here.' I was about to say, 'Ah, taken over by the eunuchs, you mean', but thought better of it (Ambler, 1962, p. 100).

> I did my best to explain. To most people, the word 'palace' means a single very big building planned to house a monarch. Of course, there are usually a few smaller buildings around it, but the big building is the Palace. Although the word 'seraglio' really means 'palace', it isn't at all like one. It is an oval-shaped walled area over two miles in circumference, standing on top of the hill above Seraglio Point at the entrance to the Bosphorus; and it is a city within a city. […] They think 'seraglio' means 'harem' anyway and all they are interested in apart from that is the 'Golden Road', the passage that the chosen girls went along to get from the harem to the Sultan's bed. The harem area isn't open to the public as a matter of fact, but I always used to take the tourists I had through the Mustafa Pasha pavilion at the back and tell them that that was part of the harem. They never knew the difference, and it was something they could tell their friends (Ambler, 1962, p. 115).

In this example, "city within a city" may indicate that Simpson sees the Seraglio as a city, and we can understand that the Seraglio contributes to the dysphoric atmosphere created for Istanbul by Simpson.

> The Ortakapi Gate is a good introduction to the 'feel' of the Seraglio. 'It was here at this gate that the Sultans used to stand to watch the weekly executions. The Sultan stood just there. You see the block where the beheading was done. Now, see that little fountain built in the wall there? That was for the Executioner to wash the blood off himself when he had finished. He was also the Chief Gardener. By the way, this was known as the Gate of Salvation. Rather ironic, don't you think? Of course, only high palace dignitaries who had offended the Sultan were beheaded here. When princes of the royal house were executed for instance, when a new Sultan had all his younger brothers killed off to prevent arguments about the succession-their blood could not be shed, so they were strangled with a silk cord. Women who had offended were treated in a different way. They were tied up in weighted sacks and dropped into the Bosphorus. Shall we go inside now? (Ambler, 1962, p. 117).

This information is based on the relations of the Sultan and the execution within the framework of an Orientalist Ottoman history. It is also an example of a classical Orientalist narrative.

However, when examining the place preferences of this text, set in 1960s Istanbul, it is evident that mostly luxurious locations were chosen by the author. The characters often board yachts, dine at the Hilton Hotel or Divan Hotel, visit chic places with a terrace, have their meals prepared for them by a chef, and even stay in a mansion which is "the property of the widow of a former minister in the government of President Inonü" (Ambler, 1962, p. 104). These characters socialise in the city and usually spend their time at seaside locations. In this respect, they experience the luxurious life in Istanbul to some degree, which is a novel feature among the texts analysed for this study.

The author prefers not to present geographical descriptions of Istanbul because the city does not attract the attention of the characters. On the contrary, the book includes depictions that highlight the history and historical texture of Istanbul. However, these descriptions consist of largely negative statements. In general, the text creates an inferior and uncivilised image of Turkey. In this context, the isotopies detected in Ambler's novel constitute an Oriental image of Istanbul. The fact that the text is written from Arthur Simpson's point of view is particularly important since he does not accept his Eastern identity and emphasises instead that he is British. As the text's protagonist, Simpson is the principal character to experience Istanbul. Therefore, he describes the places in Istanbul that he travels to and resides in, focusing primarily on what these locations make him feel. In the segment we entitled "Istanbul", Simpson's depictions and narratives reiterate the idea that Istanbul is a dysphoric place. Thus, our study demonstrates that Istanbul is a dysphoric place in this novel. The depressing atmosphere of the city is reinforced by the Orientalist image and motifs and the gloominess of the Oriental aspects of Ottoman history. That being said, the text creates a more frightening and depressing representation of Istanbul and its Eastern heritage that is intended to portray Turkey as inferior to the West.

3.3.3. The Semiotic Square of *The Light of Day*

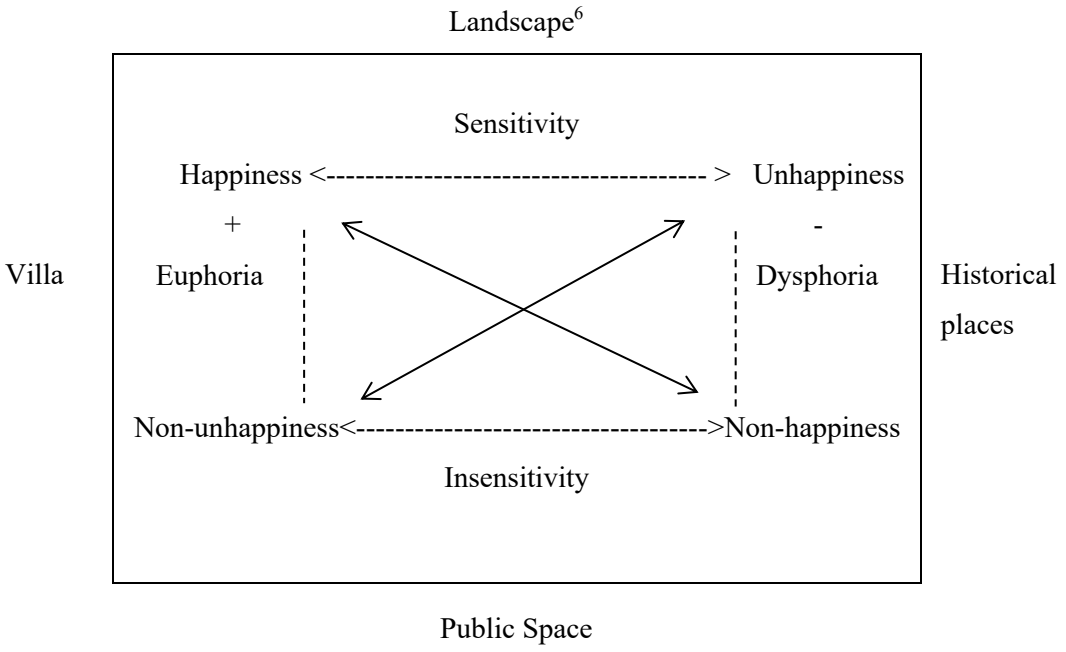
The depictions of Istanbul presented in the text indicate that Istanbul is a dysphoric place for Simpson in terms of its relation to the history of the Ottoman Empire. To better understand these features, a semiotic analysis is conducted to form a semiotic square related to this aspect of the text. Simpson's unhappiness in the

historical places creates the idea that Istanbul is not a euphoric place for him. However, the villa in Istanbul where the characters stay is not such a discomforting space for Simpson. Indeed, his depiction of the villa describes a rather grand house:

> The villas of the Bosphorus vary from small waterfront holiday places, with window-boxes and little boat-houses, to things like palaces. Quite a lot of these were palaces once; and before the capital was moved from Istanbul to Ankara the diplomatic corps used to have summer embassy buildings out along the Bosphorus, where there are cool Black Sea breezes even when the city is sweltering. The Kösk Sardunya looked as if it had started out in some such way (Ambler, 1962, p. 88).

It can be discerned here that the characters who visit fancy restaurants in the city stay in a mansion, spend long periods in the Istanbul traffic and seldom express their feelings and thoughts about public spaces. In this respect, there is an insensitivity to public space. However, Simpson's sensitivity to the view of Istanbul is not overlooked because he remarks that this prospect is found beautiful by others. However, he does not want to see it again. These negative feelings, discussed in the isotopies in *The Light of Day* above, are especially noticeable when Simpson visits the historical sites in Istanbul. Thus, these places are described as dysphoric because of Simpson's perceptions of the darkness of Istanbul's Ottoman-era history. This relationship is shown in the semiotic square below:

Figure 5: The Semiotic Square of *The Light of Day*



[6] This square is inspired by the square formed by Eziler Kıran in the article "Fotoğraf Sanatında Gösterge: Belediye Meydanındaki O Ünlü Öpücük" (2016, p. 25).

Overall, when scrutinising the thematic elements of different locations in the novel from Simpson's perspective, Istanbul is found to symbolise a dysphoric space.

3.3.4. Translation Evaluation of *The Light of Day*

The novel *The Light of Day* has three different editions published in 1963 and 1964 in Turkey. This study used the 1963 edition from the Bahar Printing. Adnan Semih Yazıcıoğlu's translation was published under the name *Gün Işığı (Topkapı).* Yazıcıoğlu translated many detective books in Turkey. To evaluate meaning transformations in the translation, certain parts from the translation are analysed within the framework of Öztürk Kasar's "Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172).

Text 3 – Example 1

ST	It came down to this: If I had not been arrested by the Turkish police, **I would have been arrested** by the Greek police (Ambler, 1962, p. 1).
TT	Meselenin özü şuydu: Türk polisi tarafından tevkif edilmeseydim **kurtulmuş olmayacaktım.** Zira bu defa beni Yunan polisi tevkif edecekti (Yazıcıoğlu, 1963, p. 3).

In Turkish translation, we encounter the expression "*kurtulmuş olmayacaktım*" [I would not have been saved], which is an over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) because it praises the Turks. As is understood from the semiotic analysis, Simpson does not like the Turks and does not want to praise them at all, which is why the translator may be said to have included a redundant commentary.

Text 3 – Example 2

ST	**My correct name is Arthur Simpson. No!** I said I would be completely frank and open, and I am going to be. **My correct full name** is Arthur Abdel Simpson. **The Abdel is because my mother was Egyptian.** In fact, I was born in Cairo. But my father was a British officer, a regular, and I myself am British to the core. Even my background is typically British (Ambler, 1962, p. 2).
TT	**İsmim Arthur Simpson. Hayır.** Madem ki, tam bir açık kalplilikle ve erkekçe hareket edeceğimi söyledim, herşeyi tam olarak ifade etmeliyim. **Tam olarak ismim** Artur Abdül Simpson. **Abdül ismi bana Mısırlı olan annemden miras kalmıştı.** Gerçekte, Kahire'de doğmuşum. Babam İngiliz ordusunda muvazzaf bir subaymış. Bana gelince su katılmamış bir İngilizim (Yazıcıoğlu, 1963, p. 5-6).

"My correct name is" is translated as "*ismim*" [my name is]; however, Simpson has a problem with his two identities. He does not accept his Egyptian identity, and this causes a conflict between his two identities throughout the book. The word "correct"

shows his negative feelings about his Oriental identity, and the elimination of it in the Turkish translation loses that context. Thus, this is an example of under-interpretation of the meaning. Also, the exclamation mark after the word "no" shows his emotions, but it is eliminated in translation. Again, this is another example of an under-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). Moreover, "*tam olarak ismim*" [my full name] for "my correct full name" loses the impact of the source text because Simpson does not want to accept his nationality. This translation is an example of under-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). "*Mısırlı olan annemden miras kalmıştı.*" [inherited from my mother who was Egyptian] for "because my mother was Egyptian" is an excessive commentary and an over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). Finally, the last sentence, which emphasises Simpson's British identity, was eliminated, thus providing another example of a wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 3 – Example 3

ST	I was uncertain whether I should allow myself to be encouraged by this or not. Police behaviour is always difficult to anticipate, even when you know a country well. Sometimes higher Authority is more responsive to a reasonable explanation of the misunderstanding, and more disposed to accept a dignified expression of regret for inconvenience caused, than some self-important or sadistic minor official who is out to make the most of the occasion. On the other hand, the Higher Authority has more power to abuse, and, if it comes to the simple matter of a bribe, bigger ideas about his nuisance value. I must admit, though, that what I was mainly concerned about at that point was the kind of physical treatment I would receive. Of course, every police authority, high or low, considers its behaviour 'correct' on all occasions; but in my experience (although I have only really been arrested ten or twelve times in my whole life) the word 'correct' can mean almost anything from hot meals brought in from a near-by restaurant and plenty of cigarettes, to tight-handcuffing in the cell and a knee in the groin if you dare to complain. **My previous encounters with the Turkish police had been uncomfortable only in the sense that they had been inconvenient and humiliating; but then the matters in dispute had been of a more or less technical nature** (Ambler, 1962, p. 48).
TT	Daha evvel birkaç defa Türk polisinin eline düşmüştüm, o seferlerde bana yaptıkları iyi muamele karşısında küçülmüştüm, fakat o zamanlar polisin eline düşmeme sebep olan hadiseler ufak-tefek teknik anlaşmazlıklardan ibaretti. Halbuki şimdi durum bambaşkaydı (Yazıcıoğlu, 1963, p. 50-51).

Throughout the text, many significant signs or even passages are eliminated. We encounter these transformations in both of the segments we created. Simpson has been arrested multiple times, and his previous experience with the Turkish police was negative in one way. However, this situation is transferred differently into Turkish. A back-translation from the Turkish translation would be as follows.

Back-translation:

> I had fallen into the hands of the Turkish police several times before. I was waned because of their good treatment towards me at that time, but the events that caused me to fall into the hands of the police then were small technical disagreements. Yet now the situation is completely different.

The statement clearly describes a negative situation with the use of the words "inconvenient" and "humiliating", but its translation suggests that Turkish police's treatment was good. Therefore, this can be considered as an example of opposition of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) because it creates an opposite meaning in general.

Text 3 – Example 4

ST	I put the Lincoln in a garage just off Taxim Square and walked to the hotel, carrying my bag. The Park Oteli is built against the side of a hill overlooking the Bosphorus. It is the only hotel that I know of which has the foyer at the top, so that the lift takes you down to your room instead of up. My room was quite a long way down and, on a corner, overlooking a street with a cafe in it. The cafe had a gramophone and an inexhaustible supply of Turkish caz records. **Almost level with the window and about fifty yards away was the top of a minaret belonging to a mosque lower down the hill. It had loudspeakers in it to amplify the voice of the *muezzin* and his call to prayer was deafening.** When Harper had made the reservation, he had obviously asked for the cheapest room in the hotel (Ambler, 1962, p. 76).
TT	Lincoln'ü Taksim meydanına yakın bir yerde garaja bıraktım, sonra çantamı elime alarak Park otelin yolunu tuttum. Park otel Boğaza bakan bir tepenin yamacına kurulmuştu. Ömrümde fuayesi üst katında olan oteli ilk defa orada gördüm. Odam fuayeden uzaktaydı ve oteli arka tarafındaki bir sokağa bakıyordu. Sokakta bir de kahvehane vardı. Kahvenin pikabı ve müthiş bir Türkçe tangolar koleksiyonu vardı. Durmadan plağın biri bitip diğeri başlıyordu. Harper bana otelin en ucuz odasını ayırmıştı (Yazıcıoğlu, 1963, p. 79).

One of the significant parts in the text that shows Simpson's feelings about Turkey is his first reaction to Istanbul because the dysphoric atmosphere of Istanbul is described with the word "deafening". However, this sign, which helps create a depressing atmosphere, is not transferred into the Turkish translation although the rest is translated. This is an example of wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 3 – Example 5

ST	We were passing the state entrance to the Dolmabahçe Palace now. It was built in the last century when the Sultans gave up wearing robes and turbans and took to black frock-coats and the fez. From the sea it looks like a lakeside grand hotel imported from Switzerland; but from the road, because of the very high stone wall enclosing the grounds, it looks like a prison. There is about half a mile of this wall running along the right-hand side of the road, and just to look up at it gave me an uncomfortable feeling. It reminded me of the yard at Maidstone (Ambler, 1962, p. 97- 98).
TT	**-**

As examined in the isotopies of this text, words such as "prison" and "uncomfortable," as well as Orientalist stereotypical images and the depressing atmosphere that Orientalist motives provide create a dysphoric place. This is an important idea for the universe of meaning of this text. The failure to translate this part causes an absence of meaning, and this is another example of wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 3 – Example 6

ST	There seemed to be hundreds of them, mostly landscapes with cattle or battle scenes, and all with the same yellowy-brown varnish colour. I don't know anything about paintings. I suppose they must have been valuable, or they would not have been in a palace; but I found them depressing, like the smell of moth-balls. There was a pair of heavy metal doors at the end of that corridor, and beyond it more corridors and more paintings. 'We are in what used to be the palace harem now' the lieutenant said impressively. 'The steel doors guarded it. Each woman had her own suite of rooms. Now certain important government departments have their offices here' I was about to say, 'Ah, taken over by the eunuchs, you mean', but thought better of it. He did not look as if he cared for jokes. Besides, I had had a long day and was feeling tired. (Ambler, 1962, p. 99).
TT	-

This excerpt is a significant Orientalist description of the Turks and the description provides a depressing atmosphere for Dolmabahçe Palace. However, this paragraph is not translated, thus providing another example of a wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 3 – Example 7

ST	The paintings in the room were, with one exception, of the kind I had seen in the corridors, only bigger. On one wall was a Dutch fishing-boat in a storm; facing it, alongside a most un-Turkish group of nymphs bathing in a woodland stream, was a Russian cavalry charge. The painting over the fireplace, however, was undoubtedly Turkish. It showed a bearded man in a frock-coat and fez facing three other bearded men who were looking at him as if he had B.O. or had said something disgusting. Two of the group wore glittering uniforms (Ambler, 1962, p. 100-101).
TT	**-**

Another Orientalist cliché in the text is provided again through the description of the paintings. As indicated in the semiotics analysis, the writer assaults the Turks by comparing them with something else or someone else. Nevertheless, we do not encounter this part in the Turkish translation. In this example, the non-translation causes a wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 3 – Example 8

ST	When the lieutenant had finished telephoning, **I asked him what the painting was about. 'That is the leaders of the nation demanding the abdication of Sultan Abdul Hamid the Second' 'Isn't that rather a strange picture to have in a Sultan's palace?' 'Not in this palace. A greater man than any of the Sultans died here, greater even than Suleiman.'**

	He gave me a hard, challenging look, daring me to deny it. I agreed hastily. He went into a long rambling account of the iniquities of the Bayar-Menderes government and of the reasons why it had been necessary for the Army to clean out that rats' nest and form the Committee of National Union. Over the need to shoot down without mercy all who were trying to wreck the Committee's work, especially those members of the Democratic Party who had escaped justice at the Army's hands, he became so vehement that he was still haranguing me when Major Tufan walked into the room. I felt almost sorry for the lieutenant. He snapped to attention, mumbling apologies like a litany. Tufan had been impressive enough in civilian clothes; in uniform and with a pistol on his belt he looked as if he were on his way to take charge of a firing squad -and looking forward keenly to the job. He listened to the lieutenant for about five seconds, then dismissed him with a flick of a hand. As the door closed on the lieutenant, Tufan appeared to notice me. '**Do you know that President Kemal Ataturk died in this palace?' he asked. 'I gathered so from the lieutenant.' It was in nineteen-thirty-eight. The Director was much with him before the end and the President talked freely. One thing he said the Director has always remembered. 'If I can live another fifteen years, I can make Turkey a democracy. If I die sooner, it will take three generations.' That young officer probably represents the type of difficulty he had in mind.** He put the briefcase on the desk and sat down (Ambler, 1962, p. 101).
TT	Teğmen telefon muhaveresini bitirince onunla Türk siyaset alemindeki kaynaşmalardan bahsetmeğe başladık. Teğmen, evvela, Menderes-Bayar rejiminin Türkiye'yi nasıl keyfi bir şekilde senelerce idare etmiş olduklarını uzun uzun anlattı, sonra bu rejimi devirip memleketin idaresini geçici bir süre içi de olsa neden Milli Birlik komitesine devretmek gerektiğine dair sebepleri sıraladı. Milli birliğin çalışmalarını kösteklemeğe çalışanların hepsinin, bilhassa Ordunun elinden kaçıp adaletin pençesinden kurtulmuş olan eski Demokrat Partililerin hiç acımadan tasfiye edilmesine taraftardı. Teğmen bir ara kendi sözleriyle o kadar heyecana geldi ki, Tufan Binbaşı odaya girdiğinde hala konuşuyordu. Teğmen onu görünce ayağa fırladı ve bir selam çaktı. Tufan Edirne'de sivil gördüğüm zaman bir hayli heybetliydi, fakat üniformalı ve belinde tabancasıyla çok daha haşmetli bir hali vardı. Teğmenin kendisine söylediği bazı sözleri beş saniye ya dinledi ya dinlemedi, sonra parmak uçlarıyla dışarı çıkması için ona işaret yaptı. Kapı Teğmen'in ardından kapanırken Tufan ilk defa olarak gözlerini bana çevirdi. Başıyla beni selamladıktan sonra elindeki dosya çantasının masanın üzerine bıraktı, masanın başına geçip oturdu (Yazıcıoğlu, 1963, p. 106-107).

The writer talks about Turkish politics in some parts of the book, as when Simpson comes to Dolmabahçe Palace and the boldface sentences about the sultan and Ataturk in this excerpt are eliminated as our translation of the Turkish translation can demonstrate.

Back-translation:

> When the lieutenant had finished telephoning, we started to talk about the turmoil in the Turkish politics. Firstly, the lieutenant went into a long rambling account of the iniquities of the Bayar-Menderes government and of the reasons why it had been necessary for the Army to oust the regime and hand the reigns to the Committee of National Union temporarily. He was an advocate of the purging of all those who tried to shackle the work of the National Union, especially the former Democratic Party members, who escaped from the wrath of the army to avoid the iron fist of the justice. The Lieutenant was so vehement with his words that he was still talking when Major Tufan walked into the room. When the lieutenant saw him, he snapped to attention and saluted him. Tufan had been impressive enough in civilian clothes when I saw him in Edirne, but he looked much more majestic in uniform and with a pistol on his belt. He listened to the lieutenant for about five seconds, then dismissed him with a flick of a hand. As the door closed on the lieutenant, Tufan turned his eyes on me for the first time.

> After he greeted me with his head, he left the file case on the table and sat down at the table.

This elimination of the sentences provides another example of wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). The signs are not only wiped out in this passage but also transformed in a way that changes the context, and this new context has a smoother tone regarding Turkish politics.

Text 3 – Example 9

ST	There are no big buildings in the 'palace' sense (Ambler, 1962, p. 115).
TT	Surların içinde <saray> denebilecek büyüklükte ve güzellikte hiçbir yapı yoktu (Yazıcıoğlu, 1963, p. 122).

In the Turkish translation, "*güzellikte*" [beauty] is an excessive commentary that generates a positive meaning for Dolmabahçe Palace. As we stated earlier, Simpson has no intention of praising that place. This change is an example of over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 3 – Example 10

ST	I saw the eyes of one or two men sitting in the cafe follow her as she went back to the car, and I noticed them glancing at me as I paid for the drinks. Obviously, they were wondering what the relationship was -father, uncle or what? It was oddly embarrassing. The trouble was, of course, that I didn't know what to make of Miss Lipp and couldn't decide what sort of attitude to adopt towards her. To add to the confusion, a remark Harper had made at the Club in Athens, about Nicki's legs being too short, kept coming into my mind. Miss Lipp's legs were particularly long, and, for some reason, that was irritating as well as exciting; exciting because I couldn't help wondering what difference long legs would make in bed; irritating because I knew damn well that I wasn't going to be given the chance to find out (Ambler, 1963, p. 116-117).
TT	**-**

Throughout the text, not only the parts discussed in the semiotics analysis section for this book but also some parts about Miss Lipp are eliminated. Miss Lipp is a beautiful woman, and Simpson sometimes talks about her. This is an example from such a passage, and this part is wiped out in the translation (Öztürk Kasar & Tuna, 2017, p. 172).

Text 3 – Example 11

ST	In Greece, the old buildings, even when they are in ruins and nothing much has been done in the way of restoration, always seem to have a clean, washed look about them. The Seraglio is stained, greasy and dilapidated. Even the trees and shrubs in the main courtyards are neglected, and the so-called Tulip Garden is nothing but a scrubby patch of dirt (Ambler, 1963, p. 118).
TT	-

Another important passage that states negative ideas about the historical structure of Turkey and creates a depressing atmosphere is eliminated in the translation. This is another example of a wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 3 – Example 12

ST	That these people do not all die of disease is incredible. Immunity, perhaps. There was a city here even before Constantine's. Two thousand years or more of plague are in this place- cholera, bubonic, la verole, dysentery' 'Not anymore, Leo' said Fischer; 'they have even cleaned the drains' 'It is all waiting in the dust' Miller insisted gloomily. He arranged the nylon rope so as to make a seat on the stairs before he sat down. His exuberance had gone. He had remembered about germs and bacteria (Ambler, 1962, p. 209).
TT	**-**

As discussed in the section concerning isotopies, this passage not only creates a depressing atmosphere but also insults Turkish people and their history. However, it was not transferred into Turkish; not translating the whole passage causes a wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 3 – Example 13

ST	He snorted 'They are **peasants. They deny the existence of machinery'** (Ambler, 1962, p. 201).
TT	Harper burnundan soludu: **Köylü herifler! Otomobilden, makineden zerre korktukları yok** (Yazıcıoğlu, 1963, p. 218).

First, the word "peasant" is translated as "*köylü herifler*" [peasant guys], and this translation provides an example of over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) because the word "guy" is not used in the original text. Second, "deny the existence of machinery" is translated as *"otomobilden, makineden zerre korktukları yok"* [they do not have the slightest fear of car or machine]. This translation does not transfer the Orientalist context at all because not to be afraid of something is not a derogatory expression, whereas denying the existence of machinery has to do with ignorance. That is why it is an example of perversion of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 3 – Example 14

ST	'Your nationality, sir?' 'British,' I said. She handed me a passport control card to fill in and moved on to the next seat. I had said 'British' without thinking. Why? Because I consider myself British, because I am British. I took out the travel document and looked at it carefully. It, too, said I was British. And yet they had made me sign a paper which said in effect that I wasn't. Therefore, the travel document could be considered an admission of my claim. The paper was unimportant because I had signed that under 246 duress. You cannot take away a man's nationality by refusing to recognize his right to it. The 1908 Act is quite clear. The only way you can lose British nationality is by renouncing it. I haven't renounced mine at any time. Specifically, I did not renounce it by taking that Egyptian passport. Since the Egyptians say that my Egyptian naturalization is null and void because I made false statements, then it is null and void- all of it. The British Government can't have it both ways. Either I am Egyptian,

	or I am British. The Egyptians say I am not Egyptian and never have been. I say that I am not Egyptian and never have been. My father was a British officer. I am British. That is why I have been so completely frank and open. I am not asking to be loved. I am not asking to be liked. I do not mind being loathed, if that will make some pettifogging government official happier. It is a matter of principle. If necessary, I shall take my case to the United Nations. They caned the British after Suez; they can cane them again for me. Sheep I may be; and perhaps certain persons find my breath displeasing; but I am no longer merely indignant. I am angry now. I give the British Government fair warning. I refuse to go on being an anomaly. Is that quite clear? I refuse! (Ambler, 1962, p. 247).
TT	-

As discussed in the chapter on semiotic analysis and Orientalism, the meaning of a discourse may differ according to its producer, who is either Western or Eastern. In this respect, the identity of the producer of discourse is important. As seen from the examples, character's Eastern and Western identities conflict. Simpson does not adopt his Eastern identity and defines himself as British. The absence of this passage in the translation affects the Orientalist discourse and the context of the book. This transformation is an example of wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

The Light of Day is a novel in which Ambler slightly touches on the politics of the period and shows the effects of the political turmoil in Turkey. Not only politics but also the political dangers of the period and the struggle of the police are felt throughout the text. Simpson's prison experience is also included in the first segment we identified in this respect:

> Another connotation in the context of brutality and cruelty, often seen in works written mostly in the second half of the twentieth century, is the motive of torture, especially against the Turkish military and security forces. To make it clearer, tortures against police station and prisons in Turkey, especially political criminals or convicts are indicated. In his work, *The Light of the Day*, Eric Ambler refers to the prison conditions through the protagonist (Aydın, 2010, p. 156).

In this context, a depressing atmosphere is felt in different cities of Turkey as well. This atmosphere is thought to have a relationship to the period. To exemplify, Simpson's prison experience is narrated as follows: "Then he took a rubber glove and a jar of petroleum jelly from the wall cabinet and searched my rectum" (Ambler, 1962, p. 50). This part is translated as "soyunup çırılçıplak kaldığım zaman adam evvela elbiselerimin, sonra da pabuçlarımın içini dışını iyice aradı" [When I undressed and remained naked, the man first searched inside and outside of my clothes and then my shoes] (Yazıcıoğlu, 1962, p. 54). There is a softening in the translation of this phrase

that symbolises the cruelty of the Turks because as seen from the translation, the word "rectum" became dress and shoes, and this transformation eradicates the cruelty of Turkish police in the text. As a result, the translator can be said to have made decisions to soften this image throughout the translation.

Additionally, almost all of the signs about Istanbul that are created by the negative and Orientalist stereotypes, as put forward in the semiotic square, are removed. As mentioned earlier, the absence of a translation decision in the paratexts and epitexts prevents us from presenting a definite commentary of the decisions taken. However, the fact that signs related to the Turks, Turkey, and Istanbul are not reflected as they appear in the original text; the elimination of specific signs; and the presence of numerous wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) in the translation indicate that this might have been a strategy. If this is the case, the translator's strategy may have been to create a positive picture for Istanbul and Turkey. This situation may also relate to the political environment in Turkey in the 60s.

3.4. A Semiotic Analysis of *The Amazing Mrs. Pollifax*

The Amazing Mrs. Pollifax from the *Mrs. Pollifax Mysteries* series was written by American Dorothy Gilman and published in 1970. Many countries and cities in the story can draw the reader's attention because the narrative relates a journey through Mrs Pollifax's adventures, and the actions take place in different cities in Turkey. In this respect, the text is segmented according to spatial changes. Then, isotopies are detected, proper nouns are evaluated, and a semiotic square is drawn for the meaning of Istanbul in this text. Finally, the translation is evaluated based on "Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172).

3.4.1. Segmentation of *The Amazing Mrs Pollifax*

Since the heroine of this story, the amateur spy Mrs Pollifax, travels to many places, separating the events in the text that take place in Istanbul from those occurring at other locations is crucial. Once again, the text has been divided into segments to facilitate better analysis of these space transitions because the author's original 19-chapter divisions are not suitable for this purpose. Thus, the text has been divided into 11 segments that we determined according to the changes in location that occur as the

story proceeds. Following this method, a segment entitled “Mrs Pollifax is in Istanbul” is obtained. The semiotic analysis is mostly conducted on this segment.

Segment 1: Mrs Pollifax is in the U.S.

The first segment is entitled “Mrs Pollifax is in the U.S.” due to Emily Pollifax’s location at the opening of the story. This segment starts with the sentence “Mrs Pollifax had attended church that Sunday morning, and her hat – a garden of pale pink roses and green leaves – still sat on her head as she ate lunch in the sunny kitchen of her apartment” (Gilman, 1970, p. 7). It ends with the words “but this turns everything upside down!” (Gilman, 1970, p. 23).

Emily Pollifax is a laid-back woman in her 50s, who is actually an amateur spy. She reads in the news that an enemy agent defected in Istanbul and subsequently vanished. While reading this information about Sabo, Mrs Pollifax notices that the woman has been married twice before and that her second husband, a Hungarian Communist writer, was recently killed by freedom fighters. As a result of the killing, she is believed to have gone to Russia to become a spy. Carstairs calls Mrs Pollifax and asks her to leave the house in 30 minutes. Although she feels uncertain, Mrs Pollifax gets very excited about the upcoming assignment and does what he requests. Carstairs tells her about a mission that will last until Sunday. After Mrs Pollifax packs her bags, Lieutenant Mullin arrives to collect her. Their destination is the J. F. Kennedy Airport.

When Mrs Pollifax and Mullin arrive, someone named Jamison is waiting to accompany her. A Cadillac stops ahead, and Carstairs climbs out. Henry Miles is also present. Miles accompanies her during this time to ensure her safety. Mrs Pollifax is surprised to hear that the journey is to the Near East. After the news she saw earlier, she predicts that Ferenci Sabo is the reason for their travel. There is much intrigue in Istanbul because spies are pursuing Sabo. Mrs Pollifax has to wait at the Hotel Itep with her book in her hand. An agent who left for Turkey before Mrs Pollifax was crushed to death by an unknown automobile. However, it is impossible that anyone could know Mrs Pollifax’s true identity because she is believed to be an unassuming housewife. Furthermore, if she has a problem, she can consult the retired criminologist Dr Guillaume Belleaux, who lives nearby. Afterwards, Mrs Pollifax sees a telegram

with the name Alice Dexter. She does not recognise the name, but it turns out to be the assumed name of Carstairs' friend, the valuable employee, Ferenci Sabo.

Segment 2: Mrs Pollifax is on the Plane

In the second segment, Mrs Pollifax travels from the U.S. to Istanbul. This segment is named "Mrs Pollifax is on the Plane" since she has not yet landed. This segment starts with the sentence "During the first hour of her transatlantic flight Mrs Pollifax had time to consider the event of the afternoon, but she was not at all certain that this was to her advantage" (Gilman, 1970, p. 24). It ends as follows: "Yes, a primrose, decided Mrs Pollifax, and with a little smile brought out her travel guide on Turkey again, and settled down to read it" (Gilman, 1970, p. 31).

Mrs Pollifax, Carstairs, and Henry Miles journey across the Atlantic Ocean. Her mission is to provide Sabo with passports and money. If Sabo is unable to leave Turkey, then Mrs Pollifax will seek assistance from Dr Belleaux. Carstairs does not know why Sabo came to Istanbul.

When they arrive at the airport in London, an incredibly beautiful young woman boards the plane. Even Henry Miles glances at her. She is a model who is travelling to Athens for a fashion shoot. When this woman hears that Mrs Pollifax is going to Istanbul, she mentions that her older brother Colin lives there. His family, who are important people, have sent him to stay with his Uncle Hubert because they have given up on him. The woman asks Mrs Pollifax to take a ring, which her family believes is lucky, to her brother. After inquiring about why Mrs Pollifax's is travelling to Istanbul, the woman is told she is visiting a friend. She then gives Colin's address to Mrs Pollifax.

Segment 3: Mrs Pollifax is in Istanbul

The segment is entitled "Mrs Pollifax is in Istanbul" because the protagonist has arrived in Istanbul, and certain important actions take place in the city. It is significant for the analysis since Istanbul is the setting. This segment has been divided into five sub-segments to obtain smaller and more comprehensible units. Each segment is named after the character the unit focuses on.

Segment 3.1. Mrs Pollifax is in Istanbul: Sub-segment 1- Colin

This segment is entitled "Colin" since it focuses on Colin and Mrs Pollifax's first meeting. The segment starts with the sentence "Mrs Pollifax landed at an airport

whose name she could not pronounce, and went through" (Gilman, 1970, p. 32), and it ends as follows: "He shifted gears and they were off, sending up clouds of dust, and Mrs Pollifax became too busy clinging to her hat to exchange further comments" (Gilman, 1970, p. 43).

Mrs Pollifax's plane lands in Istanbul. Mrs Pollifax, who cannot even pronounce the name of the airport, is unable to mind the mosques around her as she is so tired. She still cannot make sense of the reason she has been sent to Istanbul. The sounds of donkeys, peddlers, and car horns in the city are all mixed together. Then, Mrs Pollifax checks into the Hotel Itep. It is only 3 hours before her meeting, but she cannot sleep; nor is she hungry. She thinks about seeing Colin. She hails a taxi and travels to twenty-three Zikzak alley. Mrs Pollifax realises that Istanbul is not what she expected. However, she cannot understand what a British business like the Ramsey company is doing on such a narrow, dark street. While his uncle is travelling in Erzurum, Colin shoots films. He is thrilled to see Mrs Pollifax bring the ring. He tells her about himself. Colin is unable to fit in with his family, cannot hold down a job, and is a failure and a coward; consequently, his family have sent him to Istanbul. He asks why Emily is in the city. When she answers, Colin doubts her reply. His suspicion increases when he hears that Mrs Pollifax is staying at the Hotel Itep instead of the Hilton. Colin wants to show her the beautiful night-time scenery of Istanbul, Galata Tower, the Golden Horn, and St Sophia, and to treat her to dinner at Pierre Loti's, but since Emily does not have time, he drives her to the hotel instead.

Segment 3.2. Mrs Pollifax is in Istanbul: Sub-segment 2- Ferenci Sabo

This segment is entitled "Ferenci Sabo" because it describes the meeting between Ferenci Sabo and Mrs Pollifax. The segment begins with the words "It was 7:35 when Mrs Pollifax entered the lobby of the Oteli Itep, leaving Colin behind to look for a parking space and waited his alloted span of moments" (Gilman, 1970, p. 44). It ends with:

> Nothing except a defecting counteragent, she thought in horror, and forgetting Henry she snatched up her purse and fled to the room, almost overturning several people on the stairs in her haste to reach the street and find a taxi (Gilman, 1970, p. 54).

Mrs Pollifax opens her book when she arrives at the hotel. Henry Miles watches over her. Suddenly, a beautiful woman approaches them, her eyes full of fear. Mrs

Pollifax gives this woman the passport and the money and allows her to use her room. Seeing two Turkish police officers at the door, the woman escapes; afterwards, the police interrogate Emily. They find it suspicious that as soon as Mrs Pollifax arrived in Turkey, this woman met with her and addressed her directly in English. As a result, the police confiscate Mrs Pollifax's passport. The officers then reveal that the woman is Ferenci Sabo and show her photograph to Mrs Pollifax. Mrs Pollifax suspects that the picture may have been taken at the consulate and that an incident involving the Turkish police occurred after Sabo was abducted. In fact, Sabo is valuable to the Turkish police because Turkey and Russia are next-door neighbours, and a defecting Communist agent can provide useful information. Although Mrs Pollifax insists that she is an American tourist and thinks the Turks and Americans are allies, the police do not believe her. When Mrs Pollifax goes up to her hotel room, she notices that Henry's room has been tampered with. Yet, her room appears undisturbed. She then finds a note in the room. The note is from the Ramsey company and says they have a package belonging to Mrs Pollifax.

Segment 3.3. Mrs Pollifax is in Istanbul: Sub-segment 3- Henry

This segment is entitled "Henry" because Henry, who looks after Mrs Pollifax, dies in this part of the story. The segment begins with the words "By night, Zikzak alley looked desolate and sinister, its buildings ghost-haunted" (Gilman, 1970, p. 55), and it ends with the sentence "The jeep neatly turned around in the courtyard, Otto leaped in beside Magda, and the car shot up the driveway and disappeared" (Gilman, 1970, p. 63).

When Mrs Pollifax visits Colin's home to collect the package, she learns that Sabo is hiding in the house. As it happens, earlier, after Colin saw Sabo talking to Mrs Pollifax, he helped her to hide in his car. When he discovers that Magda (Sabo) is a Communist agent and Mrs Pollifax is an amateur spy, Colin cannot figure out what he is becoming involved in but knows that he is already in trouble. Magda needs to leave Turkey: she is being followed by Russian and Bulgarian agents, and more importantly, she has something waiting for her in Yozgat. Suddenly, the Russian agents Otto and Stefan, who have been listening to them at the door, break in. One of them points a gun at Colin, hijacks the car, and kidnaps Magda. The agents throw a corpse they have

brought along in front of the others. It belongs to Henry Miles. Mrs Pollifax is devastated to see him.

Segment 3.4. Mrs Pollifax is in Istanbul: Sub-segment 4- Dr Belleaux

In this fourth sub-segment, Mrs Pollifax goes to Dr Belleaux's house and learns the truth; thus, it is entitled "Dr Belleaux". This segment starts with the sentence "'At least the petrol tank's almost empty', Colin said in a choked voice" (Gilman, 1970, p. 63). It ends as follows: "Mrs Pollifax agreed; and as the van careened through the empty streets, she alternately tugged and pulled Henry into the darkest shadows of the van" (Gilman, 1970, p. 76).

After Stefan and Otto commandeer Colin's jeep and leave, Mrs Pollifax decides to ask Dr Belleaux for help. After all, Emily and her companions will face accusations over the corpse, since Henry Miles is well known in Istanbul and consulted in every murder case. When they arrive at the doctor's house and find Otto and Stefan there, they cannot believe their eyes. Using fake guns and the karate moves Mrs Pollifax has learned, they get rid of the agents and rescue Magda, who has been drugged. There is nowhere safe for them in Istanbul anymore. As they leave, they decide to drop Henry's body off somewhere by the roadside.

Segment 3.5. Mrs Pollifax is in Istanbul: Sub-segment 5- Sandor

In this segment, which is the final sub-segment of the third segment, Mrs Pollifax and the others leave Istanbul; along the way, they stop at a cemetery and meet Sandor there. This segment opens with the sentence "At the Kabatas landing stage they encountered their first stroke of luck: a ferry was being readied to leave its slip" (Gilman, 1970, p. 77), and it ends as follows: "So now we have joined the underworld! How very surprising life can be…!" (Gilman, 1970, p. 84).

Colin and Mrs Pollifax plan to travel to Üsküdar by ferry and continue to Yozgat from the Anatolian/Asian side. When they disembark, Colin and Mrs Pollifax decide to stop at Buyuk Mezaristan (a cemetery) and take Henry's body to Üsküdar Cemetery. They leave a note on which Henry's name is written. At that time, a homeless English-speaking man named Sandor approaches them. When Sandor, who witnessed the incident, threatens them, they offer to take him with them. This offer pleases Sandor, who has recently escaped from the police after being caught smuggling opium, and they set off together. On the way, Sandor begins to think they have killed

Magda. He is carrying a gun and threatens to shoot them if they stop before arriving at their destination. Mrs Pollifax is still surprised that the police of an American-friendly country do not believe her. Moreover, she now has no one else to ask for help.

Segment 4: Mrs Pollifax is on the Road to Ankara

In this segment, the characters are still travelling. Since this segment focuses on what happens to them on the road, it is entitled "Mrs Pollifax is on the Road to Ankara". This segment starts with the sentence "They drove along nibbling at the grapes with which Sandor had equipped himself for his night in the graveyard" (Gilman, 1970, p. 85). It ends as follows: "He probably thinks he's bringing his pals two bona fide members of the Mafia" (Gilman, 1970, p. 96).

Thinking of Dr Guillaume as they travel, Emily and Colin still cannot believe that he is a double agent. Both the Turks and the Americans rely heavily on him. Meanwhile, their journey continues through Maltepe, Kartal, Izmit, and Geyve. If they travel through Bolu, the police could catch them immediately, so they take an alternative route over Beypazarı to reach what is waiting for Magda in Yozgat. Then, a vehicle in Ankara pursues them. It is Stefan and Otto, who begin shooting at them. Colin returns fire, but their car overturns due to the bullets striking its wheels. Sandor asks what is going on, and Mrs Pollifax tells him that those men killed Henry, and that both the police and these two agents are after them. When Sandor discovers that they are also currently regarded as criminals, he is pleased and suggests going to Ankara because he knows someone who could help.

Segment 5: Washington

In this segment, the reader discovers what is happening over the same period in America, so it is entitled "Washington", after the relevant location. The segment starts with the sentence "In Langley, Virginia, it was Tuesday morning" (Gilman, 1970, p. 97), and it ends as follows: "He added irritably, 'Oh, and add a full description of her for Dr Belleaux so that he'll know precisely what she looks like, Bishop—and don't forget that damned flowered hat!'" (Gilman, 1970, p. 102).

Meanwhile, at the CIA building in Langley, Virginia, Bishop brings Carstairs a note from the Department of Foreign Affairs. The Turkish police have asked for Mrs Pollifax's passport to be verified. Carstairs is shocked and, as another note arrives, he ponders the reasons for this request. The note states that Henry's lifeless body has been

found in Üsküdar cemetery, accompanied by a handwritten note authored by Mrs Pollifax. As another person has been killed in Istanbul in the last 48 hours, Carstairs tries to solve this problem by sending a message to Dr Guillaume Belleaux.

Segment 6: Mrs Pollifax is in Ankara

After leaving Istanbul, Mrs Pollifax and the others arrive in Ankara, so this segment is entitled "Mrs Pollifax is in Ankara". It begins with the sentence "Carefully Sandor inched the van through streets so narrow the houses could be touched on either side" (Gilman, 1970, p. 103), and it ends with the words "'Tomorrow at dawn we go to Yozgat'" (Gilman, 1970, p. 114).

Sandor brings the group to Ankara because his friend Cengiz lives in the city. Mrs Pollifax wonders what Magda did in Yozgat. Unwilling to reveal all, Magda tells them about the gypsies who saved her. These people helped their allies a great deal after the Second World War. Some travel around Europe, while others live in Sulukule in Istanbul. When she escaped, the gypsy who protected Magda told her he would wait for her in Yozgat. Mrs Pollifax wonders why Magda has changed her lifestyle. Magda actually hopes to retire and everything she does is to secure a peaceful life. However, the group is prevented from reaching Yozgat. Dr Belleaux, who is actually their enemy, is aware of their route. When they arrive in Anatolia, Mrs Pollifax and the others find Cengiz, who assists them with altering their clothing and appearances in the village. No one suspects them because they are disguised as peasants. Mrs Pollifax likes the city. She considers returning later. Sandor then gets them tickets, and they board the Yozgat bus. Colin makes her laugh with Nasr-ed-Din Hodja (*Nasrettin Hoca*) stories.

Segment 7: Mrs Pollifax is in Yozgat

In this segment, Mrs Pollifax and the others arrive in Yozgat and begin a new adventure, so it is entitled "Mrs Pollifax is in Yozgat". This segment starts with the sentence "Having been officially hired as their guide, Sandor took them over with stern authority" (Gilman, 1970, p. 115), and it ends with the words "It would be dark in a matter of minutes" (Gilman, 1970, p. 159).

The next day, they take a seven-hour bus journey. When they arrive at their destination, Dr Belleaux awaits them. Colin escapes after noticing that Dr Belleaux has mistaken Sandor for him. The doctor, Stefan, and Otto then kidnap Mrs Pollifax

and her companions. They lead them to a barn-like house in a deserted place and tie them to chairs. Mrs Pollifax thinks Colin can do nothing to help them since he is unfamiliar with such escapades. Dr Belleaux intends to kill them and dump their bodies at the archaeological dig site, telling Carstairs that he never met the group. Dr Belleaux tries to force Magda to talk. When she refuses, he slaps Magda, knocks her unconscious, and then gives her some medication. Mrs Pollifax is also beaten until she loses consciousness.

When Colin sees the guns of Dr Belleaux's men while getting off the bus, he is uncertain of what action to take and runs away. Out of desperation, Colin steals a bicycle he finds in the village and follows Stefan's car. A girl named Sabahat yells after him. When Colin replies in English, she is surprised. Sabahat, who studies at a college and speaks English, asks to accompany Colin when she learns about the incident. When they seek assistance from a gypsy community, a gypsy helps them when he hears Magda's name, although he does not initially believe Colin and Sabahat's story.

Next, they seek out the house where Magda is being held. The gypsy man has Stefan and Otto's vehicle's tires ripped off. Sandor is heard shouting and swearing inside the building. The gypsy begins to dismantle the bricks of the house. Colin returns to the village to meet Sabahat. While waiting for her, he encounters his uncle Hu in the village. Although Colin has altered his appearance, his uncle recognises him. When Colin tells him about the situation, his uncle offers to help.

Mrs Pollifax wakes up and finds she is still bound to a chair. She can overhear Magda explaining everything. Mrs Pollifax apologises to Sandor. Suddenly, someone Mrs Pollifax has never seen before walks through the wall and rescues them. Their saviour is Sebastien – the gypsy; Colin also helps from behind the wall. After saving Mrs Pollifax and Sandor, Sebastien somehow puts the villains to sleep, rescues Magda, and escapes.

Since the gypsy does not want to leave Yozgat when they set off for Kayseri in Uncle Hu's car, Mrs Pollifax's group leaves him behind and continues to Kayseri, where the nearest airport is located. From there, Magda will fly to Istanbul and travel to Europe via a connecting flight. Mrs Pollifax dreams of comfort on her way home. She could be exonerated by telling the Turkish police everything, although Magda may

still face punishment. However, Mrs Pollifax realises she may be blamed for Henry's death. All she wants is to send Magda away. After Uncle Hu stops, he gets a huge shock when he sits next to Magda to offer her some water. He recognises her as one of the most important agents in the world; Magda's real name is Alice Dexter, who Hu thought had died 26 years previously in Buchenwald. Alice hid Uncle Hu when he escaped from captivity to France in the Second World War. On the way, Mrs Pollifax marvels at how small the world is.

Segment 8: Mrs Pollifax is in the Camp

In this segment, Mrs Pollifax arrives at the gypsy camp, accompanying Magda. However, they are discovered by Dr Belleaux. We entitled this segment "Mrs Pollifax is in the Camp" since it focuses on the events taking place in the camp. It begins with the sentence "Darkness came, and nothing existed except the twin beams of the van's headlights on the stony road ahead" (Gilman, 1970, p. 159), and it ends as follows: "There was no tarpaulin over the wagon in which Mrs. Pollifax rode, and she could feel the softness of the cool air on her cheeks" (Gilman, 1970, p. 178).

When Mrs Pollifax and the others arrive at the gypsy camp in Yozgat, Dr Guillaume is waiting for them. The doctor deceived the gypsies before Mrs Pollifax's group arrived, convincing them that her group were responsible for kidnapping Magda. Therefore, the gypsies regard them with hatred. Nothing Mrs Pollifax says can remedy the situation. The gypsy men then capture her male companions, while the women capture Mrs Pollifax. They are all slapped and then tied to trees. A child aged 11 observes the scene. This young boy then secretly unties Mrs Pollifax and takes her to their tent. In the tent, a woman reads her palm and discerns that Mrs Pollifax is telling the truth. A gypsy named Goru, who is a giant among them, arrives. Mrs Pollifax tells her that Magda has been drugged and that the doctor is after the documents she smuggled from Bulgaria. The woman tells her that what Magda brought from Bulgaria is her grandchild Dmitri Gurdjieff, and that what their adversaries are searching for is the necklace worn by this child. The woman she talks to is Anyeta, the queen of gypsies. They then take Mrs Pollifax back. The doctor gives Goru a knife to kill Mrs Pollifax. Stefan, the doctor's other henchman Assim, and the doctor himself, all pass out after taking a sip from their spiked drinks. Mrs Pollifax's group sets off again to escort Magda to the airport.

Segment 9: Mrs Pollifax is on the Road to Kayseri

This segment is entitled "Mrs Pollifax is on the Road to Kayseri" because it focuses on what happens to characters on the road to Kayseri. The segment starts with the following passage:

> The wagon creaked and groaned over the untilled, rocky ground but the movement and the creaks were not unpleasant, and as her eyes adapted to the darkness Mrs Pollifax could decipher rocks and boulders to the left and right, at last the silhouettes of her companions (Gilman, 1970, p. 178).

The segment ends with the words "Where are we?" (Gilman, 1970, p. 206).

Magda awakes, sobbing when she sees her grandchild. Mrs Pollifax thinks that if they had known what they needed was the evil eye bead attached to this child's necklace, they could have avoided all the trouble. The necklace probably contains classified information on the Communists, such as their plans. This item should therefore be given to the West immediately. On the way from Kayseri to Kırşehir, a helicopter is seen scouring the hills. Consequently, the group decides to hide. When they stop, Mrs Pollifax asks Magda if she knows Uncle Hu. It turns out that he is Magda's second love after her first husband. Her husband used to spy on France, and Magda was blamed for his activities after he was killed. When she was pregnant, she told French intelligence about the situation. After being threatened with death if she committed any betrayal, Magda then met Hu. Mrs Pollifax is surprised that two people who underwent such hard experiences many years ago found each other in Anatolia. When the sun rises, they decide to stay at fairy tale chimneys in Göreme. After hiding there with the gypsies, they set off in the morning.

Meanwhile, tickets and suitcases are prepared for Magda's return. Magda makes Uncle Hu promise to wait for her in Scotland. Mrs Pollifax is astonished by the beauty of the landscape that surrounds here. She used to think of Turkey as a dark place, but now she wants to draw a picture of it. At 10 a.m., as six cars proceed along the road, the helicopter from before suddenly lands in front of the convoy, and the doctor appears, intent on kidnapping Magda. Mrs Pollifax manages to escape by jumping into the helicopter with Magda and Colin.

Segment 10: Mrs Pollifax is in Kayseri

In this segment, Mrs Pollifax, Colin, and Magda arrive in Kayseri. At this point, the group's adventures in Turkey come to an end, as Magda finally leaves the country. Therefore, this segment is entitled "Mrs Pollifax is in Kayseri". It starts with the

sentence “Magda said calmly, “We’ve just landed in the middle of Kayseri’s public square, and barely missed a policeman directing traffic” (Gilman, 1970, p. 206). It ends as follows: “‘What the hell, eh, Mrs Pollifax?’ He said and bounded forward to kiss her heartily on each cheek” (Gilman, 1970, p. 215).

After their precarious landing in the centre of Kayseri, the group takes a taxi to the airport and then escorts Magda to her plane. On her way back, Mrs Pollifax comes across Dr Belleaux, who is accompanied by a policeman. The police want to talk to Mrs Pollifax about the murder of Henry Miles. As a result of the questions she is asked, Mrs Pollifax thinks she and her companions have failed in this mission. The officer gives her some food and treats her well. When Mrs Pollifax was interrogated in Istanbul, this man, Mr Piskapos, had observed her through the cell door. In fact, Mrs Pollifax is not being held under suspicion of criminal activity. Thanks to Lieutenant Cevdet Suleiman’s efforts, Dr Belleaux was found guilty of treason and espionage, while Ferenci Sabo was released. Moreover, the newspapers have been told Sabo is dead. When the police mention Carstairs, Mrs Pollifax is surprised that they appear to know everything. Lieutenant Cevdet was responsible for solving the mystery. It is then revealed that Stefan had started working at the doctor’s house when he was pursuing Mikhail, while Mrs Pollifax had been tracked since the day she first visited the doctor’s house. The government respects Mrs Pollifax and Suleiman. Mrs Pollifax cannot understand who Cevdet Suleiman is and is stunned when he walks in, for Lieutenant Cevdet Suleiman is actually Sandor, the most important figure in the Turkish intelligence service.

Segment 11: Carstairs is in Washington

In the last segment we devised, the book describes what occurs in the U.S. over the same period as Mrs Pollifax’s adventures in Turkey. Therefore, this segment is entitled “Carstairs is in Washington”. It starts with the sentence “It was Saturday afternoon in Langley, Virginia, and his Office in the CIA building Carstairs had been staring at a small exhibit on his desk” (Gilman, 1970, p. 216), and it ends with the words “‘May I come, too, sir?’” (Gilman, 1970, p. 217).

When Carstairs hears the news, he regrets assigning the mission to Mrs Pollifax. Then, Bishop brings a telegram from Mrs Pollifax. Everything has been resolved in Turkey, and since Cevdet has organised a party for Mrs Pollifax in Ankara,

she will return a day later. Carstairs then thinks about whether the Turkish government is throwing this party and realises that anything is possible, even if it does not make sense. The next day, Bishop and Carstairs go in person to meet Mrs Pollifax.

3.4.2. Isotopies in *The Amazing Mrs. Pollifax*

Words such as "noise", "horns", "traffic", "cacophony", "donkey", "bray", "shout", "sound", "chant", "louder", "vendors", "mules", and "argument" create an isotopy of noise in the segment we entitled "Mrs Pollifax is in Istanbul". The text does not only tell us of the loud noise, but it also tells of a chaotic and alien atmosphere to Mrs Pollifax:

> Mrs. Pollifax landed at an airport whose name she could not pronounce and went through Customs in a state of numbness. Not even a glimpse of her first mosque or the delicate spire of a minaret roused her from this alarming sense of detachment; she was experiencing now the effect of crossing two continents and an ocean in the space of a day. She remembered that she had been contacted by Carstairs at two o'clock on a quiet Sunday afternoon, she had left the United States less than two hours later, and she had been in flight for seventeen hours, with a brief stopover in London. In America it would be Monday morning and she would be preparing to shop at the A&P, but instead she was in Istanbul and it was four o'clock Monday afternoon, all of which produced a bewildered weightless and unattached feeling: it was difficult to realize that she had reached Istanbul, or how, or for what purpose. As the airline bus carried her toward the city there was added to her blurredness a steady cacophony of noise: horns honking, donkeys braying, and vendors shouting. When Mrs. Pollifax reached the Oteli Itep and registered at the desk, showing her passport, it was five o'clock. There was no sign of Henry, which reminded her that they were in Istanbul now and there would be no more reassuring winks (Gilman, 1970, p. 32).

After her quiet Sunday afternoon in the U.S. Mrs Pollifax is described as if she had fallen into a chaos. The sentence "there was added to her blurredness a steady cacophony of noise: horns honking, donkeys braying and vendors shouting", reinforces this idea because the narrator does not merely depict loud noise. According to Merriam-Webster, "cacophony" means "an incongruous or chaotic mixture: a striking combination" (https://www.merriam-webster. com/dictionary/cacophony, 30. 07. 2019). In her depiction of this unfamiliar environment, Mrs Pollifax describes an environment she is not accustomed to. Istanbul becomes a chaotic city with the sounds of not only the people but also cars and even animals. This idea is notable in other parts of the text as well:

> Sounds of traffic came dimly to her ears, and among the wilting bougainvillea a bee droned monotonously. From the other side of the alley's wall came shouts of muffled argument, and from a distance the sound of a muezzin's chant (Gilman, 1970, p. 36).

Even when Mrs Pollifax is in the alley, she still hears the traffic and expresses it. Then, the voice of both the argument and the muezzin are heard at the same time. This situation shows that the call to prayer is a part of this chaos and her discomfort.

Mrs Pollifax mentions the traffic again when leaving Istanbul, so she tells Istanbul's chaotic environment by often talking about the traffic:

> They were passing over the Galata Bridge now, and the lights of moving tugs and boats slashed the glistening inky water with long ribbons of gold. Even at midnight the bridge was filled with traffic: mules, trucks and donkeys bearing fruits and vegetables to the markets and merchandise to the bazaars. Pale moonlight etched out the silhouette of the mosque at the foot of the bridge and touched each passerby with a high light of silver (Gilman, 1970, p. 67).

By getting a little more used to the sounds that scare her, Mrs Pollifax begins to identify sounds but still continues to highlight her discomfort:

> It rested the eye: this city was thousands of years old. Istanbul also impressed her now as being a surprisingly gay place, and her ears began to sort out the sounds that had dismayed her earlier. A great deal of commerce appeared to be transacted from the sides and backs of donkeys, upon which were carried baskets of flowers, bread, tinware, bales of cloth, jugs of water, herbs and sweets, all of which had to be advertised incessantly and vocally, the louder the better. Children played and shouted. Strange weird music drifted out of shuttered windows and open doors (Gilman, 1970, p. 34).

In fact, by depicting the sound of the music Mrs Pollifax hears as "strange weird", Gilman shows that Mrs Pollifax is definitely unfamiliar with this music and is not pleased with it. Actually, Mrs Pollifax feels unfamiliar with the city and does not initially have positive feelings about it. The city is all strange to her. Hence, Mrs Pollifax mentions that she does not feel that she belongs to this city:

> Not entirely. I thought it restful-soothing, you know-to have small errand to run, and the name and address of someone here, in a strange city and a strange country. She stopped and suddenly smiled. "It just occurs to me: I'm probably feeling a touch of homesickness. Or rather of not-at-homeness (Gilman, 1970, p. 38).

Even if she has positive emotions towards Turkey at the end of the book, Istanbul is unfamiliar to Mrs Pollifax. The reason for this alienation may be the prejudice or bias Mrs Pollifax has against this city. Changes in Mrs Pollifax's negative feelings create another isotopy in the text. Some words or word groups show the biases Mrs Pollifax

has such as “gloomy”, “hold up”, “robbed”, “suspension”, “reckless drivers”, and “watch for”. These words, which symbolise the negative ideas of hers, later change into “assume”, “relief”, “unfounded”, “reliable”, and “correct place”.

First of all, Mrs Pollifax was warned about the careless drivers before she arrives in Istanbul: “You are to watch for reckless drivers when crossing streets in Istanbul” (Gilman, 1970, p. 20). She was informed of the extent of chaos awaiting her in the city. Besides, Mrs Pollifax, who assumed that Istanbul would be gloomy, finds out that it is not: “The light itself was purest Mediterranean -why had she assumed Istanbul would be gloomy?- And as they drove up and down unbelievably steep streets, Mrs Pollifax was remembered of San Francisco” (Gilman, 1970, p.24). The word “gloomy” symbolises a depressing environment. However, Mrs Pollifax understands that it is wrong. The moment she realises that this prejudice is unwarranted, she even likens the city to San Francisco in California. These prejudices of Mrs Pollifax are also against the Turkish people. She gets into a cab to go to Zikzak alley and goes to Colin’s house, but when she sees the scary place the driver brings her, she thinks she will be robbed:

> For the first time she remembered the two envelopes in her purse, each of them bulging with money, and when the taxi turned into a cul-de-sac, a dead end alley with a high wall running along one side, Mrs. Pollifax was certain that she was going to be held up and robbed. [...] Mrs. Pollifax climbed out, paid the man—or over-paid him, she reflected wryly, having still no firm grasp of the country’s lira and kurush—and when she walked across the alley to the lopsided door experienced the small shock of relief at discovering all her suspicions unfounded. The man was reliable, and she was indeed in the correct place (Gilman, 1970, p. 35).

Mrs Pollifax comes to where the Ramsey Company is, and the driver turns out to be an honest man. This may show that Mrs Pollifax’s prejudices against Turkey are of particular importance in the text.

After she goes there, Mrs Pollifax does not think that this place is suitable for an English company and she disparages this place:

> But gradually the streets grew narrower, darker and less traveled, and Mrs. Pollifax began to experience a growing sense of alarm. After all, they were in search of a business called Ramsey Enterprises Ltd., which had a solid, respectable and undeniably British ring to it, whereas this was old Istanbul, and growing older and older at each turn. […] but what an astonishingly unprepossessing place it was! (Gilman, 1970, p. 35).

The expression “solid, respectable and undeniably British ring to it” shows that she sees the street as the opposite.

The chaotic environment of Istanbul and the tension that Mrs Pollifax has been unable to overcome since her arrival in the city may show that Istanbul was chosen to keep the tension high in the text. To start with, Mrs Pollifax does not know what to do when she arrives in Istanbul. She has trouble communicating with the people in the city. On her way to the place where Colin lives, she is afraid of being robbed. When she returns to the hotel, the Turkish police take her passport, and Mrs Pollifax questions the friendship between Turkey and America. This idea suggests that the character loses her trust in the Turkish people at the smallest inconvenience. Also, when they find Magda, they are in trouble again. Mrs Pollifax does not stay here long, and she wants to leave the town as soon as possible. Emphasising that they are not in America spotlights the unsafe environment here as well: “‘But good heavens, you can’t do anything without a passport—this isn’t America, you know. You can’t even change your hotels without your passport!” He stared at incredulously” (Gilman, 1970, p. 56). In this respect, the fact that the place in the background is an environment of chaos that Mrs Pollifax is not used to keeps the tension high, thus making the reader nervous.

As previously mentioned, Istanbul is not just a place where the events take place in this text; it is an element that assists the action and tension. Despite this fact, the narrator emphasises the geographical location of Istanbul continually and gives place to the history of Istanbul from time to time. The geographical location of Istanbul is also emphasised in the text before the segment “Mrs Pollifax is in Istanbul”. Before Mrs Pollifax comes to Istanbul, her arrival to Istanbul is stated as follows: “You’re about to depart for the Near East. Come and sit in my car, we’ve only fifteen minutes in which to talk” (Gilman, 1970, p. 15). Later it is told again: “The Near East!” echoed Mrs Pollifax” (Gilman, 1970, p. 17).

Mrs Pollifax then understands that she is coming to Turkey. Thereafter, she answers Colin’s sister’s question:

> “But what takes you to Istanbul, and why Istanbul” Why indeed, thought Mrs. Pollifax, and announced that she was going to do a little sightseeing, and also meet a friend there, “An old friend who has been exploring the Middle East”, she added firmly” (Gilman, 1970, p. 28).

Istanbul is never described with the word Orient in this novel. Instead of using the name of Istanbul every time, the words Near East and Middle East are preferred. In this respect, the city can also be seen as an ordinary eastern city.

Subsequently, when Mrs Pollifax arrives in Istanbul, she makes a geographical description to introduce the city to the reader. In this way, the author makes a reference to real-world knowledge; she gives information about Istanbul, introduces the places to be found in advance, and brings reality to the narrative:

> According to her map Istanbul was a city divided by bridges, water and the geographical coincidence of existing upon two continents, Europe and Asia. Mrs. Pollifax assessed the character of it with a certain feminine casualness: the newer section, called Beyoglu, contained the Hilton Istanbul, and therefore must also contain the newer residences, the higher priced hotels, and most of the tourists. The older section, called Stamboul, appeared to hold fine driver and it was a beautiful evening, and they started out (Gilman, 1970, p. 33).

This is a superficial geographical location, and Mrs Pollifax accentuates this superficiality with the phrase "with a certain feminine casualness". Moreover, the fact that the Hilton Hotel is located only in this superficially described location can be considered as preliminary information for the Hilton Hotel, which the character Colin later highlights: "The Itep!" he said. "Not the Hilton?" (Gilman, 1970, p. 30). Before this, the fact that Mrs Pollifax says that the Hilton Hotel is located in New Istanbul may be a reference to this part because agents (another example is *James Bond From Russia with Love*) prefer more boutique or cross-street hotels in Istanbul than hotels where tourists come. This preference also contributes to the tension and action in the story.

In the continuation of the segment, the importance of Istanbul's location in the story is shown by giving the reason as to why Ferenci Sabo fled to Istanbul:

> Ferenci-Sabo's abduction from the British consulate? For the first time she realized how important a defecting Communist agent must be to them. Russia was Turkey's next-door neighbor, their frontiers met, and their guards faced each other for several hundred miles in the east. A great deal of practical information could be extracted from a knowledgeable Communist defector, and why should they share her when it was they who lived virtually under Russia's guns? (Gilman, 1970, p. 49).

Turkey, which borders Russia, has been a place where spies find shelter. In other words, the location of Istanbul is one of the reasons why it was preferred as a place in this work at some point.

Istanbul is just a transitional place, like a bridge, in this text. Characters move from Istanbul to other cities in Turkey and never return. However, compared to the works of previous years we discussed in this study, different districts or places in Istanbul are included in this text. It is important for the genre to mention different places in Istanbul, although only the names are given such as Kiziltoprak, Goztepe, Suadiye, Caddebostani, Erenkoy, Suadiye, Bostancı, Maltepe, Kabatas, Buyuk Mezaristan… etc.

In addition to the location of the city, its historical texture is also mentioned in the text:

> Delighted by her resourcefulness and already reviving at the thought of exchanging words with an authentic resident of the city, Mrs. Pollifax sat back in anticipation. What struck her forcibly as she looked around her was the patina of antiquity everywhere that went beyond old age; there was a grandeur in the shabbiness of Stamboul's flaking walls, peeling stucco, faded paint and eroded columns (Gilman, 1970, p. 34).

Even the history of the city is emphasised: "It rested the eye: this city was thousands of years old" (Gilman, 1970, p. 34). The calm in the noisy atmosphere of the city is especially emphasised when they arrive at the cemetery before leaving Istanbul towards the end of the segment. Two events draw attention here: the first is the use of culture as an element of fear for them and the second is that the emphasis on the constant noise in the city is made upon meeting the silence when they arrive at the cemetery:

> Several moments later they left the world of trams, lights and occasional automobiles and entered a subterranean night world of awesome silence. "This is the cemetery?" faltered Mrs. Pollifax. "It's a cypress grove, quite huge. There's a sultan buried in the old part. I'd call the new part spooky enough." "But what curious headstones!" "They're Moslem, of course. The steles with knobs on the top represent women, the ones with turbans are men. Then there are variations—I've forgotten them—for priests and those who've gone to Mecca." The van bumped to a jarring halt and he cut the motor. At once the silence was filled with an overwhelming drone of chirping grasshoppers and shrilling cicadas; the volume was incredible, as if they had entered a jungle. (Gilman, 1970, p. 80).

A cemetery is a quiet place since it is a place where the dead are buried, thus signifying the extinction of people from the public. Mrs Pollifax once again emphasises the responsibility of the society for chaotic Istanbul when she states that she entered "night world of awesome silence". She also likens this place to a "jungle". According to Merriam-Webster, "jungle" means "an impenetrable thicket or tangled mass of

tropical vegetation" and "a confused or disordered mass of objects" (https://www.merriam-webster.com/dictionary/jungle, 30. 09. 2019). This description gives the message that they are in a chaotic and exotic place.

Buyuk Mezaristan, now called The Karacaahmet Cemetery, is an important Muslim cemetery in Istanbul. It is also one of the largest cemeteries in Turkey. The use of this important cemetery, which is also valuable in the history of Istanbul, can be related to the fact that the Turkish character Sandor enters the story in this place. From this viewpoint, the function that the author loads into the place in the narrative is quite large. In addition, as can be seen in the excerpts from the text we examine, Turkey's Muslim identity is emphasised by describing its mosques, its call to prayer, and even by the taxi driver's oath to Allah: "The driver greeted her effusively, swore by Allah that Zikzak was not far'" (Gilman, 1970, p. 34).

The author emphasises that Istanbul is a historical city with a Muslim identity. This emphasis also addresses an idea that creates a non-Western place because the writer shows that this place is exotic for an American character by emphasising the historical and religious elements throughout the narrative.

When Mrs Pollifax leaves the city, she reads a book she brought from England about Ottoman history:

> To keep Colin awake Mrs. Pollifax read the road directions from the small guidebooks she purchased in London. When this palled, she read from the same book brief histories of the Ottoman and then the Seljuk Empires until a listless Colin complained that Sandor's snoring was more stimulating than ancient history. Then they argued whether, once past İzmit, they should drive to Ankara by way of Bolu or Beypazari (Gilman, 1970, p. 86-87).

What is significant in this part is that Sandor, who is Turkish, suppresses history with his snoring. Especially in a text where noise is an isotopy as a result of the narrator's emphasis, expressing the noise a Turkish character makes as "stimulating" again reinforces the noise isotopy.

In summary, Istanbul is a strange environment for this American protagonist. Istanbul is portrayed as a chaotic place, but this is actually the reason why Istanbul is used as the setting. Istanbul is the unknown in the story. In addition to the character's negative views of Istanbul, the characters are constantly afraid that something will happen to them in Istanbul. Also, they emphasise that they continue their journey without any problems because they see Istanbul as a place that will create problems.

The repetition of words with positive meanings in the depictions show that only the physical structure of the city is called beautiful. For Mrs Pollifax, the city is different not because of its physical structure and location but because of its culture. Based on the expressions that emphasise the different atmosphere of the city, Istanbul is represented as an exotic environment and is clearly otherized. According to the Cambridge Dictionary, to "otherize" is "to make a person or group of people seem different, or to consider them to be different" (https://dictionary.cambridge.org/tr/sözlük/ingilizce/otherize., 30. 07. 2019). In this context, Istanbul is a place where an American character can show the Western superiority in this text. Mrs Pollifax's experience of Istanbul can be summarised in Said's words: "The Orient was […] 'a place of romance, exotic creatures, haunting memories and landscapes, remarkable experiences'" (Said, 1979, p. 1).

3.4.3. Evaluation of the Proper Names in *The Amazing Mrs Pollifax*

In this story, which is set in real places, the author uses a street that is not real. As we attempted to reveal in the semiotic analysis of this text, the meaning of space and the function of space are of special importance. However, the author uses imaginary spaces within real spaces. When we investigated the street named Zikzak Dar, where the British character named Colin lives and the Ramsey Company is located, we found that there is no such street in Istanbul. Nevertheless, "what is important is not that the spaces are complete or correct, or the details, but the gaps the reader's imagination fills, the features of the whole that the text connotates" (Eziler Kıran, 2001, p. 255). Thus, we assume this street's name may have a special meaning.

The author probably wanted to stop the reader from getting carried away by breaking away from the real space by giving a fictional place. In this way, the author reminds us that the place in the text is fictional. For this reason, the Turkish name of this fictional place may have special significance for the text. First, *Zikzak* has two meanings in Turkish: "1. […] the broken line that suddenly angles in the opposite direction. 2) […] frequently changing views, thoughts or behaviour, instability" (https://sozluk.gov.tr/?kelime=zikzak%20dikişi, 25. 09. 2019). The meaning of this street name might connotate the conflict between the East and West that Mrs Pollifax experiences in Istanbul, or the author may be referring to Mrs Pollifax's changing

feelings and thoughts throughout the text. The street is both narrow and quite unexpected for the Ramsey company:

> Began to experience a growing sense of alarm. After all, they were in search of a business called Ramsey Enterprises Ltd., which had a solid, respectable and undeniably British ring to it, whereas this was old Istanbul, and growing older and older at each turn (Gilman, 1970, p. 35).

It seems that the author did not choose the street name at random. It represents the meaning of Istanbul to some extent. For Mrs Pollifax, Istanbul represents an uncontrolled settlement and disorder; it is a troubled city. In this respect, this particular name carries this feature of the city. Another proper name that stands out in the segment is the Hotel Itep. Such a hotel is not found in the history of Istanbul, so this is another fictional name. Also, *itep* has no meaning in Turkish. The fact that fictional places are included in real places may serve to remind the reader that Gilman's thoughts about Turkey are also fictional.

3.4.4. The Semiotic Square of *The Amazing Mrs. Pollifax*

In the segment "Mrs Pollifax is in Istanbul", there is a change in Mrs Pollifax's feelings towards Istanbul from the beginning to the end of the story. When she first arrives in the city, the environment is unfamiliar to her and she does not feel as if she belongs to Istanbul. However, Mrs Pollifax loves Turkey after leaving Istanbul. Although this information is not included in this segment, later examples show that Mrs Pollifax wants to come again later:

> As she stood transfixed the last notes of a muezzin's chant reached her ears from below, sounding phantom in the high clear air, and Mrs. Pollifax thought, I must remember this moment, and then, I shall have to come back and really see this country (Gilman, 1970, p. 112).

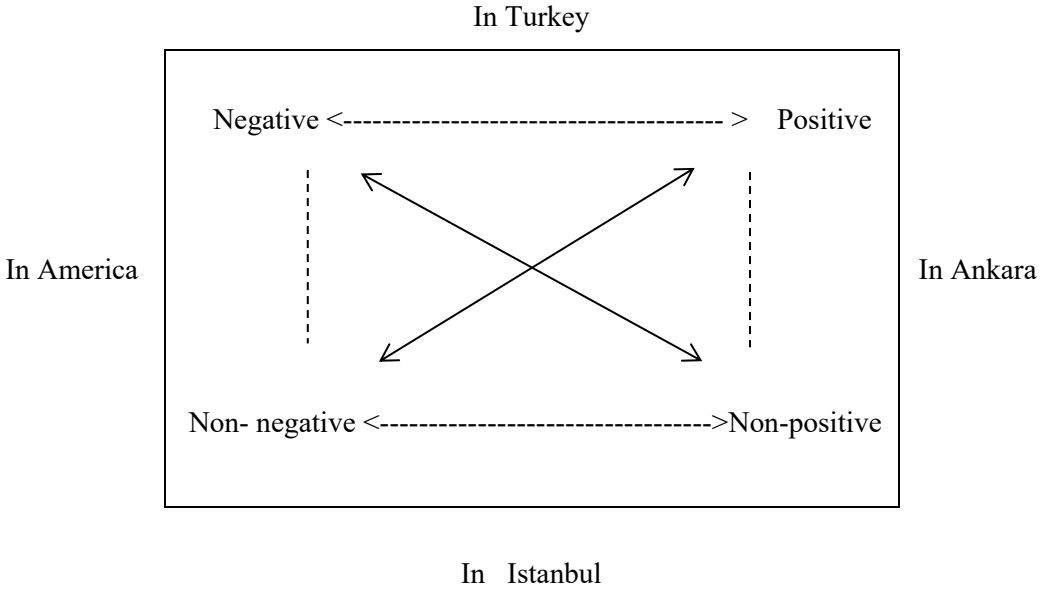
Also, as we suggested before, she clearly states that Turkey is not like what she assumed:

> "I love this part of the country," she said suddenly. "I've never seen anything quite like it. I had thought Turkey so dark." "Its history is dark" "But look at it - everything sunbaked, the color of cream and old lace and ripe wheat and bleached rock and yellow grass, and then this brilliant blue sky and every color of jade. I do wish I were an artist (Gilman, 1970, p. 193).

As open to criticism as this notion may be, it seems that Istanbul is a bridge pertaining to the emotions of Mrs Pollifax. This bridge is built between the negative ideas that

started in the West and the fact that she begins to love Turkey as she travels to the East. Moreover, as a geographical location, Istanbul is a real bridge between the East and West because the main destinations from Istanbul are Ankara, Yozgat, Kırşehir, Nevşehir and Kayseri, which are located in Eastern Turkey compared to Istanbul. The expressions Near East and Middle East, which we referred to in the isotopy section, show the in-betweenness of Istanbul. In other words, Istanbul is a bridge, a place that is stuck in between both physically and spiritually for Mrs Pollifax. As an American character, Mrs Pollifax is prejudiced against Turkey and the Turks. She emphasises that Turkey's environment is chaotic during her time in Istanbul. From an Oriental perspective, highlighting the unfamiliarity of the city actually glorifies the West. The differences she emphasises, and the signs used to convey these differences clearly reflect the fact that the Americans otherize Istanbul. However, this is not to mean that Mrs Pollifax does not like Turkey. As we mentioned, the emotional transformation experienced when Mrs Pollifax moves to other cities in Turkey after the segment "Mrs Pollifax is in Istanbul" is remarkable. Ankara in particular is a place where she openly expresses her positive thoughts about Turkey. This can be shown on a semiotic square as follows:

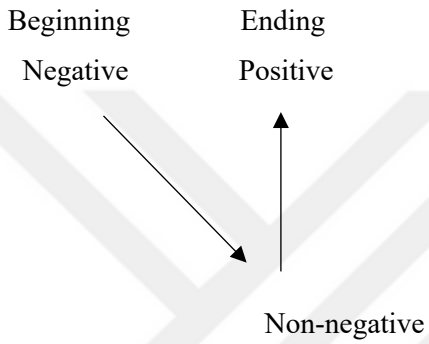
Figure 6: The Semiotic Square of *The Amazing Mrs Pollifax*



When Mrs Pollifax first arrives in Istanbul from the United States, her thoughts are initially non-positive and continue in a non-negative way, and she may be said to have positive feelings at the end of the segment. Even though she still carries negative

emotions, she becomes accustomed to the city. After the city changes, Mrs Pollifax's positive statements about Turkey provide a transition from non-negative to positive, indicating that she ultimately has positive ideas about Turkey. From this point of view, her relationship with Turkey is based on its positive-negative contrariety, but her relationship with Istanbul can also be said to be between non-positive and non-negative. The change throughout the story is as follows:

Figure 7: Changes in Mrs Pollifax's Thoughts Against Istanbul in *The Amazing Mrs Pollifax*[7]



As a result, Istanbul is a place of transition in this novel. This transition is from negative emotions to positive, from the West to the East. Consequently, Mrs Pollifax abandons her prejudices, becomes accustomed to Turkey, and embraces it.

3.4.5. Translation Evaluation of *The Amazing Mrs. Pollifax*

The Amazing Mrs Pollifax was translated by Nurcihan Kesim in 1973 with the title *Casus Misis Pollifax Istanbul'da.* We are unable to locate any translation decisions in the translated book. This part of the evaluation is based on "Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172). The comparison of the source text and the translated text is exemplified below.

Text 4 - Example 1

ST	Hotel Itep (Gilman, 1970, p. 19, 21, 22, 48, 51, 99, 100).
TT	Murat Oteli (Kesim, 1973, p. 36).

[7] This figure is inspired by the figure formed by Eziler Kıran & Kıran in the book entitled *Yazınsal Okuma Süreçleri (Dilbilim, Göstergebilim ve Yazınbilim Yöntemleriyle Çözümlemeler)* (2011, p. 334).

The word “Itep” is transmitted as “Murat” in the Turkish translation. This transformation changes the name of the hotel in the source text and therefore causes a perversion of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). However, as indicated in the semiotic analysis of this text, *itep* has no meaning in Turkish, and there is no Hotel Itep in Istanbul. The meaning might have been changed intentionally since the Murat Hotel does exist in Istanbul.

Text 4 - Example 2

ST	As the airline bus carried her toward the city there was added to her blurredness **a steady cacophony of noise**: horns honking, **donkeys braying,** and vendors shouting (Gilman, 1970, p. 32).
TT	Böyle bir maksatla İstanbul’a gelişi manasız gibiydi. Hava şirketinin otobüsü şehre geldiğinde, **İstanbul’un gürültüsü** Pollifax’ın şaşkınlığını daha da artırdı: Klakson sesleriyle seyyar satıcıların sesleri birbirine karışıyordu (Kesim, 1973, p. 36).

The sign “donkey” is always eliminated in the target text. The first example, “donkey’s braying,” is wiped out in the translation (Öztürk Kasar & Tuna, 2017, p. 172). Furthermore, “a steady cacophony of noise” is translated as “*İstanbul’un gürültüsü*” [Istanbul’s noise]. This transformation might be called an under-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) because only the word “noise” is kept, and this creates an insufficient meaning. With these transformations, Istanbul’s chaotic and alien environment for Western Mrs Pollifax is destroyed in the Turkish translation.

Text 4 - Example 3

ST	According to her map Istanbul was **a city divided by bridges, water and the geographical coincidence** of existing upon two continents, **Europe and Asia. Mrs. Pollifax assessed the character of it with a certain feminine casualness:** the newer section, called Beyoglu, contained **the Hilton Istanbul,** and therefore must also contain the newer residences, the higher priced hotels, and most of the tourists. **The older section, called Stamboul, appeared to hold fine driver and it was a beautiful evening, and they started out** (Gilman, 1970, p. 33).
TT	Elindeki haritaya göre İstanbul iki kıt’a üzerine kurulmuş bir şehirdi. Şehir, eski ve yeni olmak üzere de iki kısımdı. Beyoğlu denilen kısım çok daha sonra inşa edildiği için, bütün tarihi eserler, meşhur camiler eski kısımdaydı (Kesim, 1973, p. 37-38).

In the translation, the phrases “a city divided by bridges, water, and geographical coincidence” and “Europe and Asia” are eliminated. This change can be evaluated as a wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). As mentioned previously, “Mrs. Pollifax assessed the character of it with a certain feminine casualness”, “Hilton Istanbul,” and “tourists” are important signs or ideas for the context of the book and crime fiction. However, all of them are eliminated in the Turkish translation. Furthermore, the sentence “the older section, called Stamboul,

appeared to hold fine driver and it was a beautiful evening, and they started out" is completely wiped out.

Text 4 - Example 4

ST	What struck her forcibly as she looked around her was the patina of antiquity everywhere that went beyond old age; there was a grandeur in the shabbiness of Stamboul's flaking walls, peeling stucco, faded paint and eroded columns (Gilman, 1970, p. 34).
TT	Geçtiği her noktada bir tarih yatıyordu. Bakımsız ve pejmürde görünüşlü duvarların azameti karşısında irkilir gibi oldu. Sıvası dökük, boyaları soluk ve yer yer dökülmüş, yosun tutmuş sütunlarıyla binalar birer dev gibi gözünde büyüdü. **İnsana huzur veren bir şehirdi İstanbul** (Kesim, 1973, p. 38).

In the Turkish translation, the most noticeable transformation of meaning is in this example because *"insana huzur veren bir şehirdi Istanbul"* [Istanbul was a peaceful city] is an excessive commentary. There is no such a sentence in the original text as the example demonstrates. This translation provides a positive meaning for Istanbul. However, as mentioned in the semiotic analysis, Istanbul is not a calming city for Mrs Pollifax; on the contrary, the city makes her anxious. That is why the translation choice is an example of over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4 - Example 5

ST	It rested the eye: this city was **thousands of years** old. Istanbul also impressed her now as being a **surprisingly gay place**, and her ears began to sort out the sounds that **had dismayed her earlier**. A great deal of commerce appeared to be transacted from the sides and **backs of donkeys**, upon which were carried baskets of flowers, bread, tinware, bales of cloth, jugs of water, herbs and sweets, all of which had to be advertised incessantly and vocally, the louder the better. Children played and shouted. **Strange weird music** drifted out of shuttered windows and open doors (Gilman, 1970, p. 35).
TT	Burası en azından **yirmi yüzyıllık** bir şehirdi. Yakından görünce İstanbul'u **gayet sevimli ve şen** buldu. Sokaklarda çocuklar oynuyor, seyyar satıcılar bağırarak mallarını satmaya çalışıyorladı. **Bu seyyar satıcılar neler satmıyorlardı ki**? Çiçeğinden tutun, plastiğine, sebzesine, meyvasına kadar her şey. Açık pencerelerden **şarkı sesleri** geliyordu (Kesim, 1973, p. 38).

In the original text, "thousands of years" signifies a very long period; however, the translation "*yirmi yüzyıllık*" [twenty centuries] produces a definite time. Thus, it is a false meaning, although it is not totally irrelevant. From this viewpoint, it is an alteration of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). The phrase "surprisingly gay place" shows how Mrs Pollifax's biased opinions change when she has a chance to experience Istanbul. According to the Cambridge Dictionary, "If a place is gay, it is bright and attractive" (https://dictionary.cambridge.org/tr/sözlük/ingilizce/gay, 15.10.2019). However, the translation *"gayet sevimli ve şen"*

[very cute and cheerful] gives excessive emphasis on the attractiveness of the city. The word *"surprisingly"* is also eliminated from the context although we suggested that Mrs Pollifax had different opinions about this city and her opinions changed when she came to Istanbul. Therefore, it is wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). The phrases "dismayed earlier" and "backs of donkey" are also wiped out**.** This tendency to change the word "donkey" might be intentional because donkeys wandering in a city is not something we encounter in modern and developed cities. It is an Oriental cliché. Finally, "strange weird music" is translated as "*şarkı sesleri*" [sounds of songs], which eliminates the negative meaning discussed in the semiotic analysis. Even more, the translation creates a euphoric atmosphere. The negative meaning becomes positive because of the lack of the sign; therefore, it is an example of wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4 - Example 6

ST	After all, they were in search of a business called Ramsey Enterprises Ltd., which had a solid, respectable and undeniably British ring to it, whereas this was old Istanbul, and growing older and older at each turn (Gilman, 1970, p. 35).
TT	Ramsey Şirketi gibi bir İngiliz şirketinin bu dar sokaklarda ne işi vardı? (Kesim, 1973, p. 38).

The sentence is translated in a way that it is almost entirely irrelevant to the original sentence because "Ramsey Şirketi gibi bir İngiliz şirketinin bu dar sokaklarda ne işi vardı?" means: what was a British company like Ramsey Company doing in these narrow streets? Consequently, this might be called a perversion of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4 - Example 7

ST	But what an **astonishingly unprepossessing** place it was! (Gilman, 1970, p. 35).
TT	Fakat geldiği adres ne kadar **acayip** bir yerdi (Kesim, 1973, p. 39).

The word "astonishingly unprepossessing" shows Mrs Pollifax's negative feelings about the street and also how alien the city is to her. According to the Collins dictionary, "unprepossessing" means "not creating a favourable impression; unattractive" (https://www.collinsdictionary.com/dictionary/english/unprepossessing, 19. 09. 2019). Even though "acayip" [bizarre] has a negative meaning, it is not the correct meaning. This transformation can be called an alteration of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4 - Example 8

ST	Sounds of **traffic** came dimly to her ears, and among the wilting bougainvillea a **bee** droned monotonously. From the other side of the alley's wall came shouts of muffled argument, **and from a distance the sound of a muezzin's chant** (Gilman, 1970, p. 36).
TT	Uzaktan **klakson** sesleri geliyordu. Kulağının dibinde arı vızıldıyordu. **Eliyle arıyı uzaklaştırmak için bir hareket yaptı.** Duvarın arka tarafında birkaç kişinin hararetli bir münakaşaya daldığı anlaşılıyordu. **Müezzinin sesi, müminleri akşam namazına çağırıyodu** (Gilman, 1973, p. 39).

The word "traffic" is translated as "*klakson*" [horn]. A horn is a device that people use in traffic to make a loud noise in order to warn the others. However, this translation does not transfer the chaotic and irrational nature of the city. As the horn is not the only sound Mrs Pollifax hears, this transformation provides an example of under-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). The sentence "Eliyle arıyı uzaklaştırmak için bir hareket yaptı*"* [moved her hand to send away the bee] does not take place in the source text; thus, it is an over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). "Müezzinin sesi, müminleri akşam namazına çağırıyodu" [The voice of the muezzin was calling the believers to the evening prayer] is another over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) since Mrs Pollifax hears only the voice and does not state that it is the muezzin's call to prayer.

Text 4 - Example 9

ST	Not entirely. I thought it restful-soothing, you know-to have small errand to run, and the name and adress of someone here, **in a strange city and a strange country.** She stopped and suddenly smiled. "It just occurs to me**: I'm probably feeling a touch of homesickness**. **Or rather of not-at-homeness"** (Gilman, 1970, p. 37).
TT	Hiç alakası yok. Küçük bir zahmete katlanmanın vereceği huzura ihtiyaç duymuş olacağım. Hem sonra, **hiç kimseyi tanımadığım bir şehirde** içimde sizi uzun zamandan beri tanıyormuşum gibi bir his var (Kesim, 1973, p. 42)

The expression "in a strange city and a strange country" is translated as "hiç kimseyi tanımadığım bir şehirde" [in a city where I don't know anyone]. This translation is incorrect but not completely irrelevant because "strange" also means "not native to or naturally belonging in a place: of external origin, kind, or character" (https://www.merriam-webster.com/dictionary/strange, 18. 01. 2020). Therefore, "not knowing anyone" is not irrelevant. This is an example of alteration of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). The sentence "I'm probably feeling a touch of homesickness. "Or rather of not-at-homeness" is not translated into Turkish. Thus, it

is another example of a wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4 - Example 10

ST	I could show you both something of Istanbul, you know—it's beautiful at night. **The Galata Bridge, the moon over the Golden Horn, and St. Sophia's at night is unbelievable**. We could eat at **Pierre Loti's**, and— (Gilman, 1970, p. 43).
TT	Hem size İstanbul'u da gösterirdim. İstanbul'un gecesi çok güzeldir. **Mehtapla Haliç inanılamayacak kadar güzel görünür. Tepede bir lokantada** yemeğimizi yer; **Ayasofya'yı, Haliç'i, Köprüyü seyrederiz** (Kesim, 1973, p. 47).

"The Galata Bridge, the moon over the Golden Horn, and St. Sophia's at night is unbelievable" is translated as to eliminate most of the spatial signs. In the translation, we encounter only "*Haliç*" [Golden Horn], and the other place names are wiped out. Also, Pierre Loti is translated as "*tepede bir lokanta*" [a restaurant on the hill], which loses an important sign. There are restaurants and cafés in Pierre Loti; however, Pierre Loti is a significant place, whereas "*tepede bir lokanta*" symbolises a random location. This change is an example of darkening of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). "Ayasofya'yı, Haliç'i, Köprüyü seyrederiz" [we will watch Hagia Sophia, Golden Horn, the Bridge] is an over-interpretation because the original text does not have such a sentence.

Text 4 - Example 11

ST	Mrs. Pollifax brought out her guide book. "No need for that," said Colin. **"This is Uskudar, formerly Chrysopolis,** and noted mainly as a suburb and **for its enormous Buyuk Mezaristan, or cemetery**" (Gilman, 1970, p. 79).
TT	Rehber kitabını açan Pollifax: Şimdi neredeyiz? **Burası Üsküdar**. Asya kıtasının Avrupa'ya geçiş noktası. Oldukça büyük bir ilçedir. **Tarihi bir mezarlığı** vardır (Kesim, 1973, p. 95).

"Formerly Chrysopolis," which signifies the time when Üsküdar belonged to the Ancient Greeks, is wiped out. Also, "Buyuk Mezaristan, or cemetery" is translated as *"tarihi bir mezar"* [a historical cemetery], providing an implicit meaning because the reader cannot understand which cemetery it is. Therefore, this is an example of darkening of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4 - Example 12

ST	I wish there were more time, I could show you **St. Sophia's** on the way (Gilman, 1970, p. 41).
TT	Daha fazla vaktimiz olsaydı size **şehri** gezdirirdim (Kesim, 1973, p. 47).

St. Sophia is one of the most touristic places in Istanbul. We have encountered St. Sophia in almost every literary text in this study. However, it is translated as "*şehir*" [city]. In Turkish, "*şehir*" signifies the whole city, and this is not the case in the original

text. The places in Istanbul have particular importance in terms of their history and background, and this ambiguous commentary causes not to convey St. Sophia's importance. This translation is an example of darkening of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4 - Example 13

ST	"This is the cemetery?" faltered Mrs. Pollifax. **"It's a cypress grove, quite huge. There's a sultan buried in the old part. I'd call the new part spooky enough."** "But what curious headstones!" "They're Moslem, of course. **The steles with knobs on the top represent women,** the ones with turbans are men. Then there are variations—I've forgotten them—for priests and those who've gone to Mecca" (Gilman, 1970, p. 80).
TT	Pollifax, göğe yükselen ağaçlara bakarak: "Burası mezarlıktan ziyade bir ormana benziyor," dedi. Mezar taşları da çok enteresan!"Tabi burası müslüman mezarlığı. Kavuk bulunan taşları altında yatanların erkek olduğunu gösterir. Sonra Mekke'yi ziyaretle hacı olmuşların mezar taşları da ayrıdır**.** Nasıl olduğunu söylemişlerdi ama unuttum şimdi (Kesim, 1970, p. 96).

The sentence "it's a cypress grove, quite huge. There's a sultan buried in the old part. I'd call the new part spooky enough" is not found in the translation. Moreover, "the steles with knobs on the top represent women" is eliminated in translation. In this respect, we encounter another example of a wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4 - Example 14

ST	They were passing over the Galata Bridge now, and the lights of moving tugs and boats slashed the glistening inky water with long ribbons of gold. **Even at midnight the bridge was filled with traffic: mules, trucks and donkeys bearing fruits and vegetables to the markets and merchandise to the bazaars.** Pale moonlight etched out the silhouette of the **mosque** at the foot of the bridge and touched each passerby with a high light of silver (Gilman, 1970, p. 67).
TT	Galata köprüsünü geçiyorlardı. Yolcu motorlarının ve römorkların ışıkları simsiyah suların üzerinde altından çizgiler bırakıyordu. **Hayret edilecek şey, gecenin bu saatinde bile köprüde trafik vardı**: Mehtap **Yenicamiin** silüetini çizdikten sonra, geçen arabaların üzerine gümüş bir toz gibi dökülüyordu (Kesim, 1973, p. 80).

In the sentence "even at midnight the bridge was filled with traffic: mules, trucks and donkeys bearing fruits and vegetables to the markets and merchandise to the bazaars," the narrator depicts the traffic, and what she means by traffic is the chaotic atmosphere discussed previously in the semiotic analysis. In the translation, we only encounter the sign "*trafik*" [traffic], and its explanation is not translated. This is an example of wiping out of the meaning. Also, "mosque" is translated as "*Yenicamii*" [New Mosque], which makes the implicit meaning explicit and is an over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 4 - Example 15

ST	The van's headlights picked out pretty little suburban villas and **strange place names:** Kiziltoprak, Goztepe, Suadiye, Caddebostani, Erenkoy, **Suadiye, Bostancı**. At a town called

	Maltepe the road met the sea again and followed it on to the seaside port of **Kartal** (Gilman, 1970, p. 86).
TT	Otomobilin farları, zaman zaman Kızıltoprak, Göztepe, Erenköy gibi isimleri havi trafik işaretlerini aydınlatıyordu. Maltepe'ye geldiklerinde yol tekrar deniz kenarını takibe başladı ve Kartal'a kadar sahilden gittiler (Kesim, 1973, p. 104).

Throughout the segment entitled "Mrs Pollifax is in Istanbul", the word "strange" is used to alienate Istanbul; however, "strange" is wiped out in the Turkish translation. Also "Suadiye", "Bostancı" are wiped out.

The examples from the target text show that some parts are transferred into the target text quite differently. In general, even though instances of a wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) attract attention, there are numerous types of transformations of meaning. However, there is a consistency in the transformations. The translator transmitted many signs that reflect negative ideas in the source text differently or created positive meanings that do not exist in the source text. In this respect, the translator frequently transmitted the signs differently, especially those we focus on in the semiotic analysis for their role in the creation of the chaotic environment of Istanbul. The translator destroyed the negative ideas about Istanbul and the signs that otherize Istanbul in this text. For this reason, the translation destroys its asserted function, which is to bridge the two spaces and two different viewpoints.

3.5. A Semiotic Analysis of *Belshazzar's Daughter*

Belshazzar's Daughter is the first instalment of English writer Barbara Nadel's Inspector Ikmen series, which consists of 20 books. *Belshazzar's Daughter* is included in the corpus because it is the first book of this series. Each book in the series narrates Inspector Ikmen's efforts to solve a crime. The first book is particularly important because the protagonist is a Turkish character and Nadel chooses Istanbul as the setting for the serie.

For the analysis of this novel, segmentation is not required because Istanbul is the main location where the story takes place. However, a detailed summary of the book is provided. Subsequently, the signs which are used to create a representation of Istanbul are analysed and isotopies in the text are discussed. Finally, the semiotic square is formed by using isotopies in the text, allowing Istanbul's meaning in this

novel to be determined. The novel and its Turkish translation are compared as the final step, with the aid of the analysis of this text.

3.5.1. Summary of *Belshazzar's Daughter*

Balat is a Jewish neighbourhood known for its filthy streets, its petty crime, and its poverty. While rich people, including wealthier Jews, live in other parts of the city, the poorer Jews reside in Balat. When the prostitute Leah Delmonte goes to Leonid Meyer's house one day, she discovers he has been murdered by having acid poured down his throat, while a swastika has been drawn on the wall of his house. Upon hearing Leah's screams, Meyer's neighbour Abraham comes to her aid and then calls Inspector Çetin Ikmen.

According to Robert Cornelius, Istanbul is very different to London. In this neighbourhood of ghosts, accompanied by traffic, noise, and filth, Robert sees or imagines that Natalia Gulcu walks the streets on the day of the murder. However, he cannot understand what she was doing in Balat because Natalia is neither Jewish nor poor. Robert is an Englishman and a teacher in Istanbul who also has a good knowledge of Turkish. Natalia and Robert have been familiar to each other for a while, but Natalia does not love him. When Robert tells Natalia that he saw her in the vicinity of the murder, Natalia invites him to her house to convince him that she had nothing to do with the murdered man. Natalia's tenseness, however, makes Robert suspicious, and he finds her behaviour illogical. However, there are many things about the Turks and Turkey that Robert finds unreasonable.

Inspector Çetin Ikmen is married to a woman named Fatma, who comes from a very conservative family. The profession of policing that has been his occupation for 22 years is now indispensable to him. His assistant, Sergeant Suleyman, and Dr Arto Sarkissian visit the crime scene that day. The doctor mentions that the man was still alive when acid was poured down his throat, and Meyer is thought to be killed by someone out of hostility because he was a Jew. Ikmen then gives the address book found in Meyer's home to his father Timür, an atheist and anarchist who speaks Russian. He mentions the address of Maria Gulcu. The inspector interrogates Robert at the London Language School, after a woman in the neighbourhood saw him in Balat on the day of the murder. Inspector Ikmen and his assistant are suspicious of Robert

because on days when the Kariye museum is not open, a stranger would not normally visit Balat.

Inspector Ikmen then meets with Rabbi Yitzak Şimon, one of the local clerics. Meyer once confessed him that he had killed someone and that he had been dismissed from Şeker Textiles in the past. The owner of Şeker is the German Reinold Smits, who, in the 1940s, fired all the Jews working at the company. When asked for his ideas regarding the swastika, the Rabbi mentions Meyer's fears about feeling trapped and not being free. When Ikmen questions Smits about these events, he claims not to remember Meyer and states that being German does not automatically make him a Nazi. Later, Commissioner Ardiç tells Ikmen that the Israeli consul and the press want the truth to be determined soon, implying that what he actually wants is for Smits to be found guilty.

Robert goes to Gulcu's house on *Karadeniz Sokak* in Beyoğlu. The house is in very poor condition. Natalia, her mother, and Natalia's uncles Nicholas and Sergey, who also share the house, are all eating together. To Robert, everything about them is strange. The disfigurement of Natalia's uncles' hands and feet catches Robert's attention. Then, when Robert goes to the bathroom, Çetin Ikmen and Suleyman arrive at the house to meet Maria Gulcu, Natalia's grandmother, whose details they have found in Meyer's address book. They go up to Maria Gulcu's room where is a dark place. Maria Gulcu is a very smug, intelligent, and elderly woman. Someone else is present in the dark, smoke-covered room, but Ikmen and Suleyman cannot see him clearly.

Ikmen learns from Maria that she and Meyer met in Russia, where they fell in love. Maria first met Leonid Meyer when they were fleeing to Perm in 1918, as the Bolsheviks killed wealthy families. They worked together to escape. However, Maria married her present husband, Mr Gulcu, after arriving in Istanbul. She also mentions Meyer's experiences with Smits at Şeker Textiles. When he exits the bathroom, Robert encounters the police, becoming very startled that they have come to this house. Robert is also scared for Natalia. Ikmen then meets with Mrs Blatsky, one of the women with whom Meyer once had an affair, and learns that Meyer, formerly a Bolshevik, killed many people from the bourgeoisie during the Russian revolution, and that someone living in Istanbul had witnessed these murders. Ikmen cannot make sense of Meyer's

departure from Russia in 1918, and especially his escape with Maria, who, like the people he killed, was bourgeois. When he reveals these perplexities to Commissioner Ardiç, he is uninterested in Ikmen's speculations. Ardiç stresses that they should focus on the evidence regarding the swastika, adding that the satisfaction of the Israeli consul is important. Moreover, further information about Robert Cornelius has been sent from London: Robert assaulted a Jewish lawyer in 1987, and he once beat up a man named Billy Smits.

Although he is madly in love with Natalia, Robert does his best to learn the truth from her. Finally, Natalia tearfully tells him that she is the woman he saw in Balat on the day of the murder. Then, she reveals that she is living under a false name, that her family came to Turkey from Russia, and that her grandmother had three children with a Turkish man who lived in Istanbul. Meyer is a friend of his grandmother, and they were helping Meyer. The day Meyer died; it was Natalia's turn to bring him food. Natalia claims she did not kill him. However, while Robert does not fully believe her story, he is terrified of what will happen to Natalia and her family if the police find out it was Natalia who was in Meyer's home on the day of the murder.

Inspector Ikmen returns Maria Gulcu's house, but alone this time. Maria mentions that the figure Ikmen saw in her room is the son of her former servant. The fact that this boy lives in that dark, closed room with that horrible woman frightens Ikmen. Maria claims that Ikmen, as a Turk, would not understand what she was going through, that she came here with her enemy because she was really in love at the time, also noting that the escape was an excellent opportunity for Meyer. Maria reveals that the Bolsheviks shot her entire family, and when Ikmen still finds it unreasonable that she fled with Meyer, she mentions that she did so only to save her life. However, Maria asserts, she would not kill Leonid Meyer.

The police meet with Ikmen after receiving the information from London regarding Robert, who is now a suspect. It is revealed that Robert assaulted the lawyer for sleeping with his ex-wife and that William Smits is not Jewish. Robert's bond with the Gulcu family is due to his friendship with Natalia. When Robert asks how the guilty person will be dealt with for the guilty person, his interest in the matter makes Ikmen suspicious. The policeman Kohen learns that Mehmet Gulcu died in 1935, that he and Maria were never married, and that no one in the family is officially recorded

as a resident of Turkey. Natalia loses her temper when she discovers that Robert is talking to the police. After Robert's insistence, she mentions the problem her grandmother Gulcu raised between Meyer and Smits. Smits is, in fact, a Nazi. After seeing Maria Gulcu and learning her story, Smits wanted her for himself; he first offered Meyer a bad job and then fired him. Meyer was never employed again because of Smits.

The burn marks found on Meyer's body attract Dr Sarkissian's attention. Suspicious, the doctor takes the photographs to Arto, who works in the ballistics department. According to Arto, who is highly familiar with weaponry, Meyer's burns could have resulted from being near someone who has killed many people or from working in the ballistics industry. Meyer may have attempted a mass execution. When Inspector Ikmen discusses Smits with his father one day, he learns that the man had dismissed all World War II- era Jewish workers from his company. Although Smits visits Maria Gulcu, telling her he did not kill Meyer, she does not believe him. Smits is the reason for Meyer's miserable life. However, Smits claims that Leonid's inability to find work after being fired was due to his lack of references and his drunkenness. Maria feels disgusted with Smits, who then accidentally tells her about the last image of Meyer's body. Maria, an intelligent woman, is suspicious as to how he could know this information.

After losing his composure, Robert is ready to do anything for Natalia, whom he loves deeply. He finds the solution in blaming Smits. He travels to Üsküdar, where Smits resides, and then writes a letter claiming that Smits committed the crime and sends it to Ikmen. Suleyman interrogates Smits. He also mentions the name Maria Demidova. Although Meyer and Smits competed for Maria's affections, Smits says he only fired Meyer because of his inferior ancestry. Suleyman contradicts this claim, remarking that he saw a car similar to Smits' on the day of the murder.

Meanwhile, Çetin, who is researching in the library with his father Timur, finds a book and examines chapter on executions. There, he finds it recorded that Demidova, whose name he saw in Meyer's address book, was shot along with Tsarina Alexandra's maid. However, Çetin cannot find Meyer's name. Ikmen returns to Karadeniz street, but Maria says she is not related to the Demidova recorded in the list of executions. Ikmen believes that the Russian family would not forget what was done to them and

would be pleased with Leonid's death. They live unregistered in Turkey because Maria does not want to adopt Turkish nationality due to the Russian blood flowing in her veins. She lives like a Russian with her deceased husband's money in Turkey. Ikmen then learns that the Tsar, similarly to Meyer, was killed by having sulphuric acid poured on him.

Mehmet Suleyman, however, hates that his mother wants him to marry his cousin. He would prefer to marry a blonde foreign girl. He takes his mother to Eminönü pier and dreams of living in a civilised country such as the Netherlands. He then begins the day by receiving news of a death and observing a funeral. When he returns to his office, Ikmen asks Suleyman to go to the London Language School to meet Robert. In the evening, Ikmen and Suleyman go to the Paris bar. There, Samsun, the fortune teller, tells Çetin not to have anyone accompany him the next day, since if he does, he will harm that person. That night, Rabbi Şimon, a Jewish native of Balat, is killed. When Ikmen and Suleyman investigate, they find witnesses who say they saw a stranger with blonde hair.

Çetin's wife, meanwhile, is pregnant with her ninth child. Ikmen, who returns home drunk, receives the news of Şimon's death, and goes to the scene of the crime. Ikmen then proceeds to Smits' office. Smits, who was not in good health at the previous interrogation, has left some evidence on his desk and committed suicide. On the table, Maria finds a photograph of Smits and Meyer together, a book with "Death of Russia" written on it, and the words "Belshazzar's daughter" written on a very old photograph.

Meanwhile, Robert is covered in blood, Jewish blood because he actually killed Şimon. He goes to Maria Gulcu's house to meet Natalia for the last time. When he arrives in Beyoglu, Maria realises that he has killed someone. He tells her the truth. Ikmen heads to Natalia's house, but gives Suleyman the day off.

In 1918, Maria Demidova lived in a town called Perm in the Urals with her family, which was very powerful at the time. However, the Bolsheviks shot her entire family and poured acid on the dead. They believed Maria was dead, but she had survived. When the bodies were loaded into the trucks, she strangled a boy next to her for making noise. Leonid Meyer rescued her from the truck and told her that the boy she had killed was his brother Alexei. The woman he had found was Princess Anastasia

of Russia (this was Meyer's assertion). Leonid told her that her name was Maria Nicolaeva Romanova, the Tsar's third daughter, and that she was the only member of the family left alive. Sometimes Maria doubted Leonid's statement, but when they arrived Istanbul, she was sure of it. Nevertheless, in Turkey, she left Leonid in Üsküdar. She found Mehmet Gulcu and gave him three children. One of his sons, Sergey, suffers from haemophilia. Maria designed her entire house to resemble the residence of Tsarina Alexandra. She refused to allow her children to marry strangers. Anya, Natalia's mother, had two children from her brother Nicholas. Therefore, all of the children had abnormally shaped body parts. Leonid did not have a problem with this situation and their conditions. Everyone in the family loved him. However, Maria always dreamed of returning to Russia.

She thinks the Russians are better than the Turks. The Turks are illogical people to her, so she cannot tell them her situation. The boy hiding in the room is another grandchild of Maria's. Misha is Natalia's twin brother. However, he has not developed, and is intimidatingly similar to Natalia. He is also mentally impaired as result of being inbred. Smits, on the other hand, is very impressed with Maria after what Leonid told him about her. By exploiting Smits' interest in girls, Leonid extorted money from him by threatening him. The person Robert saw that day was actually Misha.

Misha is allowed to play with Mr Gulcu's car and is told not to touch the battery, which contains corrosive acid. Misha, after hearing all his grandmother's stories, tracks down Leonid because he resents him. He kills Leonid by pouring sulphuric acid on him, as in the story he always hears from his grandmother. When Natalia learns of the murder, she goes to Leonid's home and attempts to conceal her brother's actions. The swastika drawn there was Empress Alexandra's calling card in 1918, as Misha had heard from his grandmother. Nicholas tells them that they have decided to tell the police about this situation. However, angry at finding Robert in the room, Misha accidentally knocks over the gas lamp, and the house catches fire.

Everyone except Natalia is trapped inside the house, and they burn to death one by one. When Ikmen arrives at the building, Suleyman accompanies him, even though Ikmen does not want him to. Misha leaps out of the window to escape the fire, and just

as he is about to fall on Suleyman, Ikmen rescues him. The place turns into Dante's *Inferno*.

As these events unfold, Fatma gives birth to her ninth baby. When they return home, Arto and Suleyman converse together. Arto mentions to Çetin that they have found the passport of a stranger in the house. Ikmen is already aware of this discovery. He tells Arto the story regarding Maria and Leonid that Ardiç believes. Çetin says the tough elderly woman (Maria) was Grand Duchess Maria. However, she never revealed her identity because of her fears; because if she had not been Tsar's daughter in reality, she could not have coped with such a truth. Leonid Meyer killed Maria's family, but he regretted it and convinced both himself and Maria to this. However, perhaps because of his conscience and to ease his guilt, he made Maria think like this. Maria was very capable of believing that because of what she had been through. Çetin thinks that someone in that family killed Meyer. Robert Cornelius' only crime is falling in love with Natalia. Çetin's father Timür tells him about another possibility. He mentions reading in *The Times* about the death of the Tsarevich and how one of his children was never found. He suggests that Maria Gulcu could be Belshazzar's daughter. If this is the case, then Çetin is lucky to have had the opportunity to meet her.

After these events, Maria is about to marry a young man of Egyptian origin named Enver in Side, Turkey. Their wedding is approaching, and Maria will convert to Islam. The person Enver knows as Maria is actually Natalia. Natalia thinks that as someone whose family rules half the world, she can do anything she pleases.

3.5.2. Isotopies in *Belshazzar's Daughter*

The character selection in *Belshazzar's Daught*er which represents the population of Istanbul as consisting of different races, religions and backgrounds is the most remarkable feature of the story. In this study, the cosmopolitan Istanbul is noted for the first time with this book because Nadel is the first crime fiction author in our corpus to fully appreciate the cosmopolitan aspect of Istanbul's demography and history so far. The fact that the story's characters have met in Istanbul also provides a narrative of what Istanbul means to these different figures. In this context, the Russian Maria Gulcu and her half Turkish granddaughter Natalia, the Jewish Leonid Meyer,

the German Nazi Billy Smith, the British Robert Cornelius, the Albanian and Turkish inspector Çetin and his assistant Mehmet Suleyman create the isotopies of the text through their different perspectives and experiences of the city. The descriptions of the city are often presented from the perspective of Robert Cornelius. In this respect, this character, who is British, provides the representation of the city because he provides most of the descriptive passages analysed for this study.

The plot and action in *Belshazzar's Daughter* take place around Balat, Beyoğlu and Üsküdar. This feature of the text relates to both the historical background and the identity of these districts as well as to the characteristics of the various characters. These three locations form the basis of the narrative and depiction of Istanbul in the text. However, it can be noted that the characters do not feel that they belong to the city. This feeling is interesting because Istanbul is home to many different cultures and religions in this book. Even though people live in harmony here, when the isotopies are examined, it becomes evident that the characters portray Istanbul as a dysphoric place and do not adopt the city as their home.

In the text, social life in Istanbul is intricately blended with the city's cultural texture, providing a vivid portrayal of Istanbul. The multicultural life and modern texture of the city draw attention rather than the image and historical structures of the city. In the narrative, an Orientalist image of Istanbul is created through the description of the history of the city, and not through the representation of Istanbul's historical structures, its locations and buildings.

When Barbara Nadel was asked in an interview why she used Istanbul as a setting for her works, she mentioned as reasons Istanbul's dynamic structure and its feature of being home to various civilisations:

> My Inspector Ikmen crime series is set in the city, and I return regularly. Istanbul not only offers the opulent footprints of the Ottomans, but also the remains of the Byzantine and the Roman empires. Modern Istanbul is a mistress of reinvention, and new restaurants, shops, clubs and galleries open all the time. Things happen here. I once went out to get a newspaper on a Sunday morning and ended up at a Syrian Orthodox wedding. Seemingly mundane jaunts are never ever boring and there is always some barely remembered historical site or outré person just around the corner (Nadel, *Telegraph*, 21. 11. 2019).

Another reason Nadel chose Istanbul as her setting is because the city had seldom featured as a key location in recent crime fiction:

> When I wrote the first İkmen book (*Belshazzar's Daughter*) I did so, in part, because I believed that İstanbul had been neglected by crime and mystery novelists for far too long. Before the first İkmen novel came out in 1999, there hadn't been a huge amount of Istanbul fiction since Eric Ambler back in the 1950s. I did want to readdress this but I also wanted to write stories too. I believe, and hope, that the location grows out of the story and the story is complimented by the location. That's the aim (qtd in Jones 2010, https:// jsydneyjones. Word press. com/2010/05/19/istanbul-is-always-there-barbara-nadels-inspector-ikmen-series/ 21.11.2019).

In this respect, the city is of special importance in the novel, and the characters' city experiences are particularly significant in terms of communicating the meaning of Istanbul in the text.

The unique identity of each district is revealed throughout the narrative. In this respect, Balat and its surroundings are notable for being a depressing location and hosting non-Muslims; Beyoğlu for being an exotic place and its history; and Üsküdar for its Muslim identity. For instance, İkmen's overly religious wife used to live in Üsküdar: "There was nothing he did not love about Fatma. To him she would always be the pretty, plump little girl from whom he had stolen forbidden love in that old ramshackle house back in Üsküdar" (Nadel, 2010, p. 283). Fatma's piety is emphasised in the following lines:

> He looked up and across the road toward the dark, silent bulk of the Byzantine Kariye Museum. He thought back to his last trip to the site. Marvelous thirteenth-century mosaics: the Birth of Christ, the Death of the Virgin Mary; holy pictures glittering through the thin light of a late autumn afternoon. Fatma, outside, too pious to enter; the children running riot around the narthex and annoying the foreign tourists (Nadel, 2010, p. 22).

This novel is based on the different identities of the districts and reflects the characteristics of each district. Indeed, the emphasis on the characteristics of these areas and the fact that they are not out of line almost destroys the reader's perception of these districts as dynamic structures. In this regard, these spaces display almost fixed features. To give an example, it does not make sense for Robert to have found Natalia in Balat because Balat is not a neighbourhood where Natalia would be expected to reside:

> It had crossed his mind that perhaps Natalia and her family lived in Balat, but that was absurd. It was a poor Jewish district and Natalia was neither of those things. She dripped jewellery in a manner that he found almost vulgar, dressing like the wife of a plutocrat, and a crucifix or two always adorned the long golden ropes around her neck. Unless, of course, she was married? (Nadel, 2010, p. 26).

Also, Beyoğlu's colourful world is noticeably contrasted with Balat's poverty. In particular, Beyoğlu's exoticness due to its history embellished with Orientalist motifs stands out:

> Beyoğlu is a district characterised by great contrast. In the days when Turkey still had her Empire it was the diplomatic and commercial center, not only of Istanbul, but of the entire Ottoman world. The Great Powers of the Victorian era, Russia, Great Britain, France and Germany, built imposing and elegant Embassies within its confines. Hotels, churches, shops and music halls sprang up; entertainment and luxury for diplomats and advisors far from the civilized, Christian world of Western Europe. Turkey, the bankrupt "Sick Man," courted the whole continent but cleverly, and to the frustration of the Powers, remained unwed. Deals were struck, whole countries sold, plots were hatched in the Embassies and coffee houses around Istiklal Caddesi, the capital's center of fashion. [...] Turkey, and the East generally, were fashionable. Every day more wealthy and romantic Europeans would arrive on the Orient Express; hungry for a stake in the expanding Ottoman railway system; selling arms; en route to Anatolia and the treasures of ancient Troy (Nadel, 2010, p. 76).

In this respect, Beyoğlu is an interesting place that Robert Cornelius finds attractive:

> The great unwashed moved into its once graceful apartment buildings, and small shops selling cheap food and even cheaper beer appeared. Prostitutes started roaming the streets, luring the unwary into new generation, this time largely Turkish, discovered the delights of Istiklal Caddesi, the quaint bars of Çiçek Pasaj and the candle-lit mysteriousness of a dozen Baroque and Gothic churches. [...] The prostitutes, the cheap cinemas and the tawdry bars remained. Tastelessness and class side by side […] (Nadel, 2010, p. 77).

Although characters complain about the heat throughout the novel, Beyoğlu is praised because of its summertime charm, and its evening breeze is mentioned. When Robert arrives at Beyoğlu, the change in the narrative is remarkable. He describes a euphoric environment, with Nadel's word choices emphasising Robert's happiness in this location. When the isotopies for Beyoğlu are examined, it is evident that the words "loved", "favourite", "amuse", "contentment", "good", "alive", "colour", "laughter", "happy couples", "summer", "breeze", "cool", "carnival" and "relief" are frequently used together. Therefore, Beyoğlu is represented as a euphoric place, and Robert is happy there as the excerpts demonstrate:

> Robert Cornelius loved Beyoğlu, it was his favorite part of the city. It amused him that within the space of sometimes as little as fifty yards, you could purchase a Sachertorte or a new tire for your car, see a pornographic movie and visit the Russian Consulate. As he alighted from the tram at the end of Istiklal Caddesi, he experienced an overwhelming contentment. It was good that Natalia lived in Beyoğlu, good that he was finally going to meet her family, good that it was summer. The street was alive with noise, color, the laughter of happy couples and families on their way to the picturesque little bars and restaurants. A welcome

> early evening breeze puffed gently up from the waters of the Golden Horn, ruffling the sleeves of his shirt and drying the thin line of perspiration down his spine. The dark fears and anxieties of the previous two days seemed now like bad dreams from an embattled and distant continent (Nadel, 2010, p. 76-77).

> As he started to walk up the hill toward his apartment, he felt the beginning of the cool of the night and he could see the relief at its coming written on the faces of the people that he passed. There was almost a carnival atmosphere during the evenings following these long, jungle-humid summer days. Men and women sat in the streets and on their balconies fanning themselves with just about anything that came to hand, drinking from long, cool glasses, their children playing noisily around the shops and in the gutters. All waiting to switch on their lights, shower, and retreat to their bedrooms. There, gasping like beached fish, they would lie grateful and naked on top of their bed-covers. Aching for sleep (Nadel, 2010, p. 177).

Conversely, if these districts are analysed collectively, it becomes evident that many ideas about Istanbul are repeated in the depictions of these areas. Despite the diversity of the districts, there are multiple common themes that indicate what Istanbul means to the various characters. First, the representation of the space in the opening lines of the novel is important because the author emphasises that Istanbul is a city rather than a village. Since these novel focusses on urban life in Istanbul, references to "noise" and "traffic" are repeated continuously to accentuate this theme as the following excerpts demonstrate:

> But this is not the country. The air is thick—almost solid. The city chokes upon its love affair with the internal combustion engine. Not a sound, save the roar of the traffic. The shrieking silence of the inner city (Nadel, 2010, p. 1).

> He walked unsteadily toward the bus stop, the noises of people and vehicles growing around him with every step. Dreamlike, that had been the quality of the experience, and yet he knew he was awake. The world of Main Street, Istanbul was too loud and intrusive to leave him in any doubt. Eighteen months ago he would have put it down to the medication and that would have been that (Nadel, 2010, p. 6).

> In the small hours of the morning, all had seemed utterly hopeless. But then daylight had not proved to be a friend either. A furious altercation with a faulty electric razor had given way only to the greater horror of being bullied into taking Nur to the Eminönü Docks.[…] He might have known that the queue of traffic waiting to cross the Golden Horn would be horrendous. Lane discipline was nonexistent and he simply barged the car forward not being famous for arranged marriages (Nadel, 2010, p. 276).

References to the hot weather of the city, which creates a depressing atmosphere, are repeated throughout the narrative. Words such as "humid", "hot", "hell", "sultry" and "heat" create the isotopy "dysphoric" for Istanbul, as represented in the novel:

> Robert looked down at his hands and sighed deeply. It was so hot. That was the worst thing about Istanbul really, the awful, stifling, humid heat (Nadel, 2010, p. 125).

> When he reached the far end of Galata Bridge, Robert Cornelius looked first up the great looming hill in front of him and then down the wide, sweeping coast road. There were advantages and disadvantages associated with each route. If he chose the coastal route he could go home, get cleaned up […] And what? And possibly be arrested at the airport, that is if he could even get a ticket out of this confounded hot as hell country (Nadel, 2010, p. 336).

As seen above, Robert not only emphasises the city's heat, but also makes an analogy between Istanbul and hell. This fact suggests not only that Nadel aims to describe Istanbul as unpleasantly hot, but also that she finds this place dysphoric. The negative changes in the characters' moods caused by hot weather and traffic are particularly emphasised in the text:

> The following morning dawned bright, clear and, as far as Ikmen was concerned, much more promising than its predecessor. As he left his apartment for Balat he actually had a smile on his face, although this had all but disappeared by the time he had negotiated the rush-hour traffic. And when he discovered that it was impossible to park anywhere within three blocks of his destination, his customary gloom returned with a vengeance (Nadel, 2010, p. 58).

> But then Mehmet Suleyman was not a happy man anyway. The previous night had brought him little in the way of sleep, due to a combination of the thick and sickening summer heat and a growing fear that he and Ikmen might never get to solve the Meyer case. For days they had been wandering down strange avenues; pursuing old people; talking to all manner of oddities; trying to make sense of the old man's past. But still they had nothing really! Just a bag of confusing, contradictory facts—although sorting out which facts were untrue was about as easy and reliable as placing a bet at the Casino (Nadel, 2010, p. 276).

In this way, the changes in the characters' moods and feelings are connected directly to the city. For instance, İkmen starts his day happily, but after he enters the city environment his pleasant feelings are soon reversed.

Another thematic element depicting Istanbul as a gloomy place is the focus on its filthy and neglected streets, which constitutes an additional isotopy. The repetition of expressions such as "filthy", "poverty", "rubbish", "mournful", "uninhabited", "blackened with age", "badly neglected" and "ravaged" generates this effect in the text. This isotopy is first noted in the opening lines of the novel, where Balat is introduced to the reader:

> Balat. He tramped its filthy streets, its winding labyrinthine alleys, six days a week, but it never bored him. Dickensian charm was what this district possessed.

> David Copperfield, Pip, Mr. Jingle, Fagin: none of them would have been out of place within Balat's ambience of poverty, petty crime and picturesque filth (Nadel, 2010, p. 2).

> As he made his way forward, Robert could just see the front entrance of the famous building, the Art Deco canopy suspended over the revolving doors of the front entrance. Blackened with age, the structures on either side of him looked very mournful. Some were uninhabited, their broken windows echoing to the sound of his footsteps as the other more joyful noises of life on Istiklal Caddesi receded into the distance. […] It had been very badly neglected. Though in places decorated with beautiful and delicately carved panels, the house as a whole presented a ravaged face to the world (Nadel, 2010, p. 78).

The filthy street creates a "depressing" environment for Robert:

> Just ahead of him a door opened and a hand threw a squawking cat out into the sultry night. For a moment a tiny part of the street was illuminated, giving him a depressing view of the piles of rubbish heaped high against the edge of the pavement. The door closed and Robert knew that he was alone with the cat, wherever it was (Nadel, 2010, p. 305).

Another isotopy is the implied difference between Turkish and European mentality. In this context, the Middle East is depicted as representative of Turkey, with the implication that the Turks are not rational compared to Europeans or other Westerners. The repetition of words and word groups such as "different", "not-logical", "irrational", "understand", "unintelligible" and "not-make sense" illustrate this idea in the text as the following excerpts show:

> And yet if this assumption were correct, why was she so afraid of the police? He looked at her perfect, smiling face. He couldn't think why. There were lots of seemingly irrational things he didn't understand about Turkey and the Turks. Perhaps it was one of those? Perhaps…? (Nadel, 2010, p. 55).

> Maddening and unintelligible as they could be, Şimon had to admit that any community that could achieve and maintain a civilized relationship with the host nation for five hundred years was only to be admired. The Turks, though grudgingly at times, respected them too (Nadel, 2010, p. 59).

> But would the Turks really deport the family if they found out the truth? A family who had not only lived in their country for over seventy years, but had children by their men? And besides, surely if Natalia were to explain the situation to the authorities they could not in all conscience refuse an application for citizenship? She was, after all, Turkish in every practical respect. It didn't make any sense! (Nadel, 2010, p. 153).

> However, the Imams were not comfortable with it and he had always felt that it created a barrier between them and the rest of the party. Rabbi Şimon said that it didn't matter and the Imams understood and were quite happy with the arrangement, but then he was a foreigner. Rabbi Şimon, although well meaning,

> didn't understand the Middle East anymore than he understood old age (Nadel, 2010, p. 310).
>
> Rabbi Isak knew his way home and if he was attacked, well, it was God's will. Europeans didn't understand that; if something was written it was written and there was nothing he or the whole Turkish army could do that would change it. But the meeting had gone well (Nadel, 2010, p. 310).
>
> Turks were different like that, he'd watched them. They weren't logical people, which explained why he didn't like them very much. Russians were better, Grandmama had always said so. He felt a little sad when he thought about Russia. He'd always wanted to go "home," but now it was too late (Nadel, 2010, p. 369).

The quiet and relaxed lives of the non-Muslims residing in Balat can also be considered as an isotopy in the text. This reading is supported by the isolation of foreigners in Istanbul that is evident in the novel. Throughout the narrative, the difference between the lives of the Jewish minority and the Turkish majority in Istanbul is emphasised through the depiction of space. In this respect, an Orientalist expression is not determined for Balat. The words "ghost" and "ghost-town", "quiet", "uninhabited", "shy", "elusive", "secret", "silent", "little people", "vulnerable", "exclusive" and "closed community" are indicative of this aspect of the text. Firstly, Jews life and depiction of Balat is notable in this respect:

> Jews, old Jews, were the one and only commodity that Balat could boast of having in anything approaching abundance. Not that they were obvious, these ancient, winter-clad, shy little Jews, muttering gently in some language they kept exclusive, secret, like themselves. If others had not told him of their existence it is doubtful whether he would even have known they were there. They blended. Suspicious of strangers and a perceived outside world that largely hated them, they would turn their faces to the wall as he approached and disappear into the brickwork, the concrete, the stone. […] But in Balat things were different. When money and comfort are absent, other more fundamental aspects take on greater importance. Traditions, rules, taboos. Robert turned the corner into the nameless, snakelike back street that ultimately gave on to the main road and the bus stop beyond. It was exceptionally sultry[…] Like a ghost-town scene from an old Western movie, late-afternoon Balat was silent and, on the face of it, uninhabited (Nadel, 2010, p. 3).

The other excerpts from the text below demonstrate this idea:

> Perhaps it was the archaic nature of the quarter? A district of the city that had got caught up and detained somewhere halfway along its journey toward the present. A place of ghosts. It had been hot too, very, very hot. His head bare; the heat haze; dizziness; a recovering but nevertheless untreated gippy stomach (Nadel, 2010, p. 42).

> Balat and its ghosts, the police, his own anxiety: he could file all these things away now. He was one step closer to possessing her. It was all that really mattered (Nadel, 2001, p. 56).

> The only visitors the district had attracted so far were the police themselves and a mercifully low-key appearance from the Israeli Consul (Nadel, 2010, p. 59).

> The Rabbi's face went pale and he sighed. "Oh." He tried to think of a way of describing his feelings that was logical and not too tainted by emotion. He wanted the Inspector to understand him, but nice, passionless words just wouldn't come. 'Haunted, Inspector. And trapped. It's like I'm in a cage with a ghost and I know I can never be free' (Nadel, 2010, p. 68).

> Ardiç flared once again. "Yes, lie! What do you want our wealthy Jews in Yeniköy and Bebek to do? Pack up all their money and fuck off to Israel?" Ikmen regarded him steadily. "And the poor ones in Balat? They know, remember." "Ah, but they're not telling, are they, Ikmen?" "No, sir, they're too afraid. Closed communities are like that, sir. Vulnerable." Ardiç growled. Little people with little money were not exactly his thing (Nadel, 2010, p. 144).

> The quarter was certainly quiet, but then it always was—the Jews didn't seem to share the Turks' love of blaring radios and maximum-volume televisions. But wasn't there something else? (Nadel, 2010, p. 305).

Another significant word is "trapped", because this word may symbolise the foreigner's desire to leave Istanbul. It is difficult find much evidence that the story's non-Turkish characters are happy in the city. Their unhappiness in Istanbul is intimated by such words as "escape", "dead dream", "go home", "avoid", "right place", "wish", "live" and "somewhere":

> But that was way back when she still imagined that she could persuade him to take her to London. Escape! One great big cosmopolitan city all to herself, no mothers, no grandmothers, no uncles …lots of exciting foreign men […] London was a dead dream now (Nadel, 2010, p. 126-127).

> She felt like crying; it always had that effect. If only she had been there—it would have all been so different. They'd be home, in the right place, not grubbing around with these filthy, these disgusting foreigners. Fucking thick, musky Turks on dirt floors! (Nadel, 2010, p. 219).

> "When we go home-" "We're not going 'home,' Mama! And the more preparations you make poor Anya perform for that 'great day,' the worse she becomes! Besides, all the rest of us are home. Even if the police hurl us all into prison for the rest of our lives, we are and always have been home!" "You've lived as a Russian all your life!" She was mocking, scornful. "You know as much about these Turks as you do about men from Mars. You dress like a Russian, speak like a Russian, think like a Russian." "My father was Turkish." Maria raised her eyebrows and a sneer clouded her features. "That was an unfortunate expedient. If I could, I would have avoided—" (Nadel, 2010, p. 227).

> He might have known that the queue of traffic waiting to cross the Golden Horn would be horrendous. Lane discipline was nonexistent and he simply barged the car forward whenever the risk of an accident seemed minimal. Mehmet frequently wished that he lived somewhere "civilized" like Holland where people learned to drive properly before being let loose on the open road. Holland also had the added advantage of not being famous for arranged marriages (Nadel, 2010, p. 277).

> He was very far from Balat. Finally probably somewhere closer to the Sea of Marmara than to the Golden Horn, he couldn't be certain of that. But then given his current situation, did that really matter? He looked first to his left and then right. It was a typical Istanbul street: a clutch of shops, a few broken paving stones, a selection of evil-eyed dogs and cats (Nadel, 2010, p. 290).

At this point, we can also suggest that the characters chose to live in Istanbul because the city provides them a relatively safe environment. Some of the characters defected to Istanbul or reside in Istanbul to escape from personal troubles. This situation makes Istanbul a welcoming place in the text.

> Çetin shrugged. "Uncle Ahmet moved to Izmir, but Samsun stayed behind. Istanbul's better for people like her." "Him." (Nadel, 2010, p. 387).

> "Why Istanbul?" "Why not?" Suddenly her eyes became misty as she stared beyond him into the darkness. Her expression soft now, almost tender. "I cannot tell you how it was in Russia. Everyone was dead, or dying. I would have willingly gone to hell to get away from it. There were so many dead. They lay in piles by the roadside. It was impossible to breathe for the smell. Everything was poisoned. Even your ruined country was a paradise by comparison" (Nadel, 2010, p. 97).

> Some Jews from Eastern Europe and Germany had settled in the comparative safety of Turkey just after the War; the names Belsen, Auschwitz and Ravensbrück still rang in their ears forty-seven years on (Nadel, 2010, p. 4).

In this context, when considering the reasons Robert enjoys living in Istanbul, it can be understood that his preference is due to a partial beauty of Istanbul. Robert is happy to live in Istanbul, particularly because he had many problems in England. He came to Turkey to escape from what had occurred in his home country. Robert likes Istanbul because it is different to England: "The sunshine, the friendliness of the people, the exotic excitement of the place where things that Robert loved and would not have changed" (Nadel, 2010, p. 161). In short, every character has their own reasons for preferring this city.

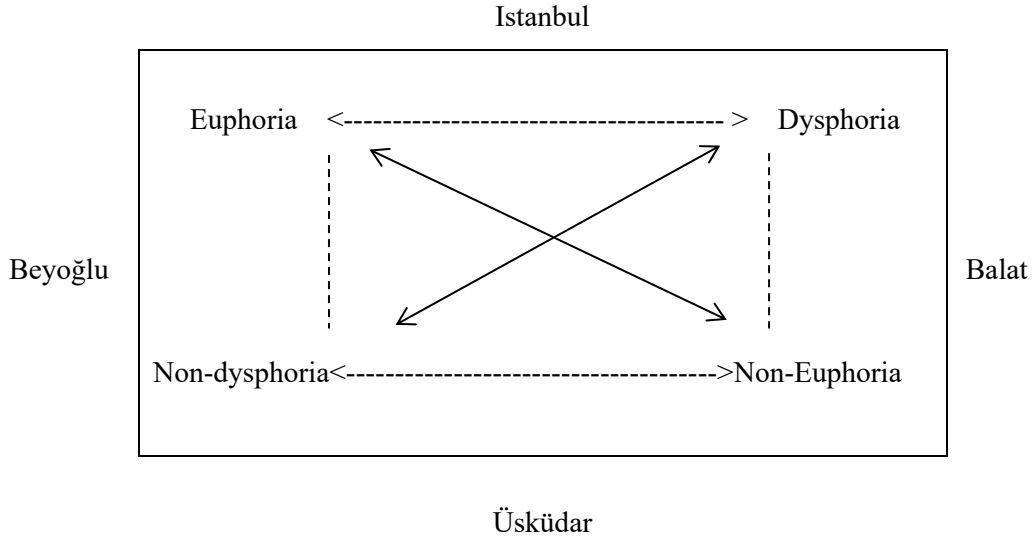
The features of Istanbul repeatedly represented in the text demonstrate that Nadel's depiction of Istanbul constitutes another example of dysphoric Istanbul.

However, it can be argued that Nadel's emphasis on the multi-national characteristics of Istanbul presents the city from a more innovative perspective compared to the other texts analysed above. From this viewpoint, Istanbul is a city that embraces everyone and contains colourful worlds; a city clearly different to those in the West. Put it another way, an Oriental Istanbul is depicted in the text. However, Istanbul's difference is sometimes shown as a positive feature: the isotopies in the text present a portrait of Istanbul as a shelter rather than a home for a Westerner, and it can be called a temporary or transitory place. In this sense, within the limits of our corpus, for the first time with this work, while the characters do not travel to Istanbul as tourists and instead reside in the city, the city remains a place to which they cannot adopt and it is consequently otherized by them.

3.5.3. The Semiotic Square of *Belshazzar's Daughter*

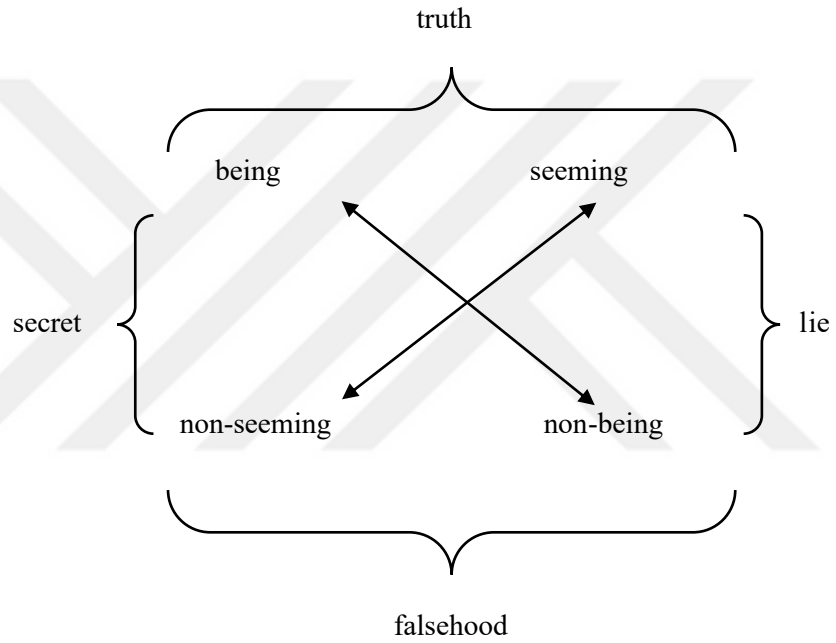
As the isotopy chapter determines, each district is represented differently in the novel. Given this aspect, before forming a general semiotic square for Istanbul, it is necessary to define the meaning of the districts first. The following picture can be seen: Balat, the place where the murder is committed and the Jewish community lives; Beyoğlu, a neighbourhood loved by Robert Cornelius; and lastly, Üsküdar, which represents Muslim identity. The semiotic square based on these thematic categories is thus constructed as follows:

Figure 8: The Semiotic Square of *Belshazzar's Daughter*



As the semiotic square demonstrates, Balat represents a dysphoric place, Beyoğlu represents a euphoric place, and Üsküdar represents a neutral place. In this context, Beyoğlu is particularly euphoric because of its exotic nature. However, by the end of the text, the characters want to escape from Istanbul or no longer feel comfortable in the city, which reveals that the meaning of Istanbul in the novel is based on the contrast of euphoria-dysphoria. In this respect, it is clear that there is a difference between what the characters show and what actually occurs in the text. This situation can be visually represented by the veridictory square (Greimas and Courtés, 1982, p. 369).

Figure 9: The Veridictory Modalities Square of *Belshazzar's Daughter*



Istanbul seems to be home to people with different religious beliefs and nationalities. However, although there is a wealth of ethnic diversity in Istanbul, when the isotopies are examined, it becomes evident that people actually want to leave the city or are unhappy there. While Istanbul seems like home in this context, it is not home for the characters. Since it functions as a shelter, the idea of the city being home is an *illusion* according to the novel's characters perception. It is understood that Istanbul both appears to be an embracing place in the text and is such a place in actuality: this is the *truth* about Istanbul. In this context, although the city does not appear dysphoric, it is dysphoric, as is determined in the isotopy chapter, and this situation is a *secret* that is

hidden in the character's thoughts. The characters seem happy in Istanbul, and in actuality, they are unhappy. In this sense, their happiness in the city is a *lie*.

3.5.4. Translation Evaluation of *Belshazzar's Daughter*

Belshazzar's Daughter was published by Maceraperest Kitaplar of Oğlak Publishing in Turkey and translated by Mehmet Harmancı as *Belşazzar'ın Kızı* in 2001. The author Barbara Nadel became popular with this serie and continues to write her Inspector Ikmen series. The note from the Turkish publisher in the translation of this famous and successful book is also significant:

> The book that you have is the first of the Istanbul crime series of a successful crime fiction writer. These books of the writer were so much appreciated in the countries where they were published that they were considered as important as the crime writers who were identified with other cities and were described as 'Michael Dibdin of Istanbul' or 'Donna Leon of Istanbul.' When reading the book, we shouldn't overlook […] the fact that these are ultimately Western crime writers and books, and that only the atmosphere is Istanbul (publisher's note, 2001).

The publisher's statement seems to be a warning for the ideas in the book. In particular, stating that they are "Western crime writers" makes us ponder what it means to be a Western crime writer and why it is expressed in this way. In this sense, although the books that we have analysed so far were chosen at random, the negative ideas about Istanbul, Turkey, or Turks in each of them are prominent. So far, translations that break the idea of loyalty to the author's tendencies and show the translator's inability to stay between the source text and the target culture have been put forward in every book in the corpus until the 2000s.

Signs such as Istanbul, Turkey, the Turks, and Muslims are important in terms of Orientalist ideas. The signs in this book that would likely be expected to be transformed based on our previous assessments are not at all transformed or are less transformed. However, the translator still seems to have transformed some of the meanings for specific purposes, as shown in the following examples:

Text 5 - Example 1

ST	Horrific stories circulated about what happened to people should they have the misfortune to be taken into police or military custody: stories of medieval torture and mind-bendingly protracted interrogation (Nadel, 2010, p. 161).
TT	-

Robert mentions the negative features of Istanbul, and he feels uncomfortable around the Turkish police while being questioned. Yet his cruel statement about the Turkish police is not translated into Turkish, creating another wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 5 - Example 2

ST	Kurdish (Nadel, 2010, p. 107)
TT	Doğulu (Harmancı, 2001, p. 120)

The word "Kurdish" is translated as "*Doğulu*." *Doğulu* (Eastern) is an umbrella term since it tells us of many different cities located in the East. Thus, this provides an example of darkening of the meaning (Öztürk Kasar & Tuna, 2017, 172).

Text 5 - Example 3

ST	He wondered vaguely whether perhaps he preferred boys. It wasn't a judgmental thought because Cohen really didn't care. Women, men, items of furniture—it was all the same really. They could still go out on the pick-up, him for the girls and Suleyman for the boys. The young man's body would still bring them over, but there wouldn't be any competition. Perfect really. He would have to ask him about it at a later date. Cohen smiled (Nadel, 2010, p. 176)
TT	**-**

In this segment, the character's sexual tendencies are explored. However, this part is not translated into Turkish, and we encounter another wiping out of the meaning (Öztürk Kasar, 2017, p. 172).

Text 5 - Example 4

ST	If only she had been there—it would have all been so different. They'd be home, in the right place, not grubbing around with these **filthy**, these disgusting foreigners. Fucking **thick, musky** Turks on dirt floors! (Nadel, 2010, p. 219).
TT	Eğer kendisi orada olsaydı her şey o kadar farklı olacaktı ki. Memleketlerinde olacaklardı, doğru olan yerde, böyle iğrenç yabancılarla uğraşmayacak, toprak üzerinde Türk erkeklerini becermeyecekti! (Harmancı, 2001, p. 237).

In this example, signs such as "filthy," "thick," "musky" are wiped out (Öztürk Kasar & Tuna, 2017, p. 172). Normally, the words "thick" and "musky" are not deeply offensive words. However, we can understand that the character uses those words to tell about a situation he is not pleased with. This can be understood from the context and the word "fucking" in that sentence. In this context, it is clear that these words are used to insult Turkish people. These transformations of meaning may relate to a particular ideology of the translator or the policy of the publishing house, and a softening in the meaning might have been intended.

Despite these transformations of meaning, we detected a decrease in the number of transformations of meaning in this text in comparison with the texts from

previous years in our corpus. Our study reveals that significant signs regarding the image of Istanbul are transferred faithfully. An excerpt taken from the source text and its translation provided below exemplifies this:

Text 5 - Example 5

ST	He might have known that the queue of traffic waiting to cross the Golden Horn would be horrendous. Lane discipline was nonexistent and he simply barged the car forward whenever the risk of an accident seemed minimal. Mehmet frequently wished that he lived somewhere "civilized" like Holland where people learned to drive properly before being let loose on the open road (Nadel, 2010, p. 276).
TT	Haliç'i geçmek isteyen trafiğin felaket olacağını bilmesi gerekirdi. Şeritlere saygı diye bir şey söz konusu değildi ve otomobili bir kaza olasılığının az olduğu her deliğe sokmak zorunda kalıyordu. Mehmet sık sık insanların yola salınmadan önce otomobil kullanmayı öğrendikleri Hollanda gibi "uygar" bir ülkede yaşamak isterdi (Harmancı, 2001, p. 299).

Almost every sign that has a negative meaning was translated without changing its meaning. As a result, the meaning transformations can be said to be fewer in this book and there is probably an ideological reason behind the transformations.

3.6. A Semiotic Analysis of *Istanbul Passage*

Istanbul Passage was written by *The New York Times* bestselling author Joseph Kanon, known for his spy/thriller novels, and published in 2012 in the U.S. In this novel, Istanbul, once again, becomes a place where spies or refugees from many nations inhabit, and the Western reader has the chance to rediscover Istanbul through the eyes of Kanon. Kanon has given many interviews about this book. In his interview with NPR's Scott Simon, he expresses his fondness for Istanbul: "I fell in love with it and thought this would be a great excuse for coming back again and again to do research" (https://www.npr.org/2012/05/26/153615324/istanbul-a-twisted-tale-of-foreign-espionage, 15.11.2019).

Kanon provides numerous notes to his reader in the novel. In one note, he mentions that Istanbul has changed significantly. He uses the latest place names, such as the city street names, and mentions the ambiguity in their spelling that arose from the change of the Turkish alphabet in 1928 (Kanon, 2012, p. 475-476). Alan Furst's comment on the front flap of the Turkish translation of the novel should also be noted: "the perfect combination of intrigue and accurate historical information has come to life in this work" (2012).

In the following paragraph, Dennis Drabelle summarises the reasons why the novel was set in Istanbul:

> As a setting for crime fiction, Istanbul offers a peerless set of ingredients: exotic beauty, a long and complex history, a charged location where Europe and Asia dissolve into each other. Also, thanks to its neutrality, the city became a crossroads of espionage during World War II. British writers such as Eric Ambler ("Journey Into Fear") and Graham Greene ("Stamboul Train") have shrewdly exploited these features. In his new thriller, "Istanbul Passage," the American writer Joseph Kanon joins their company (*The Washington Post,* 15. 11. 2019).

Since the novel is set in Istanbul, segmentation is not considered necessary during the analysis process. However, since the novel is 416 pages long, a detailed summary of the book is included before the semiotic analysis, after which the isotopies are discussed. Next, the semiotic square is constructed according to the isotopies detected. The signs that are discussed in the analysis are examined again in the translation evaluation chapter, where a general evaluation of the translation is made by examining the transformations of meaning.

3.6.1. Summary of *Istanbul Passage*

Soon after the Second World War ends, an American agent named Leon Bauer gets an undercover job in Istanbul from his boss, Tommy King. Leon's wife, who used to be a German Jewish agent working for Mossad with an organisation taking Jewish refugees through Istanbul and on to Palestine, was admitted to the Obstbaum clinic after suffering a breakdown. Leon has often visited his wife after this incident, but she does not react in any way to his presence. Leon also meets with a prostitute named Marina. However, he still loves his wife.

Turkey is in a very poor and weak state, as it preferred to remain neutral during the Second World War. After meeting Tommy at the Park Hotel, Leon learns that his mission is to meet a boat that is bound for Istanbul. Leon plans to hide this man, who Tommy wanted Leon to meet, in a Muslim neighbourhood in Istanbul. Leon is required to perform this task because many agents are leaving the country or have been relieved of their duties following the end of the war. Tommy also wants to go. Yet, Leon is reluctant to leave Turkey because of the life here. However, Tommy suggests America will be better for Leon and his wife Anna.

Meanwhile, Tommy tells Leon that the man he is due to meet on the boat is named John. However, Leon cannot understand why Tommy has requested him to conduct this mission when he could do it himself. The man Tommy has asked Leon to conceal is actually a Nazi. Furthermore, the trauma suffered by Leon's wife, who is Jewish, was also a result of the brutality they experienced when their ship sank while they attempted to escape from the Nazis with their friend Mihai.

Leon and Mihai then leave to meet John. John carries a bag with him, refusing to relinquish it even when being shot at. Subsequently, while Mihai is carrying John's bag for him, he is mistaken for John and consequently shot. John, whose real name is Aleksey, knows the Russian intelligence services. Leon is required to hide Aleksey in Istanbul. After travelling through Yildiz Park, the Golden Horn and Beyazit, they enter an alleyway in Laleli Caddesi. The people here are used to new faces because many strangers come to work in Laleli. A passport is prepared for Aleksey, and he is asked to claim that he is a Bulgarian Jew. Aleksey wants to travel to America before the Russians catch him; he cannot switch sides again because he has betrayed the Russians before.

Aleksey wants to change things and to do that; he has to do it right here. Aleksey hides in the house Leon has arranged for him. Leon then returns to his home, which is close to the German Consul General. Aleksey is, in fact, a Romanian who joined the war on the side of the Germans. However, when the Germans were defeated, Aleksey escaped. He was a fascist and was being pursued by some Communists.

During the war, the prison guards also slaughtered Jews. Aleksey was an ally of Antenoscu, and the Romanian officers killed many Jews in their camps. However, having come to his senses, Antenoscu helped the Jews escape to Palestine, while Aleksey disappeared. Now, he is in Istanbul. Therefore, according to Mihai, this man is untrustworthy. Mihai does not want Leon to be involved with Aleksey. Then, Ed Burke appears and informs them that Tommy has been shot in Bebek. Although Aleksey claims not to know anyone in Turkey, Leon discovers that the man he shot the previous night was known to Aleksey. This revelation makes Leon even more suspicious. Agents want to kill Aleksey, and it is no longer safe for them in Istanbul. Aleksey thinks that the city is a trap set for him.

Barbara King, the wife of the deceased Tommy, holds a funeral for her husband at the Pera Hotel. Frank and his wife Kay come to the funeral from Ankara. Leon and Kay chat about Istanbul, and Leon gives Kay information about the history of Ottoman Empire with which she was previously unfamiliar. Leon mentions that Barbara was brought to the harem. Lily joins them and realises Leon's interest in Kay. Then, a man named Altan from the police department arrives and interrogates Leon, but he does not blame Leon for Tommy's murder. Altan knows that Leon and Tommy met the night before he died, and that Leon used to work for Tommy. He knows about the man Leon shot that night, but he is not interested in either of them: he is interested in Aleksey, the Romanian, and warns him to stay away from Leon. When Altan asks Leon what he did in Beyazıt, he tells him about Georg.

Leon goes to visit Marina again and sees Altan leaving her apartment. He becomes jealous of Altan. When he questions Marina, she mentions that Altan came only to make inquiries about the murder case. Leon returns to Aleksey, and they make plans. Mihai helps Leon to forge a passport for Aleksey. Then the Turkish Detective Gülün, who comes to Frank's office to help, asks to speak to Leon. Afterwards, when Gülün has left, Frank and Leon go through Tommy's files together. At first, they find nothing, but then they discover some passports and messages from Bucharest.

Leon then orders Enver Manyas to prepare Aleksey's passport in Tophane. There, he discovers that Tommy had a forged passport ready. Subsequently, Leon goes to Tommy's workplace to meet with his secretary, Dorothy. Once there, he also meets Dorothy's husband, Jack Wheeler, who is in the Navy. After Jack leaves, Leon pokes through Tommy's drawers and unearths an envelope and two more passports. Leon cannot make sense of why Tommy has so many passports when he seldom needed to travel.

The next day, they arrive at a party at Lily's House. At the party, Leon meets the Russian Melkinov, who threatens to kill Leon if he fails to deliver the Romanian. Georg brought Melkinov to the party, thinking he could cooperate with Leon. Meanwhile, since Frank is in Ankara, his wife Kay comes to the party alone. Later, Kay and Leon kiss at the party, but Obstbaum catches them. Leon then sees Melkinov talking to Altan. He thinks that the Romanian will be able to escape to the Greeks again because of his past cooperation with the Greeks. The Turkish police are now

after the Romanian for killing a man. Altan is unconcerned about Melkinov and offers Leon his cooperation. But Leon refuses. As they continue their conversation with Kay, Georg feels pain around his heart and asks for a German doctor. Obstbaum, who is also the owner of the clinic where Anna is being treated, assists Georg. Later, Georg tells Leon that he will not inform anyone about the kiss. They leave the villa on a boat belonging to Lily and proceed to the hospital where Anna stays. Afterwards, Georg dies in the hospital; but before his death, he tries to warn Leon and sends the message that neither the places where he is hiding Aleksey, nor anywhere else he could conceal him, can be trusted.

Later, Leon collects Aleksey from the house in Laleli. He takes Aleksey to Marina. Then he goes to the Pera Hotel to see Kay and spends the night with her. Leon spends all night planning how to get Aleksey out of the country. The next day, Marina asks Aleksey to stay with her for one more night. Leon plans to go to Cyprus and then to Palestine. Before leaving, Leon meets Kay in Galata. Ed Burke arrives just as their hands touch, but Leon does not believe Ed seeing them will cause a problem. Kay and Leon then go to Üsküdar and visit some mosques. Kay wonders when Leon will return home, but Leon's home is Istanbul now. Afterwards, they return to Eminönü by ferry and visit such places as the Egyptian Bazaar and the Grand Bazaar.

After they leave, Leon heads to his office, and Frank calls him before he arrives. After his office visit, Leon goes to Taksim, which is the Piccadilly of Istanbul. Akbank and Denizbank attract his attention. He then enters the consulate and tells the guard that he will not stay long. Leon takes the passports from Tommy's office. He notices that the letters "A.K." and "D.Z." are written on the passport papers and realiSes these are the bank's initials. The notes Leon has discovered are the numbers of safe deposit boxes in Tommy's bank, and Leon learns there is fifty thousand dollars in Tommy's account. Then Enver shows Leon Tommy's passports, and he finds that Tommy did not use them for travel purposes, noting that these are American passports, which are precious documents.

The truth is that Tommy brings Enver authentic passports, which they sell to wartime Jews at high prices, with Tommy taking fifty percent of the profits. Upon returning to Tommy's office, Leon learns that Frank Bishop has been murdered. Frank, whom they believed to be in Ankara, had come back to Istanbul for some reason; he

was found dead at his desk, with a bullet wound to the head. Gülün suspects Leon. When Frank's wife Kay arrives at the scene, she is forced to reveal the truth about spending the night with Leon. However, her revelation exacerbates the situation. The police do not want anyone who comes to crime scene at night to leave Istanbul. Altan believes Leon but warns him that Gülün will eventually conclude that Leon was somehow involved in Frank's murder. Frank's call to Leon earlier that evening could be taken to suggest that Leon knows something about the case. Altan also learns that the Romanian has entered Istanbul. The fisherman who helped Aleksey arrive and piloted the boat that night is also present. When the fisherman sees Leon, he asks for the money Leon said he would be given in return for his assistance. When Leon sends the fisherman away to arrange for his payment, Altan grabs Leon's throat and tells him that he is not an idiot and that Gülün can understand the situation. He warns him as he realises Leon had made contact with the boat that brought Aleksey into Istanbul.

It is time for Leon, whose car is waiting in Üsküdar, to take Aleksey and flee. Leon offers more money to the fisherman waiting upstairs for his payment, prompting him to wait for them at Sarıyer. Leon tells Kay that he is leaving but promises to come back. It is revealed that Aleksey sells Jews for three hundred dollars per person. In their second conversation, Tommy tells Aleksey that they have put an end to this practice and prevent any other ships from coming.

Leon returns to the bank and withdraws money from Tommy's account. They then plan to board the ship *Victorei*, which will transport Aleksey, who now possesses Tommy's passport, and the Jews waiting aboard to Palestine. Mihai is also with the ship's captain. Although he does not want to help the Romanian killer Aleksey, Mihai assists them in return for ten thousand dollars he could use to aid the escaping Jews. Leon is forced to tell Mihai what happened, revealing to him that he must take Aleksey, the only witness, to Washington and explain the situation. After leaving the Golden Horn, the ship picks up Aleksey and Leon, who arrive in a fishing boat at the Prince Islands. Another boat will collect them when they reach Cyprus. Before returning for Aleksey, Leon arranges to see Kay. Since they cannot meet in Pera, Leon directs her to the Grand Bazaar. They then go to Marina's place to collect Aleksey, proceeding to the bathhouse afterwards to bathe. Encountering Enver in the bathhouse, Aleksey kills him, and they are forced to flee immediately. When they board the ship, a woman

recognises Aleksey and shouts that Aleksey is the *calau* (the executioner). Everyone starts yelling at the Romanian Nazi. Mihai attempts to calm them down by explaining that Aleksey will not be travelling to Palestine. At that moment, Gülün approaches the ship with a police boat and shouts at the passengers. Aleksey and Leon hide on the gangplank. The police shoot from their boat, and Aleksey's shoulder is grazed. Aleksey is terrified of the water and is close to drowning. He also begins to lose consciousness from the loss of blood, but Altan arrives in the speedboat and takes them aboard. The *Victorei* then departs.

On the speedboat, Altan asks Aleksey about his relationship with Melkinov. Since Turkey cooperates with the Americans, they expect those who work for the United States to provide Turkey information in return. Although Turkey has remained neutral since the war, the country now wishes to end its policy of neutrality, since the Turkish have to protect themselves by choosing the best of a bad lot between Russia and America. Leon thinks the Turks will deliver Aleksey to the Russians. Altan intends to do so anyway, although his plans are slightly different. Leon, however, does not want to hand Aleksey over. Melkinov will bring Bishop's killer in exchange for Aleksey later that day. Leon's task is to talk to him about the prisoner exchange agreement while sitting with Kay at the bar in Pera, pretending to encounter Melkinov by chance. He informs Melkinov that he will offer Aleksey in exchange for Frank's killer, and they arrange to meet at Galata. When he arrives in Galata with Aleksey, Leon sees Kay at Melkinov's side. Melkinov has deceived Kay with a story. To evade the trap, Leon takes Kay and Aleksey and flees. Dorothy Wheeler, Tommy's Secretary, then appears next to Melkinov. Guns are fired, and Aleksey and Leon are hit. Since he can no longer escape, Aleksey asks Leon to shoot him. Unwillingly, Leon complies with Aleksey's request.

After awaking in hospital, Leon finds Mihai at his bedside. He tells Leon that Kay came to visit him regularly during the time he spent sleeping following his surgery. When Kay visits again, she looks Leon in the eyes just as he is about to die and tells him that she is going to leave Turkey. Even though Leon does not wish it, Kay will leave to seek true love.

Altan, however, does not think that everyone should know everything because he wants to avoid a scene. Leon learns that Kay and Dorothy's jobs were to listen to

what strangers were talking about, but Kay became emotionally involved in her work. In Melkinov's trap, Kay was his shield, while Mrs Wheeler served as a distraction. Mr Wheeler is a naval attaché. Mrs Wheeler and Mr Wheeler conducted their work without being aware of each other's roles.

Altan thinks that Leon would make a very good Janissary. He offers Leon an opportunity to work together. Although the war is over, the Russians will not leave Turkey. The Turks need an agent who can control other agent's activities. Leon will work for Altan, but not against America. Leon later explains to Altan that he killed Tommy in self-defence. Based on this testimony from Leon, Altan thinks that he is a true Istanbul native. Leon then goes to his wife Anna's room in the same clinic. He tries to tell her about Kay but gives up. Though they may leave Istanbul, they no longer have homes, and like Istanbul itself, they are now in-between. Spring will come soon. But there is still no response from Anna.

3.6.2. Isotopies in *Istanbul Passage*

This text, which includes descriptions of many Istanbul districts, first draws the reader's attention to the chapter titles. With its story set in Istanbul, the book consists of seven chapters bearing the names of different districts. The spatial area told under the title of the chapter was chosen as the title of the chapter not because chapters are divided by clear lines but because the author focuses on that area, and the action takes place mostly in that space. This spy-thriller novel arguably focuses Istanbul more than any other books in our study corpus. The location does not merely function as decor in this text but serves the focal point of the narrative. The author not only shapes the narrative through the representation of space, but the protagonist Leon starts to resemble Istanbul by the end of the text, as is inferred in the analysis that follows. Moreover, every space in the text represents a real space.

Although many districts of Istanbul are included in the narrative, the text describes few of the prominent historical sites. Yet the fact that Istanbul is praised for its beauty and its landscapes does not escape the reader's attention as Jason Goodwin, the writer of *The Janissary Tree,* writes:

> 'Istanbul Passage' is anchored convincingly to locations around the shores of the Bosphorus: a clinic in Bebek, a flat in Laleli, a party in Kanlıca. Kanon has gotten to know the city well, and he uses its history to good effect -the Ottoman years,

> the Byzantine sights, the influx of Germans in the 1930s, the exodus of Greeks. (*Newyork Times,* 16.12.2019).

As may be inferred from the text, foreigners especially admire the view of the city: "'You'll like it here,' Perkins had said, a little wistful. 'Oh, it's wonderful. Just the way it is,' Anna had said, eyes fixed on the view. 'How can you bear to leave it?'" (Kanon, 2012, p. 35). Yet, the most interesting aspect of the city in the novel is its historical past. This past is not only associated with the Ottoman period but also with earlier periods. This interest is frequently repeated in the text. Leon always talks about the layers of Istanbul. These layers are mostly the history of Istanbul. As represented in the text, this history generally includes information about the pre-Ottoman and Ottoman periods as well as the transition to the Republican period:

> 'It's the layers,' Leon said. 'Take here, where we're standing. The Orient Express built it. So their passengers would have somewhere to stay. Somewhere grand. With all the latest.' 'Here?' she said, taking in the faded room. "The height of elegance then. Like the train. The dining room at Sirkeci has the same look. This was Pera in those days, the European quarter. All the embassies, until they moved to Ankara. Just across the bridge from the Ottoman city. Except all of it was Ottoman, really. For five hundred years. Before that, the hill was Genoese, a trading concession from the Byzantines. They built the tower. The Byzantines lasted a thousand years. You can probably see their shipyards from your room. All along the Horn. Istanbul is like that. You're always standing on layers.' 'What about this layer? Now,' she said, interested. 'Now? The war was a hard time for Turkey.' 'But they were neutral.' 'They kept a standing army' (Kanon, 2012, p. 118).

Turkey's current situation after the war is the final layer. On the whole, the city is represented as being "timeless":

> He moved away from the doorway, through the dark streets around the mosque, then the even darker ones below the Grand Bazaar, just an occasional light through shutters or a radio playing, streets as dark as they must have been when Valens was building his aqueduct. The timeless city, houses with bay overhangs, cobbles slick with peels and rinds (Kanon, 2012, p. 69).

The text is composed of isotopies that reveal the East-West opposition. Based on the supposed differences between these two categories, it is emphasised that Istanbul and the Turks are different from the West and Westerners. First, the most striking idea here is that Istanbul is different from the West. This idea constitutes the first isotopy in the text. In this context, what stands out is that Istanbul is not European. The city fascinates foreigners when they first arrive due to this aspect:

> But that was when everything was new, Istanbul something almost magical after Germany, somewhere you could breathe. Leon remembered the very first day, stepping out of Sirkeci station into a swarm of motorbikes, the smell of frying fish, trays piled with simits balanced on vendors' heads, boats crowding the Eminönü piers, of the Yeni Mosque, then diving back to the water, rippling with light, and Leon thought it was the most wonderful place he had ever seen. During those first weeks they didn't see the old wooden houses, listing and creaking from neglect, the backstreets with clumps of garbage and mud, cracked fountains seeping moss. They saw color, heaps of spices, everything that wasn't Germany, and water everywhere, a city where you took ferries just to be out on it, looking at domes and spires, not the crooked dirty streets. Anna wanted to see everything, the famous sights, then things she found in books, the Camondo Stairs, twisting down Galata Hill, the cast-iron Bulgarian church, the Byzantine mosaics out near the old city walls where they could eat picnics on the yellow grass, looking up at giant stork nests in the ruins (Kanon, 2012, p. 36).

Expressions such as "not-Germany", "not-Europe", "that's Europe" and "not here" are particularly significant. The passages in which these words are uttered also include information about the Ottoman Period and the transition to the Republican period:

> That's Europe. Not here (Kanon, 2012, p. 31).

> Not Europe**.** Outside, the old city jerked past. The Blue Mosque. The Hippodrome. Chariot races a thousand years ago. Old enough to have seen everything, Alexei's Iron Guard a modern version of an old story, infants impaled, blood smeared over doorways, bodies flung into the Golden Horn, staining the water. Everything. Not what Anna had seen, clutching her guidebook. The Iznik tiles. The delicate carvings on the minbar. A city of wonders to her, not the other one, no longer surprised by anything (Kanon, 2012, p. 90).

Therefore, not being Europe is the most noticeable feature of Istanbul: the city's characteristics are very different from European culture and architecture.

The characters' status as foreigners is emphasised throughout the novel. The characters also emphasise their sense of this difference and have some adaptation problems. For instance, Kay does not know how to behave on the street:

> Could I have one of those? Do you mind? Or isn't it all right? On the street, I mean. I never know what the right thing to do is in this country.' Not anger, more a general impatience, waiting for everyone else to catch up (Kanon, 2012, p. 108).

Some characters, in contrast, try to create their own world in this foreign environment. For example, the characters, for example, usually do not favor the Turkish doctors or Muslim districts:

> Dr. Obstbaum had been one of the German refugees welcomed by Atatürk in the thirties to help the new republic get up on its feet. The ones who could afford it had moved to Bebek or, closer in, Ortaköy, where hillsides covered in fir trees and lindens may have reminded them of home. Or maybe, lemminglike, they had simply followed the first settler. Most of the clinic's medical staff was still German, which Leon had thought might help, her own language something she would understand, if she was still listening. But of course the nurses, the people who bathed her and fed her and chattered around her, were Turkish, so in the end he realized it didn't matter and now he worried that she was more isolated than ever (Kanon, 2012, p. 23).

When Georg falls ill, he specifically asks for a German doctor to intervene: "'Yes, yes, a German doctor,' Obstbaum said in German. Georg had now opened his eyes halfway, his face still contorted with pain. 'Leon,' he said, grabbing his hand and squeezing. 'A German doctor'" (Kanon, 2012, p. 212).

Furthermore, Üsküdar and Aksaray are depicted in the text as places where no foreigners remain because of these districts' Muslim identity. Leon, for example, takes Kay to Üsküdar when she asks him to take her somewhere, they will not encounter anyone familiar. It is also stated that foreigners know little about the Anatolian/Asian side of Istanbul: "'[…] the Asian side, it's confusing for them.' He looked at the watch feeling" (Kanon, 2012, p. 369).

Those foreigners who cannot adopt Istanbul see themselves as guests in this respect, thus they experience difficulties adapting to the city:

> 'Oh, I know. It's wonderful.' She waved her hand to the mosque. 'But what about the rest? When do I take off my shoes? Cover my head? The looks people give you. It's not a real life here. I mean it is for them, but we're—just visiting.' She paused. 'I am, anyway.' 'Give it some time. It takes a while.' Out near Aksaray. They'll never think to look in a Muslim neighborhood. And then the weather started up' (Kanon, 2012, p. 24).

In this text, Pera is an important place for foreigners. It is an Istanbul district where wealthy Europeans live. It resembles a small European region and is a European environment for the foreigners staying in the city:

> The height of elegance then. Like the train. The dining room at Sirkeci has the same look. This was Pera in those days, the European quarter. All the embassies, until they moved to Ankara. Just across the bridge from the Ottoman city. Except all of it was Ottoman, really. For five hundred years. Before that, the hill was Genoese, a trading concession from the Byzantines. They built the tower. The Byzantines lasted a thousand years. You can probably see their shipyards from your room. All along the Horn. Istanbul is like that. You're always standing on layers (Kanon 2012, p. 119).

Similarly, the Pera Hotel is a building designed by and constructed for wealthy Orient Express passengers. Not only is it comfortable and luxurious, but it also makes these visitors feel at home: "'It's the layers,' Leon said. 'Take here, where we're standing. The Orient Express built it. So, their passengers would have somewhere to stay. Somewhere grand. With all the latest'" (Kanon, 2012, p. 119).

In addition, there is food belonging to these foreigners' cultures in the organisations they arrange or attend in Istanbul. Yet, Leon dislikes this practice:

> The banquet room at the Pera was crowded, spilling over with consulate staff and Turks who hadn't been to the church and were now lined up at the buffet table, plates in hand. The food was American, chicken and potato salad and cold roast beef, not even a stuffed grape leaf to remind them where they were (Kanon, 2012, p. 113).

Overall, the difference between the East and the West is often emphasised in the text. However, this difference is not only mentioned by the foreign characters. Some Turkish people also share this feeling. This sense of being a stranger is reinforced by descriptions of how Turkish people look at foreigners, which makes the latter group feel uncomfortable. This idea is presented through such words and word groups as "look", "just look", "eyes", "worse", "candy store", "not used-to" and "specimen":

> 'No, worse. They just look. Like you're something in a candy store.' 'It's new for them, men and women mixing. They're not used to it' (Kanon, 2012, p. 117).

> 'How do you know he's a Turk?' he said, quickly turning back. 'He could be anybody.' Making conversation. The buoyancy gone, weighted down again with uneasiness. A flicker toward the man. Still there. 'The way he looks. Like you're a specimen. But he'll just look. So I guess that leaves you. Let's see. Eyes. Anything else you like?' (Kanon, 2012, p. 118).

Another element in the text that reveals the difference between the East and the West is discernible in the statements regarding personal appearance. The difference in the appearances of various characters is a further isotopy. The Turks are generally described as brunette, foreigners as blonde. Moreover, the representation of clothing is especially noteworthy. This East-West distinction is reiterated throughout the text, particularly in reference to different clothing. While Westerners dress in a "modern" style, the Turks are generally represented as wearing "modest" outfits. For descriptions of the Turks, the words "jellabas", "headscarves", "long stares", "scarf", "robes" and "veils" are used. In contrast, when Westerners are depicted, words such as "western", "suit", "winter coat", "hat" and "like a lady" are encountered.

> A western suit, not the workers' overalls or jellabas you usually saw in the building. Leon turned, almost a pivot, and stepped toward the station news stand, looking at a newspaper, waiting for a presence behind him, then turning again. The man was heading to the Istiklal tram. High cheekbones, thin nose, dark but not necessarily a Turk, anybody (Kanon, 2012, p. 48).

> Leon had never been afraid on the streets in Istanbul, not even in the back alleys of neighborhoods like Fatih, full of headscarves and long stares, but tonight every movement, every faint rustling, put him on edge. In one street, two dogs raised their heads to watch him pass, some of Istanbul's roaming wild dogs, fed on scraps. the Bosphorus (Kanon, 2012, p. 69).

> Next to him two women in robes and headscarves were talking to each other, as cut off from the rest of the car as if they were still in the harem, the men barely noticing, staring out the windows, stubble and bushy moustaches (Kanon, 2012, p. 90).

> When Kay came through the gate she stopped for a minute, dazzled, trying to get her bearings. A winter coat and hat, the western clothes like a magnet to the shopkeepers, inviting her in as she walked down the passage (Kanon, 2012, p. 307).

> 'Yes. Like a lady, very nice. Shoes, hat. Sometimes like a Turkish lady, with the scarf. My old friend Kemal comes with me. An escort. So I can go places' (Kanon, 2012, p. 315).

> She looked behind her, a quick check, then moved toward Leon, another woman following, not a Turk, western dress (Kanon, 2012, p. 390).

The sartorial changes experienced during the transition to the Republican period are also emphasised:

> You know when I first got here, they still had the women in veils (Kanon, 2012, p. 45).

In this respect, what Leon constantly refers to as the layers of Istanbul is the modernity as well as the backwardness in Istanbul. It is a city full of contrasts. Leon considers the sight of women in their Muslim outfits or men wearing turbans as standing in contrast to the physical splendour of Istanbul:

> At the landing there were boats for hire to cross the Horn, the handful that hadn't been put out of business by the bridges. Once the whole shore here had been lined with slips for caïques, Istanbul's gondolas, slim and graceful in the old watercolor prints, the boatmen in turbans, ladies in veils on mysterious errands. Layers (Kanon, 2012, p. 146).

In this story, which corresponds with the time after the Proclamation of the Republic and also with the end of the Second World War in 1945, the circumstances of the Istanbul era are keenly felt. The Turks are fighting poverty, and because of their

position in the war, Istanbul is a city teeming with agents and soldiers. The foreigners and agents residing in Turkey are leaving the city. The Sultan has been expelled from the country, and Atatürk has established a new Turkish state. The depiction of Istanbul in the text reflects this society and historical period. The changing lifestyle in the city also attracts the attention of foreigners.

There is also a contrast between the poverty of Turkey and the wealth of Westerners in this text, which describes foreigners living in the city and especially agents. A noteworthy aspect of the novel is its representation of the financial state of Turkey. Foreigners, in contrast to Istanbul's impoverished Turkish inhabitants, are quite wealthy. From this point of view, statements that use power relations as common meaning in the text constitute the isotopy. Words such as "party", "fish restaurant", "luxury" and "cocktail party" are important in this regard. For example, at one point, Leon states that a room with sea view is more valuable and he can afford it: "A fortune back home but something he could manage here" (Kanon, 2012, p. 25). During this period, foreigners and agents experience many kinds of luxury in the country. The text repeatedly describes these characters attending parties, going to expensive fish restaurants, and staying or hanging out at the Pera Hotel, activities which are all symbols of luxury**:**

> A party at Lily's, something to look forward to. Piles of food and the *yali* warm even this time of year, fuel never a problem for the rich. A woman who had actually been in the sultan's harem, something out of the last century, now serving cocktails to modern Turks who still left their wives home, one more Istanbul paradox. He looked down. As usual, the coils were glowing without producing any heat (Kanon, 2012, p. 37).

> 'Maybe they came for the view.' A hilltop looking down at Bebek and the Bosphorus**.** Cocktail parties on the terrace in the evening light. Not what the founding missionaries had had in mind. 'Come on, Ed. You see those guys doing parachute drops? Four-eyes? With Tommy? I never saw him open a book. I'll bet he doesn't even know where the college is' (Kanon, 2012, p. 46).

> He and Anna shared a passion for the city, out-of-the-way fish restaurants, the best carpet seller in the Bazaar, and he became an ersatz father to her, as cranky as her own, full of convictions that everyone else had abandoned. When the house in Fener was seized for the wealth tax—the owner, a Greek, sent to a work camp—he was rescued by a former student, a rich Turk who set him up in a building he owned in Nişantaşi. 'The only Marxist in the neighborhood,' Georg claimed. But the move suited him. He could now shock the bourgeoisie just by being among them, something he couldn't afford before, and Yildiz Park was nearby for his dog (Kanon, 2012, p. 91).

> In the morning, they were lazy with each other, sex a hotel luxury, like breakfast in bed. Then the moment of farce he'd predicted, the maid at the door, Leon hiding in the bathroom with his clothes. Later, please (Kanon, 2012, p. 239).

> They had lunch at a fish restaurant underneath Galata Bridge, Kay facing the old city, the postcard view of slender minarets and domes behind a kite tail of circling birds. It was too cold to eat outside but they had got a window table, and Leon twisted in his seat to point out landmarks. The New Mosque, then Süleyman's farther up the hill. They were drinking coffee, lingering, hoping the sun would come out, the water in the Golden Horn steel gray (Kanon, 2012, p. 245).

Moreover, the "tip", signifying the idea that money can solve everything in Istanbul, is a regular feature of the narrative:

> But somehow, for a fee, they could. He thought of Frank, smug, the land of baksheesh after all (Kanon, 2012, p. 164).

> Baksheesh was part of life here. (Kanon, 2012, p. 267).

Turkey's financially weak state is made apparent throughout the text. The words that create this impression include "catastrophe", "push", "tightrope", "tear apart", "balance", "finished", "neutral", "poor", "broke" and "shabby":

> No doubt well meaning, but her activities were attracting attention. Turkey was a neutral country. They were its guests. It was a husband's duty to watch over his household. Nobody wanted to be embarrassed (Kanon, 2012, p. 28).

> 'Now? The war was a hard time for Turkey.' 'But they were neutral.' 'They kept a standing army. Just in case. A lot of money for a poor country. Now they're broke. The house needs a paint job, but they have to put it off to next year. So everything looks a little shabby. But I guess that's true everywhere, since the war" (Kanon, 2012, p. 118).

> 'The Russian bear would swallow us so we don't offend. America is rich.' He turned to Leon. 'They embargo industries. Their war, our industries. So we don't offend them, either. A balancing act. Do you know what it was like for us, this war? The first one was a catastrophe. The Ottomans finished. Istanbul occupied. Greece invades. Only Atatürk saved us. Well, and the Greek soldiers being—Greek. Then a new one. Both sides say, come in. Maybe another catastrophe. So we walked a tightrope. One step, another step, always watching to see if someone might push, trip us. And now we're still watching. A man is shot in our streets. The police have a crime. But we may have an incident, something that gets worse. Both of you pulling at us. So we want this man. Before you tear us apart to get him' (Kanon, 2012, p. 132).

> 'Everybody in Ankara is with an embassy. Why else would they go? The dust. My god, such a lot of dust. Of course, Kemal wanted a Turkish city, and that's right, but you lose something too, I think. Poor Istanbul, too decadent for him he said, he's just a soldier, barracks are fine, but you know he meant there were too many foreigners. In those days all the shop signs—Armenian, Greek, Hebrew. Now just Turkish. Even here. A Turkish city now' (Kanon, 2012, p. 133).

Moreover, the agents and the soldiers living in Istanbul constantly spy on each other: they listen, observe and become superior at everything in the city. This behaviour suggests that the power of the West is not only material but also spiritual. In the novel, Istanbul is a city full of agents and strangers. In this way, the power of Westerners again draws the reader's attention, and it is emphasised throughout the text that the foreigners in Istanbul listen to everything. This information gathering can be regarded as a sign of their power because knowledge is power:

> And now another friend to balance. The Americans want this, the Russians want that, and the British—the British want us to stop ships. You say refugees, they say human contraband. You were the safety valve. All during the war. The only people who got out, got out through here (Kanon, 2012, p. 136).

> What surprised him later, when he knew more, was how many others were in it too. Tracking shipping through the straits. Collecting gossip. Turning a commercial attaché who needed the money. Everyone spinning webs, watching one another, the Turkish Emniyet watching them. Nothing sleepy anymore (Kanon, 2012, p. 21).

> 'Maybe he doesn't listen.' 'They all listen. The question is, who for?' 'Besides us?' (Kanon, 2012, p. 29).

> 'I wonder what she sees.' Georg gestured to the trees. 'A shame to miss these. But of course the mind—Abdul Hamid thought people listened in the trees. Everywhere. So it was very quiet here. Whispers. And that made him worse. Why are they whispering? The mind. You know he thought every week he would be killed. Every Friday, in the great selamlik down to Hamidiye Mosque. Hundreds, all lined up, the only time they could see him. So one of them must be an assassin. The whole time, all during prayers, waiting to be shot. You know there were five hundred slaves in Yildiz then? Not forty years ago, not even history yet. Slaves here. And people listening in trees.' The kind of detail Anna loved (Kanon, 2012, p. 91).

> 'You're so sure somebody's watching.' 'It's Istanbul.' He took a breath. 'If you don't want to, it's okay. I'll figure something out' (Kanon, 2012, p. 290).

At the end of the novel, Turkey ends its policy of neutrality, while Leon is asked to work for the Turkish intelligence services. At this point, it is highlighted that the Turks also need to listen.

> 'Well, the foreign community. It's true, we like to have ears there. But they're leaving Istanbul. The war's over. We're not— A second, looking for the word. 'Strategic anymore. If only the Russians would go too. But no, so we need other ears. Their Turkish friends. Some of them you already know. Friends of Georg. What do they say to them? A foreigner who speaks Turkish—a valuable asset. An American working for me? No Turk would ever suspect. And resourceful.

> Think of it this way. It's what you would do for the Americans. Except you do it for me. Unofficial. The way you like to work.' He paused, the air still. 'For me. But not against them. You have my word' (Kanon, 2012, p. 409).

Istanbul's choice to remain neutral during the war is repeated in the text. Words such as "neutral", "can't decide" and "balance" can be further associated with Istanbul's political and financial weakness:

> 'It's finished, this place.' Leon looked around, feeling the drink a little. 'Well, the Germans are gone. And Tojo. That's what we wanted to happen, right?' 'I mean the whole place. Neutral city in a war—everybody's got an interest. Turks coming in? Staying out? What's everybody up to? Now what? Now it's just going to be Turks' (Kanon, 2012, p. 30).

> So the decision was made, a desperate run through the Marmara, a moonless night like this one that made them hope they could slip through. Mihai's decision. No, both; Anna's too. Worth the risk. What could the Turks do? Tow them back to Istanbul, where they were anyway, rotting? Better to make a run for it (Kanon, 2012, p. 52).

> That's where you sat. No furniture, not like this anyway. All the chairs. It's a hodgepodge now. Like Istanbul. It can't decide what it wants to be (Kanon, 2012, p. 193).

> 'Do you know how long we have been doing this? The empire should have been finished two hundred years ago, more. From then on, there were only bad choices. Good for someone else, maybe, but bad for us. How much money to borrow? How much land to give up. All bad choices. But we survived. We found a balance between. The Ottoman solution,' he said ironically. 'I like to think it's a kind of wisdom. Life is like that, don't you think? Mostly bad choices. All you can do is keep your balance between them' (Kanon, 2012, p. 408).

The emphasis on Turkey's neutrality after the war is also considered important, showing that Turkey has no allies. This isolation is also a sign of weakness. The words and word groups such as "have to", "care", "eat", "only Turks", "pay", "protect", "give up", "listen", "all we can do" and "ourselves" support this argument.

> Once the hinge of the world. Now all we can do is listen. To protect ourselves (Kanon, 2012, p. 132).

> And now there's only us. Turkey. So we have to keep that. The bear would eat us, he's always wanted to eat us. An easy job now. No more empire. This city? A backwater. Yes." He held up his hand, no objections. 'They think so. So do you. Only Turks here now, and who cares about them? So we have to make you care. Make you our friends. Comrades. Hah. Against the comrades.' He flicked the cigarette toward the water, pleased with his wordplay. 'So we do what we can. For our friends. A small price to pay.' He looked over. 'You see why it was so important to find him. Even use Gülün. A matter of state' (Kanon, 2012, p. 365).

The foreigners in the text stating that they possess extensive knowledge of Istanbul is especially important because such claims also indicate their knowledge and power. Moreover, these foreigners are presented as the "true" Istanbul citizens in the text. This viewpoint can be attributed to these characters' power over the city and its Turkish inhabitants. Accordingly, the words "know" and "Istanbullu" [Istanbul resident] contribute to the idea that Westerners are more powerful:

> 'Of course he knows everything about Istanbul. But no reputation is safe with that one' (Kanon, 2012, p. 184).

> 'Yes? Then you have the perfect guide. No one knows the city like Leon. It's always the foreigners—we're the true Istanbullus' (Kanon, 2012, p. 133).

On one occasion, Altan complains about what Istanbul means to foreigners. He becomes the voice of Istanbul, which is tired of being used and serving as a "bridge" for Westerners:

> 'No. But now look. It's always beautiful to me. Asia, Europe.' He gestured back and forth. 'And Istanbul the bridge. You say. Not us, you. A bridge to what? Some storybook in your head maybe. Byzantines. Ottomans. Not the Occupation, the British ships there.' He nodded toward the water. "The shame. Soldiers coming back. In rags. No, all dancing girls and sherbets. Stories. You're in love with the past. Well, maybe all of us, a little.' He turned to face Leon. 'We don't think we're a bridge. We think we're the center. The world used to spread out from here, in every direction. For years. But then it began to shrink. Piece by piece, then all at once' (Kanon, 2012, p. 364).

However, Leon is depicted as different to other Westerners from the beginning of the text. Although he occasionally gets confused, Leon regards Istanbul as his home:

> 'What?' 'To live here.' 'But now that the war's over, you could—Go home?' he said, looking around. 'I can take care of her here. The clinic. I don't know if I could do that there. So I live here. It is home." "Sorry, I didn't mean—. (Kanon, 2012, p. 251).

Leon adopts Istanbul, and the only characters who wish to remain in the city are Leon and his wife. It is evident from the beginning of the novel that there is a different relationship between Istanbul and Leon compared to other foreigners. At the end of the text, this appears to us as an identification. While Istanbul remains in-between and neutral from the beginning, Leon can be said to experience the same state when the novel concludes. He remains caught between his own country – the U.S. – and Turkey. At the end of the text, Altan tells him that he is a true *Istanbullu* [Istanbul citizen]. He likens Leon to a Janissary. Leon resembles Istanbul, and it is noted that he

is now “in-between”: “He leaned over, but her eyes were just as still as before and looking at them he saw that there wasn’t any home, just where they already were, in-between” (Kanon, 2012, p. 414).

Given the power dynamic in the text and the East-West gap, it can be concluded that an Orientalist image of Istanbul is fully represented. Istanbul is a city filled with the vulnerability of Turkey and the Turkish people and is dominated by foreigners. It is a place that attracts the attention of Westerners due to its location, appearance and history, but also a city where such foreigners occasionally feel uncomfortable because of its people and culture. It is different from them. To cope with the diversity or difference of this space, foreigners build their own world in Istanbul. Their Western life in Istanbul shows that it is a place they prefer not because of its culture or religion, but because of its geographical location and physical appearance. The city, however, has lost its financial and spiritual power after the war. This weakness is evidenced by the fact that foreigners and especially Westerners can live freely and luxuriously in Istanbul, as well as knowing everything that occurs in the city. In summary, all the isotopies analysed above reveal a common idea based on the East-West opposition: power relations.

3.6.3. The Semiotic Square of *Istanbul Passage*

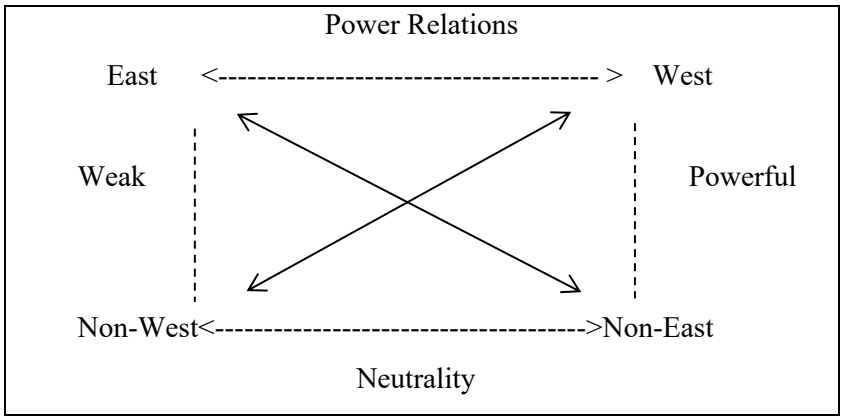
In this text, we encounter two main oppositions:

/Powerful/ - /Weak/

/West/ - /East/

Accordingly, Istanbul’s meaning in the text is realised on these two axes. This relationship can be exemplified on a semiotic square as follows:

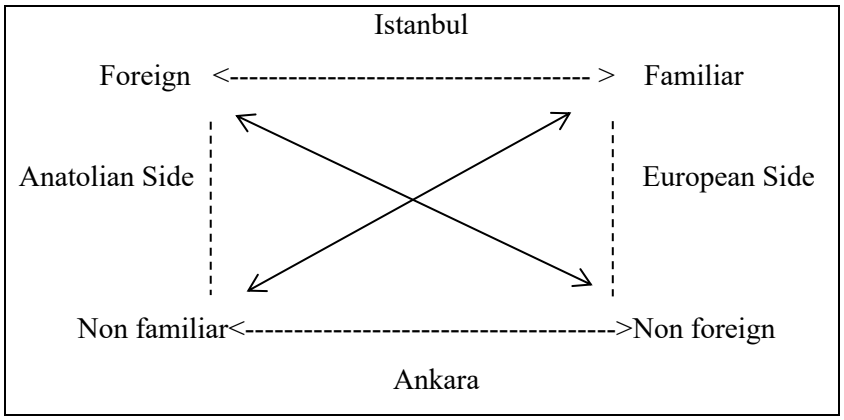
Figure 10: The Semiotic Square of *Istanbul Passage*



Istanbul has lost its power with the presence of Westerners in the city. However, as more Westerners leave the city, the Turks begin to take care of themselves and gain power. Therefore, Istanbul is a bridge between the states of being strong and being weak and between the East and the West. In this context, the East and the West produce the relationship of power in the text. The fact that the Turks remain between the East and the West is a sign of neutrality. In short, the East represents weakness; the West represents power.

Moreover, Westerners are dominant in certain parts of the city in general:

Figure 11: The Semiotic Square of Foreign-Familiar Opposition in *Istanbul Passage*



In this context, Westerners are found to dominate the European side of the city more, whereas the Anatolian side is foreign to them. The biggest reason for this difference is thought to be the majority of Muslim neighbourhoods on the Anatolian side. The relationship between foreigners and Istanbul is based on the opposition of foreign-familiar. Hence, the distance to Ankara that is mentioned in the text is considered as neutrality and is seen as non-familiar and non-foreign.

3.6.4. Translation Evaluation of *Istanbul Passage*

In 2013, Epsilon released *Istanbul Son Perde* (*Istanbul Passage*), translated by Kübra Tekneci. This espionage/thriller novel, which is included in our corpus because of its setting in Istanbul, is intriguing because of the author's use of all Turkish place names. The author's involvement in Istanbul was entirely due to personal reasons and his sympathy for Istanbul. He states that he obtains the ideas for his books from places, and when Kanon and his wife visited Istanbul, he "fell in love with it, but mostly the layering that you find there" (The New York Society Library, 2012, https://www.youtube.com/watch?v=-ASxHAYmn, 19. 11. 2019). In general, Kanon, like the other writers in our corpus, visited and experienced Istanbul, and subsequently he was able to give Istanbul a wide place in his novel. However, as we demonstrated in our analysis, the book presents an Orientalist perspective of Istanbul.

There are no significant transformations of meaning in the translation of the passage where the power relations are mentioned or in connection to the isotopies. Moreover, a very small number of transformations of meaning have been found in the translation. However, in signs that are important for the meaning of Istanbul, several common meaning transformations are performed, and as a result, the translator is thought to have deliberately made these transformations.

Text 6 - Example 1

ST	Leon had never been afraid on the streets in Istanbul, **not even in the back alleys of neighborhoods like Fatih, full of headscarves and long stares,** but tonight every movement, every faint rustling, put him on edge (Kanon, 2012, p. 68).
TT	Leon daha önce İstanbul'un sokaklarında hiç korkmamıştı, ama bu gece her hareket ve en ufak hışırtı bile onu endişelendiriyordu (Tekneci, 2013, p. 69).

The part shown in bold is not translated. This part is important because the differences between Turkish and Western people's appearance create an isotopy in the text, as discussed in the semiotic analysis section of this study. This difference shows the power of Westerners over Turkish people because they are told how modern they look throughout the text. The absence of signs creates an example of wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 6 - Example 2

ST	This was Pera in those days, **European Quarter** (Kanon, 2012, p. 118).
TT	O dönemde burası Pera'ydı, **Küçük bir Avrupa'yı andırıyordu** (Tekneci, 2013, p. 129).

The term "European quarter" implies the ownership of Europeans over the property or in this district. That is why translating this section as "küçük bir Avrupa'yı andırıyordu" [it resembled a small Europe] is incorrect in meaning though it is not totally irrelevant. This translation produces an example of alteration of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 6 - Example 3

ST	They were dancers. Then friends of Atatürk's.' **'Friends?' she said, looking back at him. 'Mistresses,' he said, bowing. 'At the same time?' He met her eyes, amused. 'That I don't know. But when he got tired of them,** he set them up with the restaurant. So they'd have something. Or so the story goes (Kanon, 2012, p. 176).
TT	Eskiden dansçıymışlar. Atatürk'ün arkadaşları. Atatürk, uğraşacakları bir yer olsun diye, restoran açmaların yardımcı olmuş. En azından hikâye böyle. (Tekneci, 2013, p. 196)

The part emphasised in bold is not found in the translation. This statement might have been thought to degrade Atatürk's dignity and the translator might have decided to eliminate this passage deliberately. This is an example of wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Text 6 - Example 4

ST	There were, in fact, only a few women, **most of them European**. In the old days they would have been in the other part of the house, having **sherbet** and coffee, watching the party through latticed grilles (Kanon, 2012, p. 185).
TT	Gerçekten de sadece birkaç kadın vardı. Eski günlerde, kadınlar evin diğer kısımlarında olur, meyveli dondurma yiyip kahve içerken partiyi kafesli pencerelerin ardından izlerlerdi (Tekneci, 2013, p. 208).

First, the source text contains the expression "most of them European." This expression is important because in this novel there are several references to Turkish people being different and women staying at home despite having gained their freedom recently. The writer especially states that those women are mostly European. However, the translation does not contain this expression, which is why this provides an example of wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p 172). Furthermore, "sherbet" is transformed as "*meyveli dondurma*" [fruit ice cream]. However, sherbet is a beverage made by fruits blended with sugar and it is a traditional drink in Turkey. This translation provides an example of alteration of meaning (Öztürk Kasar & Tuna, 2017, p 172); it is not completely irrelevant since ice cream contains sugar and fruit, yet sherbet is liquid.

Text 6 - Example 5

ST	Istanbul **Passage** (Kanon, 2012)
TT	İstanbul **Son Perde** (Tekneci, 2013)

According to Merriam-Webster, "passage" means "a way of exit or entrance: a road, path, channel, or course by which something passes" (https://www.merriam-webster.com/ dictionary/passage, 19. 12. 2019). Another meaning is "the action or process of passing from one place, condition, or stage to another" (https://www.merriam-webster.com/dictionary/ passage, 19.12.2019). Thus, the word "passage" tells a transition in both the abstract and concrete sense. As previously asserted, Istanbul is actually a passage in this text due to its history hosting civilisations, and it is also important for the characters since they frequently come to Istanbul and Leon has experienced important things here. Moreover, Istanbul is considered to be a passage because the book tells about the changes it underwent from the Ottoman Empire to Turkish Republic, and through other important events. These passages are summarised in Publishers Weekly as follows:

> The main passage is that of the mystery passenger, a journey that forms the core of the suspenseful double-cross filled plot […] Another passage is that of Jews, from fear in Europe to new hope in Palestine. Although Turkey had been officially neutral during most of the war, unofficially Istanbul had been a center for human trafficking […] There's also the passage as a geographical designation, and in this regard Kanon's book is a swirling, impressionistic treat, a sensory feast on one of the most delectable cities in the world, the confluence of the Islamic and the Christian, the ancient and the contemporary, the Asian and the European (straddling the Bosphorus, it is the only city in the world on two continents). The descriptive passages, the period tourism, are transporting. Finally, there's Leon's journey—rather, his many journeys—as protagonist (https://www.publishersweekly.com/ 978-1-4391-5641-4, 21. 11. 2019).

That is why the book is titled *Istanbul Passage.* However, the translation "*Son Perde*" [the last curtain/act] instead of "Passage" is a perversion of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) because its new meaning is irrelevant.

The above examples show that the various meaning transformations in the translation, especially instances of wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172), are performed on specific signs. The Fatih district of Istanbul is inhabited by a mostly Muslim population. The author talks about the Muslim women Leon saw here and presents this situation as a reason to be feared. However, this part has been eliminated in the translation. Example 3 is especially important because of the word "mistress." According to the Cambridge Dictionary, a mistress is "a woman who has control over or responsibility for someone or something." (https://

dictionary.cambridge.org /tr/sözlük/ingilizce/mistress, 21.11.2019) According to Merriam-Webster, another meaning is "a woman who is not his [a married man's] wife and with whom he is having a sexual relationship" (https://www.merriam-webster.com/dictionary/mistress, 21. 11. 2019). When considering the context from this point of view, it becomes evident that the word "mistress" is not being used in the first meaning because the sentences show that this is a friendship:

> They were dancers. Then friends of Atatürk's.' 'Friends?' she said, looking back at him. 'Mistresses,' he said, bowing. 'At the same time?' He met her eyes, amused. 'That I don't know. But when he got tired of them, he set them up with the restaurant. So they'd have something. Or so the story goes (Kanon, 2012, p. 176).

Although this is a fictional text, this excerpt may not be appropriate in Turkish culture as it may imply a person who has been with many women. In this context, the translator may have consciously wanted to eliminate or wipe out (Öztürk Kasar & Tuna, 2017, p. 172) this meaning. The translator or the publisher may have made these choices based on ideology or personal opinion. When we reach the 2010s, within the limits of our corpus, the transformations of meaning in crime novels are minimal compared to previous years, but they seem to be decisions made consciously by the translator or the publisher. Probably, there are ideological, political, and religious reasons behind them, as the examples reveal.

CONCLUSION

Istanbul is a city that attracts the attention of the world with its geographical location, its rich historical structures and history, its unique beauty, and its picturesque shores along the Bosphorus. However, Istanbul's Muslim identity and location have sometimes caused the city to be defined as the Orient, and its image in the eyes of the West was problematised. In this sense, the image of Istanbul constructed by the West needs to be treated with caution and further discussed. This image has been used in many literary works and discussed in research studies from different fields. How this image is mirrored in crime fiction is also an issue of interest. This thesis aims to look at not only the image of Istanbul in the texts of English and American authors but also to scrutinise how this image is reflected in their Turkish translations, which made it possible to spot in the texts specific signs concerning Istanbul, Turkey, the Turks, and Muslims. As a result of these signs, some representations were revealed in the texts constituting our corpus. Interestingly, there have been common representations and preferences in both literary works and translations for decades.

To form the corpus within a rather narrow framework, the original intent was to select books from different decades comprising descriptions and narratives of Istanbul. However, it became apparent that there were not many works set in Istanbul or that their authors were not British or American. Moreover, there was not enough data in the existing suitable works for this study, nor were there any Turkish translations of some texts. Therefore, the corpus framework was gradually expanded by collecting many sub-genres under the name of crime fiction with the aim of providing a general concept of the West's image of Istanbul. Since crime fiction reflects society and our daily lives in addition to political and sociological aspects, it was thought to be able to yield potentially interesting results. In this respect, the articles entitled "Türkiye'de Geçen Yabancı Polisiyeler" [Foreign Detective Fiction Set in Turkey] (Eren, 2008) and "Crime, mystery and spy novels: Thrillers set in Turkey" (Yvonne Ergil, 2015) were used for the book selections.

Crime fiction is a subject of considerable debate. Since there are many different viewpoints about its sub-genres, the literary works that comprise our corpus were gathered under the name crime fiction by referring to different sources. However, these

sub-genres are not fixed or unchangeable and they are debatable. The sub-genres in this study include detective and mystery, hard-boiled, police procedural, *roman noir*, spy fiction/espionage, and thriller fiction. Nonetheless, the books constituting our corpus may also be related to other genres since a book can demonstrate the characteristics of more than one sub-genre, and it would be inaccurate to classify or define them based on certain themes.

In accordance with the purposes of this study, semiotics was used for the text analysis based on the opposition of East and West since it leads us to significant outcomes in literary studies as well as in translation studies as it enables us to concentrate on meaning and signification. The operations of semiotic analysis used in this thesis were primarily "Segmentation", "Isotopy" and "Evaluation of the Proper Names in the Text" compiled by Sündüz Öztürk Kasar (2009a) from the studies of the Paris School of Semiotics for translation-oriented semiotic analysis purposes as well as "The Semiotic Square" (Greimas and Courtés, 1982, p. 15).

A limitation of space for the analysis was provided to some extent by segmentation. The aim was to highlight places where action takes place and examine the segments set specifically in Istanbul. The texts solely set in Istanbul were not divided into segments. Instead, a detailed summary of the text was provided. Afterwards, through the use of isotopy, the constructed image was sought by examining the repeated ideas about Istanbul. The semiotic square was used to summarise the idea that emerged as a result of the analysis through isotopy to reach the meaning. Finally, because the proper names used in each text do not necessarily contribute to the meaning of space, only some of them were analysed. Overall, it was found out that each one of these operations of analysis contributed to the reading of the city.

In the analysis chapter, a different semiotic square was created for each text and different meanings were put forward. Interestingly, at times the concepts that formed the semiotic squares were the same, or the same semiotic square could be formed for another text, even if we did not prefer to form the same semiotic square for each text. This is because there is continuity in the image of Istanbul created by the authors although different texts were produced in the course of time. This continuity often reflects Istanbul as a dysphoric environment. In general, the authors favoured the

characteristics and location of Istanbul, and in this sense, Istanbul was a popular setting that glorified the writers' narratives.

To evaluate meaning transformations and their consequences in the translated texts, the "Systematics of Designificative Tendencies" propounded by Sündüz Öztürk Kasar (Öztürk Kasar & Tuna, 2017, p. 172) was used as the basis. All levels of meaning transformations, ranging from over-interpreting the meaning to wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172), were identified in the Turkish translations. These transformations were shown in the tables within this thesis for each text in translation evaluations parts.

In this study, which aims to see how Istanbul is reflected through the Western eyes, Edward Said's concept of Orientalism, which is frequently referred to and discussed, was taken as the starting point. Through the constructed image about Orient, traces of power relations between the East and West were manifested in this study. In fact, that image can be said to be exotic, corrupt, ignorant, filthy, and inferior for Eastern or Turkish and Muslim people who are differentiated from the West. When we consider the literary works in the light of Orientalism, the image of Istanbul based on prejudice is conspicuous.

A term can be evaluated by making use of a binary opposition in which it can be analysed in relation to its opposite, as in the case of the Orient and the Occident. After all, it is the opposing concept that determines the value of a concept in a binary opposition to make it meaningful. This is also valid for Istanbul because some Westerners' opinions of and communications about Istanbul show that negative discourses and descriptions are generally based on the differences between Istanbul and the West.

The short story entitled "Have you Got Everything You Want?" (1934) was the first text our corpus comprised. As this thesis did not intend to limit the study to the novel genre only, this short story was added to the corpus, especially since it is a story written by Agatha Christie because Christie and her novels are still very popular all over the world. The first step in the analysis was to show the actions that took place in different places through segmentation of the text and thus separate Istanbul from other places in the text. We were unable to spot a noticeable isotopy about Istanbul in the segment set in Istanbul at first. Therefore, the entire text was analysed and different

names for Istanbul were noticed. When we looked at the producer of discourse, we noticed that the lack of knowledge of the character named Elsie, who refers to Istanbul as Constantinople, is continuously repeated in the text. Detective Parker Pyne, who uses the name *Stamboul* to refer to Istanbul, is a character who solves the mystery in the text and implies that he knows everything. In short, the lack of knowledge of the character led us to analyse the producers of discourse. In addition, the names the characters use for Istanbul were important for the universe of meaning of the text. Thus, what Stamboul and Constantinople mean was examined. Considering the name choices that coincide with the characteristics of the characters, the character saying Constantinople creates an image of a Westerner who does not recognise Istanbul belonging to the Turks. However, a change was noticed later in the text when we observed that the text describes an Istanbul that remains between the East and West. In this sense, the difference between *being* and *seeming* from the beginning to the end of the text was revealed by a veridictory square (Greimas and Courtés, 1982, p. 369). A large number of over-interpretations (Öztürk Kasar & Tuna, 2017, p. 172) were detected in the Turkish translation entitled *İstanbul Yolunda Bir Macera* (1963), and we noticed that these meaning transformations revealed a different Istanbul narrative from the source text. At this point, it is possible to think of the translator as becoming a rewriter presenting a new narrative. In contrast to the original text, this Istanbul is surrounded by signs with positive meanings and creates a bond between the hero and Istanbul. Furthermore, many cultural and religious narratives are created in the parts written by the translator. The political stance of the magazine where the translation was published might have determined these translation strategies and decisions based on a particular ideology.

In 1957, Ian Fleming used Istanbul as a setting in *From Russia With Love*, a novel from the world-famous *James Bond* series. This book is an important source for the image of Istanbul created by Westerners because of its powerful impact on the reader due to its reputation. However, the Istanbul reflected in this story is a very dysphoric place. The book was translated into Turkish in 1965 by Nuşin Ağaoğlu with the title *James Bond: Rusya'dan Sevgilerle* and in 1984 by Yakut Güneri with the same title. In these translations, negative signs were turned into positive ones through multiple transformations of meaning. When we looked at the Başak publication's note

in 1965, we detected a contradiction between the translation decisions and the note. On the other hand, in the 1984 translation, more transformations of meaning were found compared to the previous translation.

The Light of Day (1962), also known as *Topkapi*, written by the world-famous crime and mystery writer Eric Ambler, creates a dysphoric Istanbul environment. Moreover, this image is related to the historical features and structures of the city. The main character is named Simpson, and his comparisons of Istanbul with the West when describing places in Istanbul and his depiction of Istanbul as a depressive environment were noticeable. In this book, which includes Turkey's domestic politics, we also observed humiliation towards the Ottomans. In the translation by Adnan Semih Yazıcıoğlu (1964), we detected a softening on the signs with negative meaning. Many of the signs that make this environment dysphoric were erased in the translation, and political expressions were either not transferred or were softened.

The Amazing Mrs. Pollifax (1970), a spy novel by Dorothy Gilman, which tells the story of an amateur female spy named Emily Pollifax, was included in our corpus. The book is set in several different cities in Turkey, and Istanbul is the characters' first stop in Turkey. The text describes a chaotic Istanbul, which may be aimed at building an atmosphere that creates tension in the text. Additionally, Istanbul is otherized in this text. The meaning of Istanbul was revealed as a result of depictions made about it, especially in other cities; the negative feelings of the heroine in Istanbul, which is a transition place, are turned into positive ones in other cities she goes to in Turkey. Regarding the proper names in Gilman's work, she makes choices that highlight the text's fictionality because the place names in Istanbul are not real names. However, the negativity created by the signs used to describe Istanbul was deconstructed in its translation *Casus Misis Pollifax İstanbul'da* (1973) by Nurcihan Kesim. The translation demolishes Istanbul's function as a bridge between the changing opinions of characters in their adventure from the West to the East.

In 1999, Barbara Nadel used Istanbul with its different districts as the setting for her book entitled *Belshazzar's Daughter.* Nadel presents a narrative concentrating on the characteristic features of these districts. The fact that the hero of the book is a Turkish character was a new detail in our corpus. Although Istanbul becomes home to non-Muslims and foreigners, these characters have problems adapting to Istanbul, and

the city causes them discomfort. At this point, it is clear that Istanbul was still being otherized through these books at the end of the 20th century. Even though there is an element of appreciation for exotic Istanbul, the reader can feel that Istanbul is very different from the home countries of the characters. In the semiotic square we created, we focused on the identities of the city revealed through isotopies and showed that the characters cannot not see this place as home because Istanbul is in between the thymic category euphoria and dysphoria (Greimas & Courtés, 1982). The Turkish translation by Mehmet Harmancı, which was published in 2001, is a product of the 21st century. In this translation, there are considerably fewer transformations of meaning. However, the signs that are transferred differently are very specific parts such as an excerpt about a character's sexual identity, a portrayal of the Turkish police as cruel and also an excerpt despising the Turks.

The last book in our corpus was *Istanbul Passage*, an espionage book written by Joseph Kanon and published in 2012. In this book, which describes Istanbul in 1945, Turkey's neutrality during the Second World War is associated with the weakness of Istanbul, creating an isotopy in the text. The actions of the Western characters in Istanbul at that time reveal the power relations in the text. In fact, the strength of the West is revealed through Istanbul. The isotopies depict a poor and powerless Istanbul. This work also draws attention to the non-Muslims and foreigners in Istanbul. At the same time, information about Ottoman history is given many times. In fact, even a character who lives in the harem is included in the novel. The book was translated by Kübra Tekneci in Epsilon publishing. In the 2010s, meaning transformations in translations were fewer than in previous years. However, the existing transformations of meaning are too significant to be coincidental for the image of Istanbul. In this sense, the transformations were exemplified to reveal the strategy of the translator. The transformations are present in a statement that shows the character named Leon is afraid of the religious people living in the Fatih district, in a statement that reveals the dominance of Europe in the Pera district, and in a part that emphasises passive Turkish women in the public sphere. These transformations wipe out the signs despising the Turks or Muslims, likely due to the ideology of the translator or publishing house.

Almost all the works in our corpus construct an image of Istanbul as a hospitable city. Istanbul mostly plays a role in hosting foreigners. Istanbul is depicted as a beautiful city due to its physical environment and historic structures. However, Istanbul evokes a dysphoric place based on its differences from the West. The Turkish people themselves, their culture, or their religion can be the motives for this negative image. Istanbul has kept pace with crime fiction and created mystery because it is a strange place for the Western people. Therefore, the orientalist image of Turkey is drawn in each work, but this situation is almost destroyed in Turkish translations. Moreover, every book in our corpus gives more details about Istanbul and more and more discourses have been produced about Istanbul since the 1930s. Ottoman history and Orientalist motifs were repeated, and this was usually realised through palaces or the harem. At the beginning of the 20th century, Istanbul was defined as the East, however, later it was defined as the Middle East. The influence of the Byzantine on Istanbul was more emphasised, especially in the beginning of the 20th century. In general, religion, language, race, and culture were used as alienating factors in almost every work.

Our corpus demonstrated that the Westerners do not have equal control over every district in Istanbul. The Westerners dominated the European side of Istanbul more but were not powerful in the Anatolian side. The European side, especially Beyoğlu and the historical peninsula, was also described more. Üsküdar was preferred as a setting in the Anatolian side. Places in the European side are described as hosting foreigners. The more characters experience the other districts, the more obscurities or the Muslim region draw attention. For this reason, the European side is a convenient place for these texts to create the movement to keep the stories moving. Hotels such as Pera Palace, Park Hotel, and Tokatliyan Hotel were some of the significant places. These hotels were also significant because hotels were preferred as settings, especially in works written in the 20th century. Because the characters did not live in Turkey and were in Istanbul temporarily, they chose to stay in modern, European style hotels and places:

> Hotels were opened in areas often associated with non-Muslims, as they were structures peculiar to European culture and operated by the Levantines. For this reason, the first hotels started to serve in the places where non-Muslims most commonly lived and the immediate vicinity of the embassies they belonged to,

> thus in the Pera region (Dökmeci & Çıracı qtd in Çelebi Yakartepe & Binan, 2011, p. 81).

Characters continued to stay in hotels in the books published in the 21st century but also started to reside in Istanbul's neighbourhoods.

In the 1900s, the image created by the specific signs concerning Istanbul, Turkey, the Turks and the Muslims was mostly negative. This image represented a dysphoric environment completely different from the West. A greater number of districts were included in the books published in 1999 and 2012, and the different identities of the districts were brought to the fore. In this context, the multinational, multireligious, and multicultural structures of Istanbul, in other words, its mixed demographics, were also highlighted. Translation decisions changed the negative meanings of signs and almost demolished this negative image. Moreover, translators constructed an opposite image for Istanbul from time to time. Even though the publishing houses sometimes wrote notes about the negative views of Western authors, these ideas were not always fully transferred into the target texts. Because translation itself is an ideological act, it may not be incorrect to associate this fact with the ideology of the translator or the publisher. Therefore, we cannot imagine the translator apart from her or his society since ideology is somehow related to the society in which we live and belong to. The article "Translating: A Political Act" in *Translation, Power and Subversion* (1996), written and edited by Román Alvarez and M. Carmen Africa Vidal, discusses ideological aspects of the translation clearly:

> If we are aware that translating is not merely passing from one text to another, transferring words from one container to another, but rather transporting one entire culture to another with all that this entails, we realise just how important it is to be conscious of the ideology that underlies a translation (Alvarez & Vidal, 1996, p. 5).

Turkish translators did not prefer to be faithful to the image of Istanbul created by the West. The inconsistencies between the English and Turkish versions of the books continue upon the 2000's. Their selective translations are thought to be resulted from translation being an entirely ideological process. Translation decisions, from the book selected to the tone or word choices of a translator, reveal the ideology of the publisher or translator. That is why translation should be considered as an activity that produces and shapes power relations and is shaped by the world order. This is valid for every translation:

> Translation is not the production of one text equivalent to another text, but rather a complex process of rewriting that runs parallel both to the overall view of language and of the 'Other' people have throughout history; and to the influences and the balance of power that exist between one culture and another (Alvarez & Vidal, 1996, p. 4).

Even if we talk about sensational or popular literature, such as crime literature, it may be incorrect to claim that its translation is innocent. At this point, it is not surprising to discover that all Turkish translations are full of meaning transformations:

> Translation creates an image of the original, particularly for those who have no access to the reality of that original. This image can undoubtedly be very different from the truth, insofar as the translator can distort and manipulate reality, because [translator] is under the pressure of a series of constraints (which Lefevere denotes as ideological, poetical, and economic), typical of the culture to which [translator] belongs (Alvarez & Vidal, 1996, p. 5).

Alvarez and Vidal state that the subject in translation is not textual anymore since it became a contextual translation in the 20th century (1996, p. 3). In a world ruled by power relations, the work of a translator is based on choices that are related to the context, rather than the text. In this sense, we attempted to detect and exemplify meaning transformations in specific signs concerning Turkey, the Turks, Muslims, and Istanbul. It may not be wrong to interpret the examples of meaning transformations we demonstrated as manipulations because manipulation is also an act that a translator or publisher may sometimes feel obliged to perform because of an inability to stay "in-between" (Tymoczko, 2003). In this sense, the purpose of this study is never to criticise the product of the translator since the constraints of the translators are important factors and these constraints are outnumbered. Alvarez and Vidal go on to add the following constraints:

> Translators are constrained in many ways: by their own ideology; by their feelings of superiority or inferiority towards the language in which they are writing the text being translated; by the prevailing poetical rules at that time; by the very language in which the texts they are translating is written; by what the dominant institutions and ideology expect of them; by the public for whom the translation is intended. The translation itself will depend upon all of these factors (Alvarez & Vidal, 1996, p. 6).

Through the translation evaluation carried out within the scope of this study, we tried to shed light on the signs that were transformed or rewritten in translation. In this study, which attempts to exemplify the power imbalance created between the East and the West in literary texts, not only the original text but also its translation plays a

significant role in the power relations in crime literature. The importance of looking at crime literature comes from the fact that some approaches to this genre are problematic. Crime literature, which is usually defined as escape literature or popular literature, has produced important works, and these works have been set in Istanbul for more than a century.

Through the semiotic analysis of the texts, we detected that the role of crime literature translator is significant in the contextual sense. The underlying ideology has not been noticed for many years because crime fiction has always been seen as an entertainment. However, the space presented in crime literature has brought with it discourses about the owners of that place. It is important to see the role that translators play in shaping the text and context. In the notes of the publisher, although they sometimes claim to present the truth as it is, the meaning is transferred differently into the target language. This act shows that the translators' intentions or tendencies shape the meaning. From the 1900s to the 2000s there was a decrease in the number of semantic transformations compared to previous years, but crime translators in Turkey did not stay "in-between" (Tymoczko, 2003, p. 186). Especially their cultural and ethnic backgrounds are thought to have affected their translations.

To detect the changes in or continuity of the ideas about Istanbul in the works in our corpus, the corpus started with the 1900s and spanned to the present day. Not only translation decisions, but the translator's visibility was notable in this study. The first element that caught our attention in *Parker Pyne Investigates:* "Have You Got Everything You Want?" was the absence of the translator's name. When this is associated with "the translator's invisibility" (Venuti, 1995, p. 1), the lack of a translator's name in the text creates an invisible translator portrait whilst the translator's transformations of the meaning reveal the opposite. Lawrence Venuti, in his book, *The Translator's Invisibility* (1995), discusses the position of a translator in Anglo-American culture and states that invisibility occurs in two ways. Firstly, through "illusion of transparency" and secondly, through "the way the texts are read" (p. 5). The visibility of the translator on the text is also discussed under this concept. The invisibility discussed here is not about localisation or alienation techniques, but rather a situation that concerns the position and recognition of the translator, such as

the deletion of the translator from the cover or not including translator's epilogue, footnote, or preface.

On the other hand, the translator of *İstanbul Yolunda Bir Macera* became visible by producing excessive commentaries on the meaning (Öztürk Kasar & Tuna, 2017, p. 172). Even though the translator was invisible because her/his name did not appear in the book, she/he rewrote some parts of the text and produced many over-interpretations (Öztürk Kasar & Tuna, 2017, p. 172). Being an unnamed translator causes invisibility, which casts the illusion of eliminating the translator who should be placed between the reader and the writer. However, when we scrutinised the translation, we observed that the translator became visible with her/his translation by adding to the text new paragraphs about Istanbul. When this text was compared with the other texts in our corpus, more over-interpretations (Öztürk Kasar & Tuna, 2017, p. 172) were detected. We can suggest that this situation makes this translator the most visible translator in our corpus.

The main aim of this study was to trace how Western people constituted and accumulated knowledge about Istanbul. Also, this study demonstrated the value of crime literature, and therefore popular literature, in an ideological sense. We detected that the non-European identity of Istanbul was the focal point in all these literary works. This result was put forward in many ways, especially through the depictions of the characters and their feelings. Istanbul has an oriental image created in the texts and there has been continuity in this image for decades. In Turkish translations, an attitude against this image was detected, and translators transformed the meaning, especially when conveying the signs that construct this image. In this context, whether visible or not, the crime literature translator can be said to disturb the power relations, by changing the negative images created by Western authors.

This thesis may contribute to translation studies, primarily because it has a direct relationship with the translation of crime fiction and translators' ideologies and visibility, which are some of the outstanding issues in the field. More importantly, this thesis aims to contribute to discussions on crime fiction translation in Turkey and provide scientifically supported arguments and ideas. When we produce a discourse about the genre, we believe that it should be provided with multiple texts rather than a single book that serves as an exemplary model for the entire genre. Therefore, a

method was established in this thesis, and the same procedures were applied to several literary works. Additionally, this thesis adopted a comparative analysis method of the source and target texts; since we believe that textual analysis, descriptive translation evaluation and theory should be given equal importance. Moreover, this thesis further provides an alternative to the analysis of space in a text, and this approach may contribute to semiotics and urban semiotics. In short, this study offers an interdisciplinary study recording that translation, literature, semiotics, and urban studies are collaborative fields. In doing so, this study hopes to show the importance of combining different academic disciplines, especially in studies involving translation evaluation, which is clearly more than a mere source text and target text comparison.

REFERENCES

Ablali, D. (2017). "İnsan Bilimleri ve Sosyal Bilimler Tarihinde Önemli Bir Ad: Greimas ve Yapıtı". *Cogito*. Spring-Autumn/ No: 86, 336-339. İstanbul: Yapı Kredi Yayınları. Access: http://turuz.com/storage/her_konu-2019-7/9641-086-Cogito-086-Kotuluk-2017-257.pdf

Adams, A. (2018, June 26). "Megan Abbot on the Difference Between Hardboiled and Noir". *Literary Hub*. Access: (23. 12. 2019): Ahttps://lithub.com/megan-abbott-on-the-difference-between-hardboiled-and-noir/

Akıncı, T. (2018). *Beyoğlu: Yapıtlar, Mekânlar, İnsanlar (1831-1923).* İstanbul: Remzi Kitabevi.

Aktaş, Ş. (1984). *Roman Sanatı ve Roman İncelemesine Giriş.* İstanbul: Birlik Yayınları.

Alaturka. (n.d). *TDK.* Access: (26. 06. 2019): http://www.tdk.gov.tr/index.php?option=com_gts&kelime=ALATURKA

Altıntaş, Ö., Karadağ, A. B. (2019). "Polisiye Edebiyatta Ulusal Alegori Çevirisi: *Amanvermez Avni'nin* Serüvenleri," *Trakya Üniversitesi Edebiyat Fakültesi Dergisi*. Vol. 9. No: 17, 277-295. DOI: 10.33207/trkede.517426

Ambler, E. (1962). *The Light of Day.* London: Heinemann.

Ambler, E. (1963). *Gün Işığı (Topkapı).* (Trans. Adnan Semih Yazıcıoğlu). İstanbul: Bahar Matbaası.

Archbold, C. (2013). *Policing: A Text/Reader.* "The History of the Police". Thousand Oaks, CA: Sage Publications.

Atalay, S. (2012). *Polisiye Romanlarda Cinsiyetçilik: Eleştirel Feminist Bir İnceleme/ Sexism in Detective Novels; A Critical Feminist Analysis.* M.A Dissertation. Ege University, İzmir. Yöktez. Access (07. 08. 2019): https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp

Aydın, K. (2010). "Günümüz Anglo-Amerikan Popüler Roman ve Gezi Yazılarında Türk İmgesi". *Atatürk Üniversitesi Türkiyat Araştırmaları Enstitüsü Dergisi*. February. No: 9. Access (20. 11. 2019): http://dergipark.org.tr/ataunitaed/issue/2851/39430

B. O. (n.d). *Cambridge Dictionary.* Access (23. 07. 2019): https://dictionary.cambridge.org/tr/sözlük/ingilizce/body-odour.

Barbarian. (n.d). *Merriam-Webster.* Access (19. 07. 2019): https://www.merriam-webster.com/dictionary/barbarian

Barthes, R. (1986). *Elements of Semiology*. (Trans. Annette Lavers and Colin Smith). New York: Hill and Wang.

Barthes, R., Duisit, L. (1975). "An Introduction to the Structural Analysis of Narrative". *New Literary History*. Vol. 6, No: 2, On Narrative and Narratives: 237-272. Access (19. 06. 2019): https://www.jstor.org/stable/468419.

Berbérian, H. (2011). "Stanbol (Istanbul) Kelimesinin Etimolojisine Dair Bir Deneme". *Turkish Journal of History*. Vol. 6. No: 9, 187-192. Access (16. 07. 2019): https://dergipark.org.tr/tr/pub/iutarih/issue/9584/119602.

Blurred. (n.d). *Cambridge Dictionary.* Access (16. 06. 2019): https://dictionary.cambridge.org/tr/sözlük/ingilizce/blurred.

Bourneur, R., Quellet, R. (1989). *Roman Dünyası ve İncelenmesi*. (Trans. Hüseyin Gümüş). Ankara: Gaye.

Burton, A. (2016). *Historical Dictionary of British Spy Fiction.* Lanham: Rowman & Littlefield. Access: googlebooks.

Cacophony. (n.d). *Merriam-Webster.* Access (30. 07. 2019): https://www.merriam-webster.com/dictionary/cacophony

Chandler, D. (2007). *Semiotics: The Basics.* London and New York: Routledge.

Chandler, D. (2014). *Semiotics for Beginners by Daniel Chandler.* Visual-memory.co.uk. Access (12. 07. 2019): http://visual-memory.co.uk/daniel/Documents/S4B/

Childers, J., Hentzi, G. (1995). *Columbia Dictionary of Modern Literary and Cultural Criticism*. New York: Columbia Press.

Christie, A. (1934). "Have You Got Everything You Want?", A *Parker Pyne Story.* (Epub edition). London: Harper Collins Publishers. Access: https://play.google.com.

Christie, A. (1963). *İstanbul Yolunda Bir Macera. Hareket.* İstanbul: Vatan Yayıncılık.

Çelebi-Yakartepe, E., Binan, C. (2011). "İstanbul'un Modernleşme Dönemi Otelleri (1840-1914) Istanbul's Modernization-Period Hotels (1840-1914)". *Megaron*. March/ Vol. 6. No: 2, 79-94. Access (15. 12. 2019): http://www.journalagent.com/megaron/pdfs/MEGARON_6_2_79_94.pdf

Çoruk, A. Ş. (2007). "Oryantalizm Üzerine Notlar". *Sosyal Bilimler Dergisi.* December/ Vol. 9. No: 2, 193- 204. Access: http://www.acarindex.com/dosyalar/makale/acarindex-1423867237.pdf

Darroch, M. (2010). "Language in the City, Language of the City". *Circulation and the City: Essays on Urban Culture.* Eds.: Will Straw and Alexandra Boutros, 23-47. Montré al: McGill- Queen's University Press.

Djokovic, B. (2011). "On How to Read the City". Access (09. 09. 2019): http://www.disturbis.esteticauab.org/DisturbisII/Branka.html

Don Juan. (n.d). *Merriam-Webster.* Access (22. 06. 2019): https://www.merriam-webster.com/dictionary/Don%20Juan.

Drabelle, D. (2012). "Book World: 'Istanbul Passage,' by Joseph Kanon, is A Complex Spy World". *The Washington Post.* Access (15. 11. 2010): https://www.washingtonpost.com/entertainment/books/book-world-istanbul-passage-by-joseph-kanon-is-a-complex-spy

Eren, B. (2019). "Tokatlıyan Oteli'nin Hikayesi" *İstanbulburda.* Access (22. 06. 2019): *https://www.istanbulburda.com/tarihi-yerler/tokatliyan-oteli-nin-hikayesi-h12892.html*

Eren, O. (2008a). "Türkiye'de Geçen Yabancı Polisiyeler" (1902-60). *Virgül.* May. No: 118, 54-58. İstanbul: Yapı Kredi.

Eren, O. (2008b). "Türkiye'de Geçen Yabancı Polisiyeler" (1960-80). *Virgül.* June. No: 119, 30-37. İstanbul: Yapı Kredi.

Eren, O. (2008c). "Türkiye'de Geçen Yabancı Polisiyeler" (1980-2008). *Virgül.* July, Aug. No: 120-121, 70-75. İstanbul: Yapı Kredi.

Erkman Akerson, F. (2005). *Göstergebilime Giriş*. İstanbul: Multilingual.

Eziler Kıran, A. (1990). "Dilbilim-göstergebilim ilişkileri". *Dilbilim Araştırmaları 1,* 51-62. Ankara: Hitit Yayınevi.

Eziler Kıran, A. (2016) "Fotoğraf Sanatında Gösterge: Belediye Meydanındaki Ünlü Öpücük". *Kontrast.* No: 50, 22-25. Access: https://www.academia.edu/29739189/ Göstergebilim_ve_Fotoğrafta_Anlam

Eziler Kıran, A., Kıran, Z. (2011). *Yazınsal Okuma Süreçleri (Dilbilim, Göstergebilim ve Yazınbilim Yöntemleriyle Çözümlemeler).* Ankara: Seçkin.

Fleming I. (1959). *From Russia With Love*. (2nd Ed.). London: Pan Books.

Fleming, I. (1965). *James Bond Rusyadan Sevgilerle.* (Trans. Nuşin Ağaoğlu). İstanbul: Başak Yayınevi.

Fleming, I. (1983). *Rusya'dan Sevgilerle.* (Trans. Yakut Güneri). İstanbul: Tay Yayınları.

Gay. (n.d). *Cambridge Dictionary.* Access (15. 10. 2019): https://dictionary.cambridge.org/tr/sözlük/ingilizce/gay.

Gehl, J. (2011). *Life Between Buildings: Using Public Space.* (Trans. Jo Koch). Washington: Island Press. Access: https://www.academia.edu/29430383/jan_Gehl-Life_Between_Buildings

Gilman, D. (1972). *The Amazing Mrs. Pollifax.* New York: The Random House Publishing.

Gilman, D. (1973). *Casus Misis Pollifax İstanbul'da*. (Trans. Nurcihan Kesim). İstanbul: Baskan Yayınları.

Goodman, S. (2016). *British Spy Fiction and the End of Empire*. New York: Routledge. Access: http://www.lander.odessa.ua/doc/BritishSpyFiction.pdf

Goodwin, J. (2012). "Eyes Everywhere: 'Istanbul Passage,' a Novel by Joseph Kanon". *Newyork Times.* Access (16. 12. 2019): https://www.nytimes.com/2012/06/03/books/review/istanbul-passage-a-novel-by-joseph-kanon.html

Great Semioticians. (n.d). Great Semioticians. Access (11. 06. 2019): https://www.greatsemioticians.com/en/algirdas-julien-greimas/biography.

Greimas, A. J. (1964). "La structure élémentaire de la signification en linguistique". *L'Homme*. Année. Vol. 2, 5-17. Access: https://www.persee.fr/doc/hom_0439-4216_1964_num_4_3_366665.

Greimas, A. J. (1986). "For a Topological Semiotics". *The City and the Sign: An Introduction to Urban Semiotic*. Eds.: Mark Gottdiener and Alexandros Ph Lagopoulos, 25-55. New York: Columbia University Press.

Greimas, A. J. (1987). *On Meaning Selected Writings in Semiotic Theory.* (Trans. Paul Perron and Frank H. Collins). Minneapolis: University of Minnesota Press. *Theory and History of Literature*. Vol. 38. Access: https://www.scribd.com/

Greimas, A. J., Courtés, J. (1982). *Semiotics and Language: An Analytical Dictionary*. (Trans. Larry Christ, Daniel Patte, James Lee, Edward McMahon II, Gary Phillips, Michael Rengstorf). Bloomington: Indiana University Press.

Güneş, M. (2018). *Şehre Yansıyan Medeniyet Edebiyata Yansıyan Şehir: Yahya Kemal Beyatlı ve Ahmet Hamdi Tanpınar'ın Eserlerinde Şehir*. Ankara: Hece Yayınları.

Hall, S. (1997). *Representation: Cultural Representations and Signifying Practices*. London: Sage Publications.

Hébert, L. (n.d). "The Semiotic Square*". Signo Theoretical Semiotics on the web.* Access (20. 06. 2019): http://www.signosemio.com/Greimas/semiotics-square.asp

Hızlan, D. (2002, September 7). "Beyoğlu'nun Pera Olarak Tarihi". *Hürriyet.* Access (22. 06. 2019): https://www.hurriyet.com.tr/beyoglu-nun-pera-olarak-tarihi-96034

Hjelmslev, L. (1969). *Prolegomena to a Theory of Language.* (Trans. Francis J. Whilfield). Wisconsin: The University of Wisconsin Press. Access: https://www.scribd.com/doc/130368171/Hjelmslev-1961-Prolegomena-to-a-Theory-of-Language.

İnal, O. (2012). *Pera'dan Beyoğlu'na.* Istanbul: E Yayınları.

Jones, J. S. (2010, May 19). "İstanbul Is Always There": Barbara Nadel's Inspector İkmen Series. Access (15. 11. 2019): https://jsydneyjones.wordpress.com/2010/05/19/istanbul-is-always-there-barbara-nadels-inspector-ikmen-series/

Jungle. (n.d). *Cambridge Dictionary.* Access (30. 09. 2019): https://dictionary.cambridge.org/dictionary/english/jungle.

Kanon, J. (2012). *Istanbul Passage: A Novel.* New York: Washington Square Press. Access: https://books.google.com.tr/

Kanon, J. (2013). *İstanbul Son Perde.* (Trans. Kübra Tekneci). İstanbul: Epsilon.

Kartallıoğlu, Y. (2016). "İstanbul Şehir Adının Telaffuzunun Tarihi süreç İçinde Gelişmesi [Pronunciational Development of Istanbul City Name in Historical Process]". *Journal of Humanities and Social Sciences*. No: 7, 119-136. Access: https://www.academia.edu.

Kuleli, M. (2017). "Analysis of Subjectivity in Literary Translation from Semiotıcs of Translation Point of View: Analysis of Subjectivity in the Play 'Coriolanus' and Translation Evaluation". *Turkish Studies- International Periodical for the Languages, Literature and History of Turkish or Turkic.* Ankara: ISSN: 1308-2140. No: 12. Access: www.turkishstudies.net

Kuleli, M. (2018). Translation Evaluation of Intertextual References in A Play of Literary Value. *Bandırma Onyedi Eylül Üniversitesi Sosyal Bilimler Araştırmaları Dergisi*, Vol. 1. No: 2, 23-45. Access: https://dergipark.org.tr/tr/pub/banusad/issue/41748/478971

Laclau, E., Mouffe, C. (1985). *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics.* New York: Verso. Access: https://play.google.com

Lynch, K. (1960). *The Image of The City*. London: The M.I.T. Press. Access: http://www.miguelangelmartinez.net/IMG/pdf/1960_Kevin_Lynch_The_Image_of_The_City_book.pdf

Malmgren, C. D. (2001). "Anatomy of Murder: Mystery, Detective, and Crime Fiction". *Journal of Popular Culture*. Ohio: Bowling Green State University Popular Press. Access: https://www.scribd.com/document/220086370/Anatomy-of-Murder-Mystery-Detective-and-Crime-Fiction

Mandel, E. (1984). *Delightful Murder: A Social History of the Crime Story.* Minneapolis: University of Minnesota Press. Access (21. 08. 2019): https://archive.org/details/delightfulmurder00mand/page/n7.

Martin, B., Ringham, F. (2000). *Dictionary of Semiotics.* New York: Continuum International Publishing.

McNamara, K. R. (2014). *The Cambridge Companion to the City in Literature.* New York: Cambridge Press.

Mistress. (n.d). *Cambridge Dictionary.* Access (21. 11. 2019): https://dictionary.cambridge.org/tr/sözlük/ingilizce/mistress.

Mistress. (n.d). *Merriam-Webster*. Access (21. 11. 2019): https://www.merriam-webster.com/dictionary/mistress.

Morin, K. M. (2011). "Edward. W. Said". *Key Thinkers on Space and Place.* Eds.: Phil Hubbard and Rob Kitchin, 337-345. London: Sage.

Mug. (n.d). *Merriam-Webster.* Access (22. 06. 2019): https://www.merriam-webster.com/dictionary/mug.

Nadel, B. (2010). *Belshazzar's Daughter.* (1st ebook ed.). London: Headline Publishing Group. Access (18. 11. 2019): https://books.google.com.tr/

Nadel, B. (2001). *Belşazzar'ın Kızı.* (Trans. Mehmet Harmancı). İstanbul: Oğlak Yayıncılık.

Nadel, B. (2009). "Istanbul: My Kind of Town". *Telegraph.* Access (21. 11. 2019): https://www.telegraph.co.uk/travel/citybreaks/5427898/Istanbul-My-kind-of-town.html

Nöth, W. (1995) *Handbook of Semiotics.* Bloomington IN: Indiana University Press.

Nymph. (n.d). *Merriam-Webster.* Access: (23. 07. 2019): https://www.merriam-webster.com/dictionary/nymph

Nyren, N. (2018). "Eric Ambler: A Crime Reader Guide to the Classics: Revisiting the Father of the Modern Thriller". *Crimereads.* Access (23. 07. 2019): https://crimereads.com/eric-ambler-a-crime-readers-guide-to-the-classics/

Ortaylı, İ. (1986) *İstanbul'dan Sayfalar.* İstanbul: Hil Yayınları.

Ortaylı, İ. (2008). *Avrupa ve Biz: Seçme Eserler I.* İstanbul: Türkiye İş Bankası Kültür Yayınları.

Otherize. (n.d). *Cambridge Dictionary.* Access (30. 07. 2019): https://dictionary.cambridge.org/tr/sözlük/ingilizce/otherize.

Öztürk Kasar, S. (2003). *Discours, Semiotique et Traduction/ Söylem, Göstergebilim ve Çeviri.* Eds.: Jean-Claude Coquet, Sündüz Öztürk Kasar. Yıldız Teknik Üniversitesi: Istanbul.

Öztürk Kasar, S. (2009a). "Pour une Sémiotique de la Traduction", [Toward the Semiotics of Translation]. *La Traduction et ses Métiers.* Eds.: Colette Laplace, Marianne Lederer and Daniel Gile, 163-175. Caen: Lettres Modernes Minard, Coll.

Öztürk Kasar, S. (2009b). "Un chef d'œuvre très connu: Le chef d'œuvre inconnu de Balzac. Commentaires d'une Traduction à l'Autre Laissant des Traces". Ed.: Magdalena Nowotna, in Amir Moghani. *Les Traces du Traducteur,* 187-211. Paris: Publications de l'INALCO.

Öztürk Kasar, S., Tuna D. (2015). "Yaşam, Yazın ve Yazın Çevirisi İçin Gösterge Okuma". *Frankofoni Fransız Dili ve Edebiyatı İnceleme ve Araştırmaları Ortak Kitabı.* (Frankofoni- common book for the study and research of French Language and Literature). No: 27, 457-482. Ankara: Bizim Grup Basımevi.

Öztürk Kasar, S., Tuna, D. (2016). "Idéologie et Abus de Texte en Turc". Ed.: Astrid Guillaume. *Idéologie et Traductologie*, 87-103. Paris: L'Harmattan.

Öztürk Kasar, S., Tuna, D. (2017). "Shakespeare in Three Languages: Reading and Analyzing Sonnet 130 and its Translations in Light of Semiotics". *IJLET International Journal of Languages' Education and Teaching*. April/ Vol. 5, No: 1, 170-181. DOI Number: 10.18298/ijlet.1723. Access: www.ijlet.com.

Passage. (n.d). *Merriam-Webster.* Access (19. 12. 2019): https://www.merriam-webster.com/dictionary/passage

Peirce, C. (1994). *The Collected Papers of Charles Sanders Peirce.* (8 Vols.), (1931-58). Eds.: Charles Hartshorne, Paul Weiss & Arthur W. Burks. Cambridge, MA: Harvard University Press.

Perron, P. (2003). *Narratology and Text: Subjectivity and Identity in New France and Québécois Literature.* Toronto: University of Toronto Press.

Perron, P., Collins, F. (1989). *Paris School Semiotics*. Amsterdam: John Benjamins.

Priestman, M. (2003). *The Cambridge Companion to Crime Fiction.* New York: The Cambridge University Press.

Proper noun. (n.d). *Merriam-Webster.* Access (19. 06. 2019): https://www.merriam-webster.com/dictionary/proper%20noun

Publishers Weekly. (2012). "Istanbul Passage". Access (21. 11. 2019): https://www.publishersweekly.com/978-1-4391-5641-4

R. Singer, Sean. (2012). "Lost in Translation: James Bond's Istanbul". *The American Interest.* Vol. 8. No: 3. Access (02. 01. 2019): https://www.the-american-interest.com/2012/12/12/lost-in-translation-james-bonds-istanbul/

Said, E. W. (1979) *Orientalism.* New York: Vintage Books. Access: https://monoskop.org/images/4/4e/Said_Edward_Orientalism_1979.pdf

Sakaoğlu, N. (2003). *Nasıl Bir Şehirde Yaşıyoruz: İstanbul'un Tarihi Kimliği.* İstanbul: İstanbul Büyükşehir Belediyesi.

Saussure, F. D. (1959). *Course in General Linguistics.* (Trans. Wade Baskin). New York: Philosophical Library.

Scaggs, J. (2005). *Crime Fiction: The New Critical Idiom*. New York: Routledge Publishing. Access (09. 06.2019): http://detective.gumer.info/txt/scaggs.pdf

Simon, S. (2012, May). "'Istanbul': A Twisted Tale of Foreign Espionage". *Npr*. Access (15. 11. 2019): https://www.npr.org/2012/05/26/153615324/istanbul-a-twisted-tale-of-foreign-espionage

Strange. (n.d). *Merriam-Webster.* Access (18. 01. 2020): https://www.merriam-webster.com/dictionary/strange.

Symons, J. (1972). *Bloody Murder: From the Detective Story to the Crime Novel: A History.* London: Faber and Faber.

Şahin, S. (2019). “Polisiye Söyleşiler-2: Celil Oker”. Access (29. 06. 2019): http://sevalsahin.com/detay/4/1023/Polisiye-Soylesiler-2--Celil-Oker

Şahin, S., Öztürk, B., Ardalı Büyükarman, D. (2013). *Edebiyatın İzinde: Polisiye Edebiyatı.* İstanbul: Bağlam Yayıncılık.

Tanaydın, M. (2012). “İstihbarat Edebiyatı: İngiliz Ajan Yazarlardan Alınabilecekler”. *Sabitfikir.* Access (20. 07. 2019): http://www.sabitfikir.com/dosyalar/istihbarat-edebiyati-ingiliz-ajan-yazarlardan-alinabilecekler

Tarcan, H. (2011). “İstanbul” Kelimesinin Kökeni”. *Onturk.* Access (22. 06. 2019): https://onturk.org/2011/05/21/istanbul-kelimesinin-kokeni

The New York Society Library. (2012). *NYSL: Joseph Kanon on “Istanbul Passage”* [Video File]. Access (19. 11. 2019): https://www.youtube.com/watch?v=-ASxHAYmnp0

Todorov, T. (2000). *The Typology of Detective Fiction: Modern Criticism and Theory.* Eds.: Lodge, D & Wood, 137-144. N. Essex: Pearson Education. Access: https://epdf.pub/modern-criticism-and-theory-a-reader-2nd-edition.html

Treacherous. (n.d). *Merriam-Webster.* Access (10. 07. 2019): https://www.merriam-webster.com/dictionary/treacherous

Tuna, D. (2015). *Göstergebilimin Çeviri Alanına Uygulanması: George Orwell’in Animal Farm Başlıklı Yapıtının Üç Dilde Çözümlenmesi ve Karşılaştırılması*. Yıldız Teknik Üniversitesi/ Sosyal Bilimler Enstitüsü Batı Dilleri ve Edebiyatları Ana Bilim Dalı Diller ve Kültürlerarası Çeviribilim Doctorate Programme Doctorate Dissertation, Istanbul.

Tuna, D. (2016a). “Çevirmek İçin Çözümlemek: Bel Kaufman’ın Sunday in the Park Başlıklı Öyküsünde Anlam Arayışı”. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*. April/ Vol. 5, 76-97. Access: https://dergipark.org.tr/tr/pub/rumelide/article/336479

Tuna, D. (2016b). “Oktay Rifat’ın Tecelli Başlıklı Şiiri ve Çevirileri Üzerinden Çeviriyi Göstergebilimle Buluşturmak / Matching Translation with Semiotics Through Oktay Rifat’s Tecelli and Its Translations”. *Selçuk Üniversitesi Edebiyat Fakültesi Dergisi.* June/ Vol. 0. No: 35, 33-52. Access: http://dergipark.org.tr/sefad/issue/24704/261270

Tuna, D. (2019). *Orwell’in Hayvan Çiftliği’nde Metinlerarasılık ve Çoğul Okuma Eksenleri.* Ed.: Mesut Kuleli. Konya: Eğitim Yayınevi.

Tuna, D., Avaz, M. G. (2019). “Analyzing, Transmitting, and Editing an Anatolian Tale: A Literary Translation Project as Process”. *RumeliDE Dil ve Edebiyat Araştırmaları,* November/ Vol. 6, 533-554. DOI: 10.29000/rumelide.64935.

Tuna, D., Kuleli, M. (2017). *Çeviri Göstergebilimi Çerçevesinde Yazınsal Çeviri İçin Bir Metin Çözümleme ve Karşılaştırma Modeli*. Konya: Eğitim Yayınevi.

Turan, Ç., Özdemir Güzel, S., Baş, M. (2016). “Beyoğlu’nun Yitirilen değeri Üzerine Kurum Tarihi Çalışması: Tokatlıyan Oteli/ A Case Study on Institutional History of The Lost Value of Beyoğlu: Tokatliyan Hotel. *The Journal of Academic Social Science.* November/ Vol. 4. No: 34, 400-418. Access (23. 09. 2019): http://www.asosjournal.com/Makaleler/1132383853_6526%20Merve%20BAŞ.pdf

Tymoczko, M. (2003). “Ideology and the Position of the Translator: In What Sense is a Translator ‘in Between’?”. *Apropos of Ideology: Translation Studies on Ideology-Ideologies in Translation Studies.* Ed.: María Calzada Pérez, 181-201. Manchester: St. Jerome.

Umberto, E. (1979). *A Theory of Semiotics*. Bloomington: Indiana University Press.

Unprepossessing. (n.d). Collins Dictionary. Access (19. 09. 2019): https://www.collinsdictionary.com/ dictionary/english/unprepossessing.

Üsküdar Belediyesi. (n.d) “Tarihçe”. *Üsküdar Belediyesi.* Access (25. 06. 2019): https://www.uskudar.bel.tr/tr/main/pages/tarihce/25

Üyepazarcı, E. (1997). *Korkmayınız Mr. Sherlock Holmes / Türkiye'de yayınlanmış çeviri ve telif polisiye romanlar üzerine bir inceleme (1881-1928).* İstanbul: Göçebe Yayınları.

Üyepazarcı, E. (2008). *Korkmayınız Mr. Sherlock Holmes / Türkiye'de yayınlanmış çeviri ve telif polisiye romanlar üzerine bir inceleme (1881-2006).* İstanbul: Oğlak Yayınları.

Vahapoğlu, S. (2006). *Hareket Dergisi’nin Türk Fikir Hayatındaki Etkileri.* Atatürk İlkeleri ve İnkılap Tarihi Enstitüsü. Ankara: Hacettepe Üniversitesi.

Vardar, B. (2001). *Dilbilim Yazıları.* İstanbul: Multilingual.

Venuti, L. (2004). *The Translator’s Invisibility A History of Translation.* New York: Taylor & Francis e-Library.

Vidal, M. Carmen-África., Alvarez, R. (1996). *Translation, Power, Subversion*. Clevedon: Multilingual Matters.

Wilde, O. (2009). *The Model Millionaire Stories.* New York: Harpercollins e-books. Access: https://www.scribd.com/read/163579980/The-Model-Millionaire-Stories

Yücel, T. (2015) *Yapısalcılık.* İstanbul: Can Yayınları.

Yvonne Ergil, L. (2005, 27 January). "Crime, mystery and spy novels: Thrillers set in Turkey*". Daily Sabah.* Access (01. 06. 2019): https://www.dailysabah.com/life/2015/01/27/crime-mystery-and-spy-novels-thrillers-set-in-turkey

Zikzak. (n.d). *TDK.* Acces (25. 09. 2019): https://sozluk.gov.tr/?kelime=zikzak%20dikişi.

CV

1. Adı Soyadı : Begüm Çelik
2. Unvanı : Öğretim Görevlisi
3. Öğrenim Durumu : Yüksek Lisans
4. Mail : begumcelikk@gmail.com

Derece	Alan	Üniversite	Yıl
Lisans	İngilizce Mütercim Tercümanlık	İstanbul Yeni Yüzyıl Üniversitesi	2017
Y. Lisans	İngiliz Dili ve Edebiyatı	İstanbul Yeni Yüzyıl Üniversitesi	2020

5. Akademik Unvanlar
6. Yönetilen Yüksek Lisans ve Doktora Tezleri
7. Yayınlar
7.1. Uluslararası hakemli dergilerde yayınlanan makaleler

Didem Tuna, Sema Dilara Yanya, Cemre Çelik, **Begüm Çelik**. (2019). "Üç Çevirmen Adayı, Bir Çocuk Serisi: Çeviri Alanında Bir Mezuniyet Projesi". IJLET International Journal of Languages' Education and Teaching. Volume 7, Issue 2, June 2019. www.ijlet.com. DOI number: 10.18298/ijlet.23368, s. 124-158.

7.2. Uluslararası bilimsel toplantılarda sunulan ve bildiri kitabında basılan bildiriler

Begüm Çelik (2019). "Yazınsal Yapıtlar ve Çevirilerinde Şiddet Göstergelerini Çözümlemek: *The Strange Case of Dr. Jekyll and Mr. Hyde* ve *Treasure Island*". BICOASP (International Conference on Academic Studies in Philology). Bandırma On Yedi Eylül Üniversitesi, Balıkesir. 26- 28 Eylül 2019.

Didem Tuna, Sema Dilara Yanya, Cemre Çelik, **Begüm Çelik.** (2018). "Bir Çocuk Serisinin Farklı Çevirmenlerce Aktarılması: Çözümleme, Karşılaştırma ve Uzlaşma. 5. Uluslararası Asos Kongresi. Yıldız Teknik Üniversitesi, İstanbul. 25-27 Ekim 2018.

Begüm Çelik. (2018). "Oscar Wilde'ın *The Ballad of Reading Gaol* (Reading *Zindan Baladı*) Başlıklı Şiirinin Çeviri Göstergebilimiyle Çözümlenmesi ve Türkçe Çevirilerinin Değerlendirilmesi". 4. Uluslararası Asos Kongresi. Alaaddin Keykubat Üniversitesi, Alanya. 3-5 Mayıs 2018.

Begüm Çelik. (2018). "The Role of the Paratexts in the Reception of Agatha Christie in Turkey". 1st International Conference on Language (DU-ICOL) /Writing. Düzce Üniversitesi, Düzce. 18-20 October 2018.

7.3. Yazılan uluslararası kitaplar veya kitaplarda bölümler
7.4. Ulusal hakemli dergilerde yayınlanan makaleler
7.5. Ulusal bilimsel toplantılarda sunulan ve bildiri kitabında basılan bildiriler
7.6. Diğer yayınlar
8. Projeler

9. Görevler

Görev Ünvanı	Görev Yeri	Yıl
Okutman	Yıldız Teknik Üniversitesi	2017

10. Bilimsel ve Mesleki Kuruluşlara Üyelikler
11. Ödüller ve Sertifikalar

Teol Yabancı Dil Okulları	İspanyolca B1	2020
Teol Yabancı Dil Okulları	Fransızca A1	2019
Asos Congress	Certificate of Attendance as a Session Co-moderator	2018
Yıldız Teknik Üniversitesi	Pedagojik Formasyon	2017
The University of Hong Kong	University Teaching	2017
İstanbul Bilgi Üniversitesi	Avrupa Birliği Proje Yazma Eğitimi	2015
Galatasaray Üniversitesi	İspanyolca A1	2013

12. Uluslararası Okullar

ÜNİVERSİTE	ALAN	YIL
University of Córdoba	Erasmus: Faculty of Philosophy and Letters	2015

13. Son iki yılda verilen dersler

Akademik Yıl	Dönem	Dersin Adı	Haftalık Saati	Öğrenci Sayısı
2017- 2018	**Güz**	Genel İngilizce A2-B1-B2	19 saat	100
2017-2018	**Bahar**	Genel İngilizce A1-A2 TEAM Reading& Writing	22 saat	200
2018-2019	**Güz**	Reading &Writing TEAM	20 saat	80
2018-2019	**Bahar**	Reading &Writing TEAM	20 saat	80
2019-2020	**Güz**	Main Course Genel İngilizce	18 saat	60
2019-2020	**Bahar**	Main Course Genel İngilizce	18 saat	60