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*The representation of Orhan Pamuk's novels  
in Brazil as (indirect) translations*

**Trinity College Dublin**

**MPhil in Literary Translation**

**2023**

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I agree that the Library may lend or copy this dissertation on request.

Signed: Isabela Facci Torezan

Date: 17/07/2023

### **Acknowledgements**

I would like to thank Nayara Güércio for supervising this dissertation with her admirable natural enthusiasm (and for our meetings held in Brazilian Portuguese, the most beautiful language in the world).

I would like to thank Dr James Hadley, for supervising this work but also for everything else that he was responsible for since I applied for this MPhil. There is a very long list of things I learnt as his student.

I would like to thank my family: my mother, father, sister and brother-in-law, whose virtual presence and support were the fuel of my motivation every day. Thank you for believing in me a lot more than I do myself.

I am also grateful to many people at Trinity that were part of this journey, from the library staff to all the lecturers in the MPhil. A special thank you to Academic English teacher Maria Dimitropoulou, whose guidance was fundamental to the building of my self-confidence as a non-native English speaker.

The Postgraduate Advisory Service at Trinity also supported me through the Postgraduate Student Assistance Fund, which was a very welcomed financial aid.

And finally, I would like to thank all the authors and translators who wrote the books I read during this year. As always, literature helped me to overcome the greatest challenges and reminded me of living instead of just surviving.

22300069

*To Mom.*

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## Abstract

### ***The representation of Orhan Pamuk's novels in Brazil as (indirect) translations***

The aim of this dissertation is to ask the following question: (how) are the books by Turkish author Orhan Pamuk representing themselves as (indirect) translations in Brazil? The methodology consists of analysing 7 novels published between 2006 and 2017 and assessing their covers and other paratextual elements in order to determine whether the books represent themselves as (indirect) translations and if so, how this is being done in terms of size, content, and organisation. By assessing the representation of indirect translations of books by a highly prestigious, Nobel Prize winner author, this dissertation aims to add to the debate about the status of contemporary literary indirect translation, an area still under researched.

Key words: indirect translation; literary translation; indirect translation in Brazil; Orhan Pamuk.

## Resumo

### ***A representação dos romances de Orhan Pamuk no Brasil como traduções (indiretas)***

O objetivo desta dissertação é propor a seguinte pergunta: (como) os livros do autor turco Orhan Pamuk são representados como traduções (indiretas) no Brasil? A metodologia consiste em analisar 7 romances publicados entre 2006 e 2017 e analisar suas capas e outros elementos paratextuais para determinar se os livros são representados como traduções (indiretas) e caso sim, como isso é feito em termos de tamanho, conteúdo e organização. Ao analisar a representação de traduções indiretas de livros de um autor prestigiado e vencedor do Prêmio Nobel, esta dissertação visa contribuir com o debate sobre o status da tradução indireta de literatura contemporânea, uma área ainda pouco pesquisada.

Palavras chave: tradução indireta; tradução literária, tradução indireta no Brasil; Orhan Pamuk.



## 1. Introduction

### 1.1 Research question and materials

The aim of this dissertation is to ask: (how) are the novels by the Turkish author Orhan Pamuk represented as (indirect) translations into Portuguese in Brazil? The research aims to discover whether the books, published by *Companhia das Letras*, inform the reader that they are (indirect) translations and if so, how this is being done. The research aims, firstly, at identifying the existence of this representation and, secondly, at describing how it is made. The research also deals, firstly, with the broader representation of the novels as translations and, secondly but not less importantly, as indirect translations. To represent these two levels of investigation, brackets were used in the research question.

The research will be done by assessing the paratextual elements of translated editions of Orhan Pamuk's novels. The publishing house, *Companhia das Letras*, published 12 books by Orhan Pamuk between the years of 2006 and 2017, all of them originally written in Turkish<sup>1</sup>. No edition prior to 2006 is listed by the publisher, and 2017 was the last time a Orhan Pamuk book was published by them in Brazil. The materials of this research are all the digital editions (eBooks) of the novels that were published in this period, which constitute a corpus of seven books. The other books on the publisher's list are works of non-fiction, including essays, conferences, autobiographies, memoirs, speeches, and interviews. The list of novels that will be analysed is the following:

- *Neve [Snow]* (2006)
- *O Castelo Branco [The White Castle]* (2007)
- *O Livro Negro [The Black Book]* (2008)
- *O Museu da Inocência [The Museum of Innocence]* (2011)
- *Meu Nome é Vermelho [My Name is Red]* (2013)
- *A Casa do Silêncio [Silent House]* (2013)
- *Uma Sensação Estranha [A Strangeness in My Mind]* (2017)

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<sup>1</sup> This list can be accessed on the publishing house website (Companhia das Letras n.d, 'Orhan Pamuk').

The novel *Neve* [*Snow*] was published a second time with a different cover in 2011 as part of the publishing house's 25 years celebration, but no digital version has been made available to date. The novel *Meu Nome é Vermelho* [*My Name is Red*] was, apparently, first published in 2004 by *Companhia das Letras*, but the publishing house only lists the second edition on its website (as if it was the only edition) and acknowledges that it is the second on the book's title page. It is this second edition that is considered in this research, because it was the one made available.

These novels are all indirect translations, meaning that they were translated into Portuguese from Turkish via an intermediate language (Cowie and Shuttleworth 1997, 76). There are three translators that were commissioned by the publishing house from 2006 to 2017. They used three different languages as intermediate languages. The association between intermediate language and translator is as follows:

- Two of the books were translated from English: *Neve* (2006) [*Snow*], translated by Luciano Vieira Machado, and *O Museu da Inocência* (2011) [*The Museum of Innocence*], translated by Sergio Flaksman.
- Three novels were translated from English and French: *O Castelo Branco* (2007) [*The White Castle*], translated by Sergio Flaksman; *O Livro Negro* (2008) [*The Black Book*], also translated by Sergio Flaksman and *O Meu Nome é Vermelho* (2013) [*My Name is Red*], translated by Eduardo Brandão.
- *A Casa do Silêncio* (2013) [*The Silent House*] was translated from French by Eduardo Brandão. *Uma Sensação Estranha* (2017) [*A Strangeness in My Mind*] was translated from English and Spanish by Luciano Vieira Machado.

## **1.2 Justification**

This research is justified by two main points. The first one refers to the lack of research and theorizing about indirect translation across the board (Rosa, Pięta and Maia 2017, 113). The purpose of this study is to contribute to a better understanding of how a set of indirect translations is presented in the Brazilian literary context.

Rosa, Pięta and Maia (2017, 122) also pose some questions that are still open. In particular, the question 'How can we deal with the difficulty in accessing information (since covertness is frequent due to negative evaluation)?' (Rosa, Pięta and Maia 2017, 122) is relevant to this

research, since the methodology used has been designed to measure access to the information about (indirect) translations.

The second reason relates to the context of these translations' author and place of publication. As explained in the Context section below, Orhan Pamuk is a Nobel Prize winning author whose books have been translated into 63 languages (Orhan Pamuk Site, n.d. 'Biography'). He is, thus, an example of a prestigious author who writes in a non-hegemonic language. Therefore, understanding the representation of his very positively evaluated works of fiction when they are translated via indirect translation, a method that 'tends to be negatively evaluated' (Rosa, Pięta and Maia 2017, 113) has the potential to add significantly to human understanding of the status of literary indirect translations. It also has the potential to create a starting point for further research on the reasons indirect translation is used and the strategies employed in doing so.

### **1.3 Methodology**

The methodology is divided into three steps: assessment of 1) front covers, 2) core pages and 3) copyright pages. There are four components to each part of the assessment. These components are:

- Mentions of translation or the translator: the presence or absence of the words 'tradução' [translation] or 'traduzido' [translated] and/or the name of a translator, referring to the book in question. When the words are present but refer to material other than the book under analysis, it is not considered a mention (e.g. in the author's bio which says into how many languages his other work has been 'traduzido' [translated]). Each body of work written *by* the translator that is *about* the translation process is considered a single mention.
- Where this mention is located: lower third, middle third or upper third of the page, and the page number in the book (expressed as a percentage starting from the cover). In the case of translator's footnotes, endnotes, notes, prefaces, forewords or afterwords, only the page number will be noted, because these elements uniformly appear in the lower third of the page (in the case of endnotes, in these books) or would fill the whole page (prefaces, forewords and afterwords). Some books

promote other books on the last pages. These are not being assessed but are counted on the total number of pages and reflect on the percentage of reading.

- The size of each mention: measured as a percentage of the total of words on the page. All the words in the phrase(s) that are directly connected to the word 'translation' or 'translated', or to the translator's name are considered as a 'mention' for the purposes of this calculation. If the phrase containing the word or name has 10 words in total, for example, and the page has 100 words, the mention is 10% of the page. In the example below, all underlined words are considered a 'mention' composed of 16 words:

ORHAN PAMUK manifesta sua gratidão a Sila Okur por cuidar da fidelidade ao texto turco; a seu editor e amigo George Andreou, por sua preparação meticulosa da tradução para o inglês; e a Kiran Desai por doar generosamente seu tempo à leitura do texto final e por suas valiosas ideias e sugestões.

*[Orhan Pamuk expresses his gratitude to Sila Okur for minding the fidelity to the Turkish text; to his editor and friend George Andreou, for his meticulous preparation of the **translation into English**; and to Kiran Desai for generously sparing his time reading the final text and for his valuable ideas and suggestions.]*

In the case of sets of translator's endnotes (which might include shortened words like 'N.T' for 'nota do tradutor' [translator's note]), all (shortened) words in each set of notes that refer to translation were considered together as a mention for the word counting and percentage calculation. Translator's prefaces, forewords and afterwords that fill the whole page will, therefore, account for 100% of the content of their respective pages, since they will be considered a single mention.

- The content: assessing what the mention effectively tells the reader about the translation process. This could be 'it is a translation', 'it is a direct/indirect translation', 'there is the name of a translator', 'it was translated into x language', and any other information regarding the translation. In the case of translator's material about the translation, the key points of the text will be noted.

The analysis will be made in three steps, as explained before:

- The first part of the analysis will assess the covers in search of these four elements. Covers are the first page of the eBooks.
- The second part will repeat the process described above, analysing what will be called the 'core' of the book. This includes title pages, inscription pages, acknowledgements, notes, prefaces, glossaries, biographies, and any information that is displayed between front page and the copyright page and that is not fictional content belonging to the narrative itself.
- The third part of the analysis will assess the copyright page, which in these materials is always placed at the end of the book and contains the copyright information, original title, ISBN number, credits to editors, designers and proofreaders, as well as information about the translation and the publisher's contact information.

## **1.4 Context**

### *1.4.1 Orhan Pamuk*

According to the author's website, Orhan Pamuk was born in Istanbul, Turkey, in 1952 (Orhan Pamuk Site, n.d. 'Biography'). He graduated from a degree in Journalism but never worked as a journalist, and at the age of 23 he decided to become a novelist, gave up everything else and began to write, having published 25 books so far (Orhan Pamuk Site, n.d. 'Biography'). His books have been translated into 63 languages and he has won many prizes and awards, including the German *The Peace Prize* (2005), the *Nobel Prize in Literature* (2006) and the *European Museum of the Year Award* of 2014 for the museum inspired in his novel *The Museum of Innocence*. He now lives in Istanbul in the same house he was raised in (Orhan Pamuk Site, n.d. 'Biography').

### *1.4.2 The translators*

As was detailed in the Materials section, there are three translators involved in the translation of Orhan Pamuk's books into Brazilian Portuguese. Their working languages might indicate that the books are indirect translations, since none of them has any direct translations from Turkish listed as previous work on their bios on the publisher's website:

- Sergio Flaksman's first literary translation was *Breakfast at Tiffany's* by Truman Capote and he also translated works by Stephen Jay Gould, Peter Gay, Gore Vidal, Mark Twain, Shakespeare, Albert Camus, Pirandello, Umberto Eco, Émile Zola, Alfred Jarry, Philip Roth, Jonathan Frenzen, Martin Amis, William Kennedy, Molière, Ariane Mnouchkine, Eugène Ionesco and J. M. Coetzee. (Companhia das Letras n.d, 'Sergio Flaksman')
- Eduardo Brandão translates 'principalmente do francês e do espanhol, com predileção pelas literaturas espanhola e hispano-americana contemporâneas' [mainly from French and Spanish, with a preference for contemporary Spanish and Hispanic American literature] (Companhia das Letras n.d, 'Eduardo Brandão')
- Luciano Vieira Machado received eleven national awards for translations from English, German, French and Spanish (Companhia das Letras n.d, 'Luciano Vieira Machado')

It can be inferred from the information found in the publisher's website that the working languages of these translators do not include Turkish. Sergio Flaksman apparently works with English, French and Italian, judging by the authors he has translated (and assuming those were direct translations). Eduardo Brandão works with French and Spanish and Luciano Vieira Machado also has German among his working languages, apart from the languages that are used in the indirect translations of Orhan Pamuk books.

#### 1.4.3 The publishing house

*Companhia das Letras* was founded in 1986 by Luiz Schwarcz e Lilia Moritz Schwarcz. It acquired several other publishing houses and it became the *Grupo Companhia das Letras*, focusing on national and international literature. Since 2018, Penguin Random House owns 70% of the *Grupo Companhia das Letras* (Companhia das Letras n.d., 'Sobre'). *Companhia das Letras*, as they present themselves, owns the rights to translate Orhan Pamuk's works in Brazil (Folha de S.Paulo 2010, "'Línguas são muito diferentes"; Nobel Pamuk é vertido do inglês' ['The languages are too different'; Nobel winner Pamuk is translated from English]).

### 1.4.3 *Indirect translation*

The term ‘indirect translation’ and the terms associated with it are used in different ways by different authors, creating what Rosa, Pięta and Maia (2017, 114) call ‘metalanguage of ITr research’. They also claim that even though many publications point to this terminological instability, few justify their terminological choices. Having these considerations in mind, this section will first explain the definition of ‘indirect translation’ that will be applied throughout this research, and justify it.

Rosa, Pięta and Maia (2017, 113) state that they understand indirect translation as a ‘translation of a translation’ before giving an overview of the several synonyms. They base their first definition on Gambier (1994, 413), who uses this description as one of the possible definitions for the term ‘retraduction’ [retranslation]: ‘l'étape ultime d'un travail réalisé grâce à un intermédiaire, à un texte pivot’ [the ultimate stage of a task completed through an intermediate, a pivot text] (Ibid). He gives as example ‘un ouvrage en arabe égyptien rendu en finnois via une version anglaise’ [a work in Egyptian Arabic rendered in Finnish via an English version] (Ibid), what shows that he is referring to what this research is naming ‘indirect translation.’

This dissertation will also adopt the definition found in the entry ‘Indirect Translation’ in the Dictionary of Translation Studies (Cowie and Shuttleworth 1997, 76): ‘the procedure whereby a text is not translated directly from an original ST, but via an intermediate translation in another language.’ This definition does not consider whether the intermediate translation was published or not. It is also worth mentioning that the term ‘indirect translation’, in this research, also refers to the product of this procedure, that is, the books themselves.

The preference for the term ‘indirect translation’ is also justified because ‘it has a straightforward antonym’ (direct translation) and it is a ‘convenient umbrella’ for other terms that can be actually classified as types of indirect translation (‘hyponyms’) (Rosa, Pięta and Maia 2017, 115), allowing me to name the materials before analysing them and investigating the translation process in detail.

One of these hyponyms is ‘compilative indirect translation’, listed by Rosa, Pięta and Maia (2017, 122) as one of the possible sub-categories of ‘indirect translation’ having the number

of intervening (mediating) texts and languages as criterion for classification (Rosa, Pięta and Maia 2017, 121-22). Four of the books used as materials for this research can be considered compilative indirect translations, since they are based on more than one mediating language text (Ibid, 119). The translators used two translations from Turkish at the same time (one into French and one into English, for example) to create their translation into Portuguese, as opposed to using just one intermediate text. In this process, the intermediate translations may be compared (Ivaska and Paloposki 2018, 36) in order to find the best translation choices in the ultimate target language.

Rosa, Pięta and Maia (2017, 113) also identify common assumptions about indirect translation that might be useful in the context of this research. The first one regards the negative evaluation to which indirect translation is frequently subjected, and explains why indirect translation is often 'hidden or camouflaged' (Rosa, Pięta and Maia 2017; 113, 123). Geographically, linguistically, and culturally distant literary systems, such as Turkish and Portuguese (the source and ultimate target languages in this research), tend to show more abundance of indirect translations and the practice seems to have become more common due to globalization (Ibid, 114).

As explained in the Methodology section above, this research uses the assessment of paratextual materials (covers, front pages, notes, etc.) to evaluate the representation of indirect translations. The paratext can show 'discursive slots' that mention an intermediate translator or intermediate language and be a way of identifying the book as an indirect translation (Rosa, Pięta and Maia 2017, 123).

There are many sources and methods that can be used to study (indirect) translations, such as 'bibliographic databases, catalogues, paratextual elements (e.g., the cover, the copyright page, the title, the preface and notes), book reviews, sources about translators and historical and sociocultural contexts, translation comparisons and interviews' (Marin-Lacarta 2017, 135). This literature review will focus on the usefulness of the paratext to study indirect translations (Ibid, 137).

Studying the paratextual elements of the translation (covers, copyright pages, title pages, prefaces, notes) can be useful for five reasons, according to Marin-Lacarta (2017,137-138):

1. To identify the type of translation and the mediating texts and languages involved;



2. To study the 'attitude' towards the indirect translation;
3. To hypothesize about the reasons to do indirect translation;
4. To study the representation of foreign literature and the role of mediation in this representation;
5. To know the translator's view on the translations.

This study is particularly interested in reasons 1, 2 and 4. Marin-Lacarta (2017, 138) also acknowledges that the information found in paratexts can be incomplete or misleading: some parts of the paratext may, for example, only display the source text title or the target text translator, which does not allow the reader to determine if it is a direct or indirect translation. Regarding the 'attitude', the main purpose to study the paratext will be to determine if it is 'hidden' or 'marked' (Marin-Lacarta 2017, 138). As for the representation of foreign literature, 'paratexts reflect the criteria that critics and publishers apply when assessing and publishing a literary work', (Marin-Lacarta 2017, 139) therefore being useful to understand the representation of these books as published translations.

#### *1.4.4 Indirect translation in Brazil*

The practice of indirect translation has existed in Brazil since the early 19th century when the first translations were brought to the country by the Portuguese colonizers. It continued to be a common practice in later years, such as with the translations of French *roman-feuilletons* (Accácio 2010, 111-112).

More recently, Cardozo (2011, 432) suggests that there was a wave of new direct translations of classic international literature that were made to replace indirect translations of the same works that already circulated in the Brazilian book market. As examples, he cites the new (decade of 2000s) translations of authors like Dostoiévski, Gógol, Tólstoi and Tchekov, as well as Goethe, Kafka, Freud and Marx (Cardozo 2011, 432).

However, he notes that this tendency had, in 2011, a very limited impact on contemporary literature, 'especialmente no caso de línguas como, por exemplo, o iraniano, o turco, o chinês e o árabe' [specially in the case of languages like, for example, Iranian, Turkish, Chinese and Arabic], citing Orhan Pamuk as an example together with Nagib Mahfuz and Stieg Larsson (Cardozo 2011, 433). Another example of the contemporary use of indirect

translation in Brazil is the general case of contemporary Swedish literature, mainly translated into Brazilian Portuguese via French and English translations (Leal 2017, 26).

Despite this long history and current popularity of indirect translation in Brazil, critics still seem to disregard this type of translation and consider its products as less qualified merely because they are labelled as indirect (Cardozo 2011, 436). This research looks closely at the representation of some contemporary indirect translations into Brazilian Portuguese and might shed some light on this apparent contradiction.

## 2. Analysis

### 2.1 Front covers

The first part of the analysis consists of assessing the covers of the seven novels. As explained in the Introduction, four elements will be assessed: whether or not there is a mention of translation, what the location of this mention is (position in the book and if it is in the upper, lower, or middle third of the page), what the size of this mention is (in percentage of words on page), and what the content is (what the mention tells the reader). The aim of this assessment is to ask: what first impression do these covers make in terms of the books' categorisation as translations? In other words, how will the reader see the book (as a source text, as a direct translation, as an indirect translation) based on what he/she sees on the cover?

Table 1 lists the books in chronological order of publication:

Book Title	Does it mention translation/translator?	Place	Size	Content
<i>Neve</i>	No	---	---	---
<i>O Castelo Branco</i>	No	---	---	---
<i>O Livro Negro</i>	No	---	---	---
<i>O Museu da Inocência</i>	No	---	---	---
<i>Meu Nome é Vermelho</i>	No	---	---	---
<i>A Casa do Silêncio</i>	No	---	---	---
<i>Uma Sensação Estranha</i>	No	---	---	---

Table 1 – Absence of mention of translation in all seven novel covers

#### 2.1.1 Translators not named on the cover

As shown in table 1, none of the seven books has the name of the translator or any mention of translation on the cover. With the exception of the books *O Museu da Inocência*

*[Museum of Innocence]* and *Uma Sensação Estranha [A Strangeness in My Mind]*, each book has only three pieces of written information on the cover: the book title, the author's name and the name of the publishing house, accompanied by the label 'Prêmio Nobel' [Nobel Prize]. Figure 1 shows the cover of *O Livro Negro [The Black Book]*, which exemplifies this pattern:

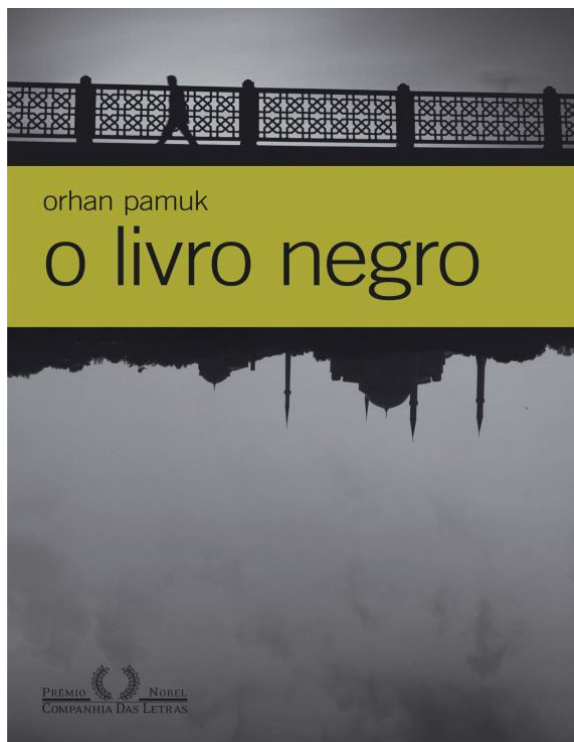


Figure 1 – Cover of *O Livro Negro [The Black Book]* (Pamuk 2008)

*O Museu da Inocência [Museum of Innocence]* also has a quote from *The New York Times* (Howard 2009, 'Lolita on the Bosphorus') praising the novel, translated into Portuguese. *Uma Sensação Estranha [A Strangeness in My Mind]* has, apart from the names of the book, author and publishing house, the label 'romance' [novel] included between the author's name and the book title. Figure 2 show these covers, and Figure 3 shows the *New York Times* quote in close detail.



Figure 2 – Covers of books that do not follow the same pattern as the other five; quote and label ‘romance’ [novel] are included (Pamuk 2011; 2017)

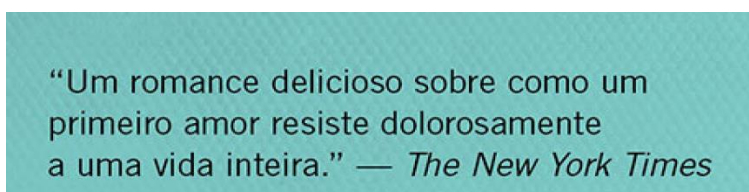


Figure 3 - [‘A delicious novel about how a first love resists painfully to an entire life’ – The New York Times]

On the cover of these books, there is a clear pattern regarding the mentions of translation: translators' names are absent, along with acknowledgements that these are translations. The general display of information on the covers also follows a pattern, with only two minimal exceptions (in the covers pictured above): five covers have title, name of the author and name of the publishing house, one also has a review quote and another one has the label ‘novel’. These exceptions do not allow the reader to know the books are translations.

### 2.1.2 Source text representation

The cover of a book is the ‘direct and principal’ responsibility of the publishing house (Genette 1997, 16). Designers and printers are responsible for the execution of the job, ‘possibly in consultation with the author’ but it is the publisher who has the final word on the covers of the works they are publishing (Ibid). It can be said that the representation of these covers mimics the covers of the source texts, since the information provided is only the minimum required for a (source text) book cover (Genette 1997, 24). It does not acknowledge that the text is a translation. It is useful to compare these covers with the cover of one Turkish source text, which shows exactly the same three pieces of information: title (*Masumiyet Müzesi*), author’s name (*Orhan Pamuk*) and publishing house (*İletişim*). In the case of the book chosen as an example, *Masumiyet Müzesi [The Museum of Innocence]*, even the image is the same:

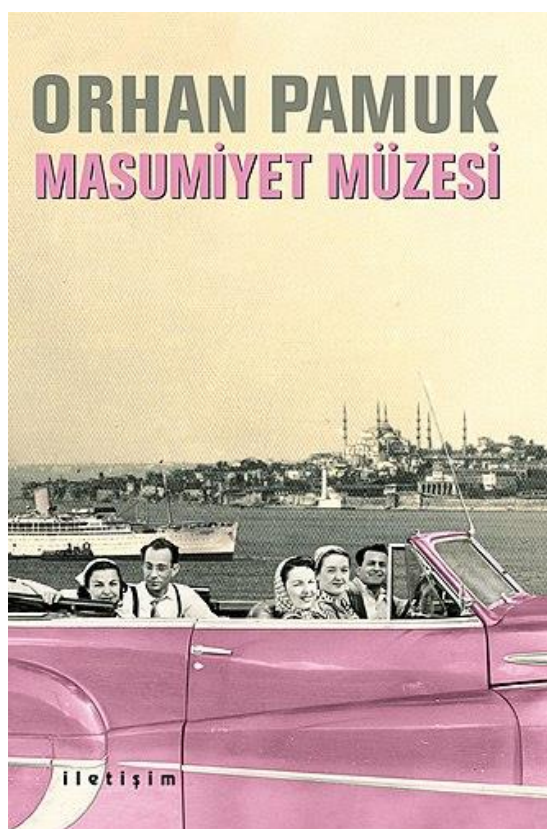


Figure 4 - Cover of the Turkish source text of *The Museum of Innocence* (Pamuk 2008)

Because of the responsibility of the publisher regarding the covers (Genette 1997, 16), it is possible to hypothesise that the cover representation of these translations as if they were source texts is an (intended or accidental) choice made by the publishing house.

As the covers of the books represent them as source texts, rather than translations, they create a first impression of what the reader will experience that naturally reflects this representation. Before opening the books and having only the covers to form an understanding of them, the reader with no previous knowledge of the author will only have a title in Portuguese and the names of a writer and a publishing house as information about these books.

## 2.2 Core pages

The second part of the analysis consists of assessing all content material that is between the cover and the copyright pages, excluding everything that is the novel-proper (the fictional content). This material includes title pages, inscription pages, acknowledgements, endnotes, notes, prefaces, glossaries, and any other information that is printed between the front cover of the book and the copyright page, excluding the narrative. The aim of this assessment is to ask whether translation and translators are represented on the pages that accompany the source text author's material and if so, how this is being done.

Table 2 shows the same analysis made with the covers, applied to this second set of material:

Book Title	Does it mention translation/translator?	Place	Size	Content
<i>Neve</i>	Yes	Title page (1%) - middle	40%	It is a translation; name of a translator
<i>O Castelo Branco</i>	Yes	Title page (1%) – upper third	27.3%	It is a translation; name of a translator
<i>O Livro Negro</i>	Yes	Title page (1%) – upper third	27.3%	It is a translation; name of a translator
<i>O Museu da Inocência</i>	Yes (2)	Title page (1%) – middle	25%	It is a translation; name of a translator
		Acknowledgements (100%) - middle	30.8%	It was translated into English;

				name of an editor
<b><i>Meu Nome é Vermelho</i></b>	Yes	Title page (1%) - middle	31.25%	It is a translation; there is a glossary; name of translator/author of glossary
<b><i>A Casa do Silêncio</i></b>	Yes (16)	Title page (1%) – upper third	25%	It is a translation; name of a translator
		Chapter 1 endnote (5%)	4%	There is a translator’s endnote from the French edition
		Chapter 2 endnotes (8%)	3.3%	There are 2 translator’s endnotes; there is 1 translator endnote from the French edition
		Chapter 5 endnote (11%)	1.5%	There is a translator’s endnote from the French edition
		Chapter 7 endnote (23%)	0.7%	There is a translator’s endnote
		Chapter 9 endnotes (27%)	1.2%	There are 2 translator’s endnotes
		Chapter 11 endnotes (33%)	5.5%	There are 3 translator’s endnotes; there are 3 translator’s endnotes from



				the French edition
		Chapter 14 endnote (40%)	1.4%	There is a translator's endnote
		Chapter 18 endnote (51%)	2.2%	There is a translator's endnote from the French edition
		Chapter 21 endnote (61%)	5.2%	There is a translator's endnote from the French edition
		Chapter 22 endnote (64%)	8.5%	There is a translator's endnote from the French edition
		Chapter 23 endnote (68%)	1.5%	There is a translator's endnote from the French edition
		Chapter 24 endnotes (72%)	8%	There are 5 translator's endnotes from the French edition
		Chapter 27 endnote (84%)	1.6%	There is a translator endnote
		Chapter 28 endnote (87%)	1.7%	There is a translator's endnote from the French edition

		Chapter 29 endnote (90%)	0.7%	There is a translator's endnote
<b><i>Uma Sensação Estranha</i></b>	Yes	Title page (1%) – upper third	28.6%	It is a translation; name of a translator

Table 2- Place, size and content of mentions of translation in the core pages

### 2.2.1 Placement of mention of translation in the core pages

As table 2 shows, all seven books have some kind of mention of translation or a translator on one of its core pages. However, there are differences in the place, size and content of these mentions. The 'Acknowledgements' in *O Museu da Inocência [The Museum of Innocence]* are placed at 100% of the book because they are in the end. These Acknowledgements are present in the English translation that is the source for the translation into Portuguese, but are placed at the beginning of the book (Pamuk 2009, 9). The publisher responsible for the indirect translation into Portuguese moved this mention of (direct) translation to the end of the book, placing it away from the mention in the title page. In this translation, the mention of a direct translation into English (in the Acknowledgements) is closer to the copyright pages than to the cover and title pages. The representation created by the copyright pages will be analysed in the next section.

The title pages, which have a mention of translation in all seven books, are in the beginning (1%). The endnotes in *A Casa do Silêncio [Silent House]* varied from 5% to 90% because they are distributed throughout the book and present in 15 (out of 32) chapters. They are always placed at the bottom of the last page of each chapter, identified by the number of stars (\*) or by letters placed in the body of the text of the chapter.

All seven books mention the word 'translation' and one translator's name on the title page, which is the first page after the cover. The location of this mention varies between the upper third of the page (4 books) and the middle (3 books). The mentions are never located in the lower third of the title page. The content follows a pattern: informing the reader that the book is a translation and who the translator is. The exception to the pattern is *Meu Nome é Vermelho [My Name is Red]* (2013), translated by Eduardo Brandão, which also

states that the glossary was written by this translator. This is the only novel that credits the glossary to the translator, even though there is also a (uncredited) glossary in the book *Neve [Snow]* (2006).

Figure 3 shows the standard mention in title pages and the title page from *Meu Nome é Vermelho [My Name is Red]*:

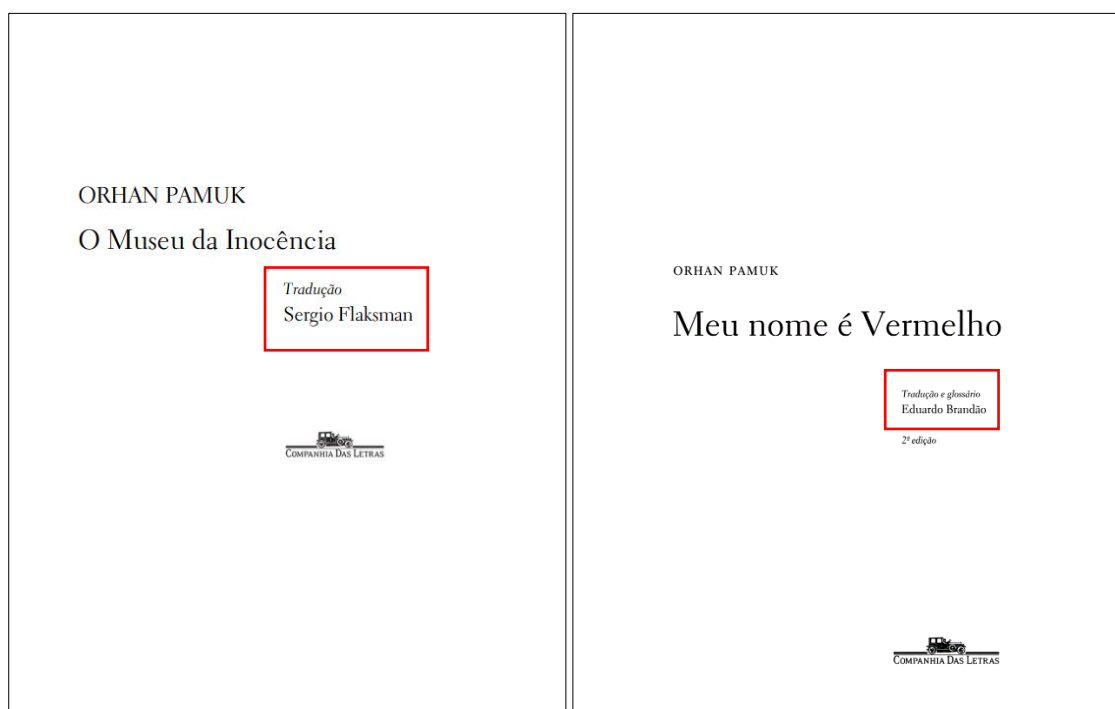


Figure 5 – Title pages: [Translation Sergio Flaksman] and [Translation and glossary Eduardo Brandão ] are highlighted

### 2.2.2 Size and content of mentions in title pages

The difference in the percentages representing size varied in the title pages from 25% to 40%, but the content is always the same in these pages (with the exception of *Meu Nome é Vermelho*, which has the extra information about the glossary represented by two words). They only have the title of the book, Orhan Pamuk's name, the acknowledgement that the text is a translation, the translator's name (Luciano Vieira Machado, Eduardo Brandão or Sergio Flaksman) and the name of the publishing house.

The difference, then, is due mainly to the length of the book titles, which are very different and are what makes the title pages differ in number of words. For example, the book *Neve [Snow]* has a short title and a title page with 10 words. Thus, the mention of translation in

this title page represents 40% (4 words). In comparison, the book *O Museu da Inocência* [The Museum of Innocence] has a much longer title, and the mention of translation represents 25% of the title page, despite being just one word shorter than the mention in *Neve* [Snow].

*O Museu da Inocência* [The Museum of Innocence] (2013), translated by Sergio Flaksman, also has a second mention, in the Acknowledgements, as noted above. These are short (one paragraph of 52 words) and the words that refer to the translation account for 30.8% of the words in this paragraph/page. They are written in the third person and they state that the author (Orhan Pamuk) is grateful to his friend and editor for the ‘preparação’ [preparation] (‘editing’, in the source English translation) of the translation into English (Pamuk 2011, 656; Pamuk 2009, 9).

### 2.2.3 Endnotes

The other book that has more than one mention in the core pages is *A Casa do Silêncio* [Silent House] (2013), translated by Eduardo Brandão, which has 16 mentions, 15 of which are sets of translator’s endnotes. This is the only novel among the seven that has translator’s endnotes. Out of 15 sets, eight are groups of translator’s endnotes ‘da edição francesa’ [from the French edition], five sets are composed of translator’s notes (with no indication of edition) and two of the sets have both types of notes. In all of them, the mention or part of it is written in shortened form between parenthesis: (N.T.), meaning *Nota do Tradutor* [Translator’s Note]. Figure 4 shows one example of a set of notes, in chapter 11 of *A Casa do Silêncio* [Silent House]:

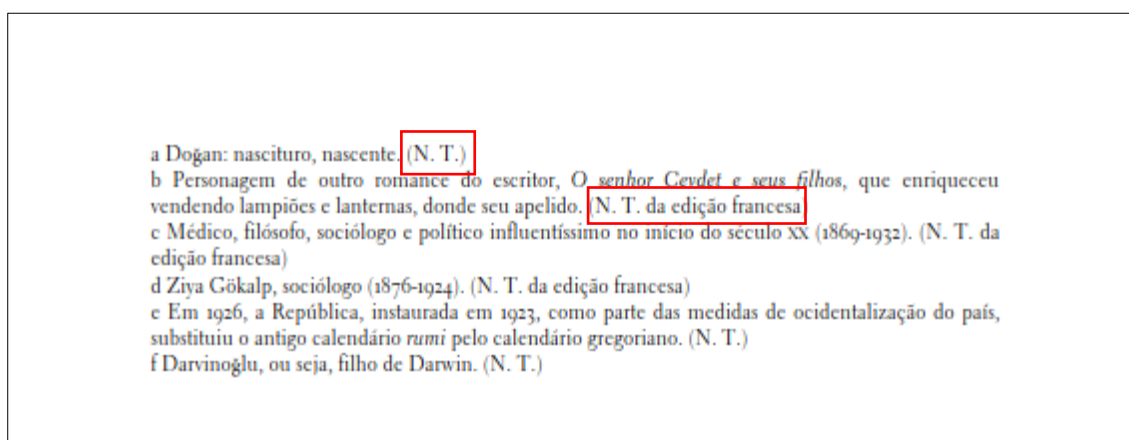


Figure 6 – Example of a set of endnotes with mentions of translation highlighted

The size of the mention in the endnotes varies between 1% and 8%, depending on how much other text there is on the last page of the chapter. Not all of these pages are full pages, and the number of notes that each set has ranges from one to six, as it can be seen on the Content column. All the notes were considered in sets, as explained in the Methodology, and all the words related to translation in each set considered together as a mention, but the number of individual notes still reflect on the total number of the words in the page. This also explains the variation in percentages.

There are no prefaces, forewords, afterwords or introductions by the translators or any kind of material written by them on these core pages, apart from the endnotes. The contents of all these endnotes are cultural or historical explanations regarding the Turkish context. None of them refers to the translation of the text itself into any language.

#### *2.2.4 Direct translation representation*

The pattern that can be seen first in the analysis above is the mention of translation on the title page. Despite never naming the translator on the cover, as was shown in the first part of the analysis, the translator into Portuguese is always named on the title page, regardless of who the translator was, the mediating language or the year of publication. The title page is the first page the reader encounters when starting the book, after the cover. However, at this point, the ultimate target language (Portuguese) and the name of the translator are the only information being given about the translation. The target language is known because it is the language which the text is written in, even if it is not named (as it would be in ‘translated into Portuguese’). There is also no disclosure about the translation process as being direct or indirect, or from which language the novel was translated.

It can be concluded that the way the title pages are designed provide no means for the reader to assume that the book is anything other than a direct translation; and no way of being sure about which language it was translated from. Unless this reader knows the translator as well as the author and what is his writing language, and knows that this translator does not have Turkish among his working languages, there is no basis for this person to think of a language other than the Portuguese target language. There is also no basis for the reader to hypothesize that there is more than one translation involved in the process (the word ‘tradução’ [translation] is in the singular).

This representation is the single one in the majority of the novels' core pages, with two exceptions among the seven books, as mentioned above. It is worth analysing these exceptions and enquiring as to whether they reinforce the representation of the novels as direct translations or whether they give the reader different information on which to base their interpretation.

As mentioned before, the Acknowledgements in *O Museu da Inocência* [*The Museum of Innocence*] are placed at the end of the book (100% of reading, followed only by an author's mini bio and the copyright page). Therefore, the reader must get to the end of the book to encounter this brief mention of a translation into English. As no translation into English is mentioned before this point, and the text is written in Portuguese, this mention could conceivably cause confusion. Again, there is not enough information for the reader to be sure about the nature of the novel as an indirect translation, since the author could have wished to state his gratefulness to this specific translator irrespective of the language into which the book was translated. The only information that is added in this case is the fact that the book has also been translated into English. The representation that dominates here is still one of a direct translation.

In *A Casa do Silêncio* [*Silent House*], the sets of translator's endnotes are evenly distributed along the book (at 5%, 8%, 11%, 23%, 27%, 33%, 40%, 51%, 61%, 64%, 68%, 72%, 84%, 87% and 90% of reading). This means the reader is constantly being shown these parts of translator's material while reading the book, since they appear in many chapters. As can be seen in table 2, ten of the sets contain endnotes that are 'da edição francesa' [from the French edition]. These are presented, in Portuguese, alongside endnotes written by the translator responsible for the Brazilian version in Portuguese. It can be said that this configuration allows the reader to understand more about the translation process than in all other novels analysed, because he/she is faced with translator's material translated (and labelled as so) from another language that is not Turkish (the author's language).

It is still not enough information to state explicitly to the reader that this is an indirect translation, but the mentions of translations into two different languages evenly distributed throughout the book certainly create a representation that is different from the other books, where the lack of any translator's material and the single mention in the title page

implies that they are direct translations. Although *A Casa do Silêncio* [*The Silent House*] also does not have an introduction, foreword or afterword written by any of the translators, the choice to translate endnotes written by the intermediate translator and then adding new endnotes shows an intent to acknowledge the two ‘layers’ in this translation process.

*A Casa do Silêncio* [*The Silent House*] is the only novel among the seven that was translated only from French. *O Castelo Branco* [*The White Castle*], *O Livro Negro* [*The Black Book*] and *Meu Nome é Vermelho* [*My Name is Red*] are translated from English and French, but *A Casa do Silêncio* [*The Silent House*] stands as the single case in which only the French edition was used as intermediate, and where there are translator’s endnotes. However, this association between source language and number of mentions of translation was only possible after reading all the copyright pages, which will be analysed in the next section. A reader reading only one or some of Orhan Pamuk’s translations will not be able to compare the different translation paths and make this association.

#### 2.2.5 Lack of translator’s material

Although these endnotes were considered ‘translator’s material’, as an introduction or a preface would be, they do not refer to the translation process. As mentioned, they are cultural and historical explanations that the translators judged necessary to help the reader understand the context of the narrative, which is set in Turkey and often refers to Turkish political figures and historical events (Penguin Random House n.d., ‘Silent House Reader’s Guide’)

The content included in these core pages, as they were denominated in this research, are part of the book’s paratext, as they are ‘accompanying productions’ to the text that contribute to its representation (Genette 1997, 1). The inclusion of paratexts such as prefaces produced by the translators could significantly change the representation of these books as translations, since they can have the function of explaining the target text (as a translation) to the reader, who may, then, be informed on the translation process and more aware of it (Dimitriu 2009, 195).

Indirect translations are processes that have a ‘complex reality’ that also depends on the number of intermediate texts being used (Pięta 2017, 2). The explanation of the text as a result of a double or multiple step process is an extra layer of information that the translator

would not add in a preface of a direct translation, a single step process, as the name indicates. Thus, prefaces and other translator's materials could be even more valuable as a space for the translator to contribute to the representation of the books as translations, since they would have more to say. The absence of this type of paratext in these materials is certainly meaningful to the representation of these books as indirect translations.

To answer the question proposed in the beginning of this part of the analysis, in most of the novels (six out of seven) the representation that dominates is of a direct translation into Portuguese, while the exception is being implicitly represented as an indirect translation by the endnotes. There are no explicit mentions of the indirect translation process in these endnotes and the translator makes no comments or explanations about the translation at any point.

### **2.3 Copyright pages**

The third part of the analysis assesses the copyright pages, located on the very last page of all seven novels. As explained in the Introduction, the copyright page of these books also contains the title in Turkish, ISBN number, credits to editors, designers and proofreaders, information about the indirect translation (intermediate languages, titles and translators) and the publisher's contact information.

These are the pages which display mandatory information like the ISBN number (International ISBN Agency n.d., 'Scope and Assignment of ISBN'). Thus, it can be expected that any essential information about the nature of the books would be found in these pages. The aim of this assessment is to ask how the pages that are supposed to represent the status of the books as indirect translations do so and how they help the reader to get this information.

Table 3 shows the results of the same four steps taken to assess covers and core pages:

<b>Book Title</b>	<b>Does it mention translation/translator?</b>	<b>Place</b>	<b>Size</b>	<b>Content</b>
<b><i>Neve</i></b>	Yes	Copyright page (99%) – upper third	16.5%	It is a translation; it was translated from English; title of English translation;



				name of English translator
<b><i>O Castelo Branco</i></b>	Yes	Copyright page (96%) – upper third	24.8%	It is a translation; it was translated from English and French; titles of English and French translations; names of English and French translators
<b><i>O Livro Negro</i></b>	Yes	Copyright page (100%) upper third	23%	It is a translation; it was translated from English and French; titles of English and French translations; names of English and French translators
<b><i>O Museu da Inocência</i></b>	Yes	Copyright page (100%) upper third	17.9%	It is a translation; it was translated from English; title of English translation; name of English translator
<b><i>Meu Nome é Vermelho</i></b>	Yes	Copyright page (99%) upper third	25.6%	It is a translation; it was translated from English and French; titles of English and French translations; names of English and French translators
<b><i>A Casa do Silêncio</i></b>	Yes	Copyright page (100%) upper third	16.5%	It is a translation; it was translated from French; title of French translation; name of French translator
<b><i>Uma Sensação Estranha</i></b>	Yes	Copyright page (98%) upper third	22.8%	It is a translation; it was translated from English and Spanish; titles of English and Spanish translations; names of English and Spanish translators

Table 3 - Place, size and content of mentions of translation in the copyright pages

### 2.3.1 Acknowledgement of indirect translation at the end of the book

The copyright pages follow a clear pattern. All of them indicate, at the top of the page, that the book was translated from one or two other languages (English, French or Spanish) as well as the title of the books in these languages, together with the names of the translators into these languages. The name of the translator into Portuguese is not mentioned on the copyright page. This is an example of a mention of translation on the copyright pages that is repeated in all seven books, differing only in the languages used and names of translators involved:

*A presente tradução foi feita com base na tradução inglesa A Strangeness in My Mind, de Ekin Oklap, e na tradução espanhola Una sensación extraña, de Pablo Moreno González.*

*[The present translation was made based on the English translation A Strangeness in My Mind, by Ekin Oklap, and in the Spanish translation Una Sensación Extraña, by Pablo Moreno González.]*

This information is always placed at the very end of the book, meaning the reader needs to get to the last page to find that the book was *not* translated directly from Turkish. The page number varies between 96% and 100% of the pages, because of the promotion of other books that was mentioned in the Methodology section. The size of mention varies between 16% and 25% of the words on the page, mainly due to differences in book titles and in the number of intermediate texts that are cited. They are written in the same font size (11.3 pt) as the rest of the information on the copyright page. Figure 5 shows one of these pages, which are very similar to each other in design and number of words (average of 110 words):

[The present translation was made based on the English translation *The Museum of Innocence*, by Maureen Freely]

Copyright © 2008 by Orhan Pamuk

A presente tradução foi feita com base na tradução inglesa *The Museum of Innocence*, de Maureen Freely

*Grafia atualizada segundo o Acordo Ortográfico da Língua Portuguesa de 1990, que entrou em vigor no Brasil em 2009.*

Título original Masumiyet Müzesi [Original title]

Capa warrakloureiro [Cover]

Foto de capa Ahmet Isikci [Cover image]

Mapa Miray Ozkan [Map]

Preparação Jane Pessoa [Editing]

Revisão Ana Maria Barbosa Erika Nakahata [Proofreading]

ISBN 978-85-438-0264-0

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Figure 7 - The information is displayed the same way in all copyright pages

All copyright pages have the information written in the same order as the example above: copyright information, title and translation information, cover and images credits, editing and proofreading credits, ISBN number and publisher's contact information.

These pages are the first and only places in the books where indirect translation is objectively acknowledged, even though the label 'indirect translation' is not present. The act of indirectly translating the novel is described ('the present translation is based on the English translation'), informing readers that the book they just read is the translation of another translation, and not of the novel written in Turkish by Orhan Pamuk (all copyright pages inform the 'original title' in Turkish).

### *2.3.2 Separation of the translation process*

As stated above, the Brazilian translators are not named on the copyright pages alongside the other translators into other languages. This creates the effect of splitting the information about the translation process into two: the translation from Turkish into Spanish, English and French is the centre of the representation on these final pages, while the translation into Portuguese is acknowledged on the title pages, where the name of the Brazilian translator is shown.

There are three Brazilian translators involved in the translations of these novels, and three mediating languages, as the analysis has shown so far. Just looking at the copyright pages, it is not immediately possible to associate each translator to the language path, because of this separation of the information. By combining the assessment of all parts of the books, it is possible to have a more comprehensive understanding of the translation process of each book. This understanding allowed for the detailed description of the materials laid out in the 'Research questions and materials section', in the Introduction of this research.

There seems to be no pattern in the choices made by the publishing house regarding the language path. Luciano Vieira Machado was commissioned to do the first (2006) and last (2017) Orhan Pamuk's novel translations, but used only the English translation in 2006 and the English together with the Spanish translation in 2017. Sergio Flaksman was commissioned in 2007, 2008 and 2011. However, he did not follow a single language path, having translated from English once and from English and French twice. Eduardo Brandão was commissioned with two translations in 2013, one is from French and the other from French and English.

The assessment of the copyright pages, which are expected to be the pages that objectively represent the book's actual translation status because they show mandatory information

like the ISBN, allow the conclusion that it is only in the last pages that the reader is presented with a clear reference to a translation from a translation. These references categorise the books explicitly as indirect translations, even though they are not labelled as such. Furthermore, it is possible to conclude that a comprehensive and accurate understanding of the translation process is not made possible by the analysis of separate parts of these novel's paratext, but only by associating the information given in each part, as if solving a puzzle.

The analysis made in this research started with this fragmentary approach, dividing the books in three parts where the mention of a translation could be found. This initial approach allowed an organised analysis but its results alone are not sufficient for a conclusion. Therefore, the next step of the analysis was to combine the results and consider each book as a whole, as well as the seven books together as a unit. The section below and the Conclusion section lay out this second stage and the results of this process, respectively.

#### **2.4 Overview**

The analysis has as its materials seven books of the same genre, the same author and the same publishing house, all published within a relatively short period of 11 years. It was expected that their representation as translations would be almost, if not completely, identical. However, the only absolute pattern that appeared was the absence of mentions of translation on the covers and the mention of indirect translation on the copyright pages.

One of the title pages differs from the others because it credits the glossary to the translator, even though there is a glossary in one of the other novels, indicating that in this case, the publishing house did not follow the same guidelines.

There is also no absolute pattern for the use of translator's endnotes, which only appear in one novel, translated from French by Eduardo Brandão. He was responsible for another translation in the series, and there are other translations that used French as the intermediate language, though none of them have translator's endnotes.

It is also worth noting that the publisher did not hire the same translator for all seven of Pamuk's novels. The reasons for these choices are not apparent, as well as the reasons for commissioning all three translators to use indirect translation instead of direct translation (from Turkish into Portuguese). All three translators were commissioned at least a second

time by the publishing house. This suggests that the publisher was not completely dissatisfied with the work of any of them. It is unlikely, then, that the reason for changing translators would be simply improving quality.

As described in the Introduction, the three translators had some solid experience with languages other than Turkish. It is possible that the decision to use indirect translation preceded the choice of translators, who were chosen precisely because they were experts in translating from languages into which Pamuk's novels had already been translated. Depending on the novel, the French, Spanish or English translation might have been considered successful by the publisher and ideal to serve as intermediate for the Brazilian translation, and the translator for each book would have been chosen based on this assumption.

#### *2.4.1 Reasons for using indirect translation*

As for the reasons for using indirect translation, Pięta (2014, 22) gives as the most cited reason 'the complete lack or temporary unavailability of translators with linguistic competences necessary to produce a direct translation'. The only evidence about the publishers motivations that was found during this research was the article "'Línguas são muito diferentes"; Nobel Pamuk é vertido do inglês' ['The languages are too different'; Nobel winner Pamuk is translated from English], published in the newspaper *Folha de S.Paulo* in June 2010. Quotes by the *Companhia das Letras* editor at the time indicate that their reasons were similar to the one Pięta gives as most cited.

The editor Maria Emilia Bender said that they had 'experiências ruins com tradutores de línguas menos conhecidas' [bad experiences with translators from less known languages] and that they felt 'autorizados a traduzir do inglês porque é o próprio Pamuk quem faz a revisão nessa língua' [authorized to translate from English because it is Pamuk himself who proofreads the translation into this language] (*Folha de S.Paulo* 2010, "'Línguas são muito diferentes; Nobel Pamuk é vertido do inglês' [Languages are too different; Nobel Pamuk winner Pamuk is translated from English]. They probably did not consider available translators from Turkish to have the linguistic competences that met their quality standards, which obliged them to abandon the direct translation for Pamuk's novels.

The editor's quotes, however, do not offer any explanation as to why three languages were used or why they did not commission all translations to the same translator. She offers an explanation for using English as the intermediate language, but does not comment on using French or Spanish as intermediates.

Three other reasons cited by Pięta (2014, 22-23) could possibly explain why the publisher chose to use indirect translation and perhaps give some indication on why commissioning three translator and using three languages. The first one is cost-effectiveness (Pięta 2014, 22): the books were translated over a period of eleven years, during which the rates for translation from each language and of each translator might have changed, and the publisher did what was necessary to adapt to the market and the budget.

The second possible reason would be to mitigate the risks involved in publishing a translation by choosing to work with translators that have proven to be experienced and reliable (Pięta 2014, 22). If those translators were not able to produce direct translations, this would be a consequence of working with them that the publisher was willing to accept.

The third possible reason for using indirect translation could be the prestige of the intermediating culture and languages (Pięta 2014, 23). This could also explain why they did not choose the same language for every translated novel. Each one of Pamuk's novels that were chosen to be translated into Portuguese could have had a different reception in different countries, changing the status that the intermediating language has in each case.

These hypotheses are made possible after the analysis of all seven copyright pages and the information they give about the intermediating languages. They are consistent in informing which languages were used and who were the translators of the intermediate translations.

#### *2.4.2 The books as a group of indirect translations*

The first (cover) and the last (copyright page) parts of the books are, then, the parts that represent this set of translations as a unit. However, the representation differs: all the covers represent the books as source texts and all the copyright pages represent the books as indirect translations without acknowledging the work of the Brazilian translator.

The analysis has shown that the representation of the books as translations, and as indirect translations, varies to some degree even within this small corpus of works by a single author

published by a single publisher. More importantly, the translation process is not generally explicit in any of the books and is not explained by just one, or even by two parts combined.

However, when all the content in all the paratexts is combined, the following is known:

1. The books do not indicate, at first, that they are translations, but;
2. they were actually translated into Portuguese and;
3. were originally written in Turkish and then translated into English, French or Spanish, and then;
4. they were translated into Portuguese from one or two of these languages.



### 3. Conclusion

#### 3.1 *A disjointed representation*

This research aimed to ask: (how) are the novels by the Turkish author Orhan Pamuk represented as (indirect) translations into Portuguese in Brazil? The analysis of seven books, published between 2006 and 2017, showed that these novels are indeed represented as translations, and as indirect translations, but this representation is disjointed. This means that the pieces of information that contribute to the complete understanding of the books as indirect translations are not connected and are not presented together by the publisher in the paratext.

The implication of such kind of representation is the possibility of misunderstanding or misinterpretation, by the reader, of the nature of the novel they have in hands. It is only by looking very closely at all parts of the books' paratext (cover, title pages, endnotes, copyright pages) and actively connecting what is found there that one can know that the books, written in Turkish, were translated first into English, French or Spanish by one translator and then translated into Portuguese from these languages by a second translator.

This active connecting of information was done in the detailed analysis of this research, which suggests that it is not something that a reader would naturally do when simply looking at the books as novels for entertainment and pleasant reading. In other words, the nature of the books as (indirect) translations is not being presented to the eye of the superficial reader, but is available to those who engage more deeply in the exploration of the novels beyond the narrative itself.

It can also be said that the representation of these books first as translations is not as explicit as it could be, because none of the covers mention translation or the name of a translator. Then, on a second level of this representation, the indirectness is also 'hidden' from the immediate contact with the reader by this lack of connection between the information necessary to form such an understanding. It is also worth noticing that the very label 'indirect' is never mentioned. The indirect translation is implicit in the description of the process of translation, in the copyright pages.

The conclusions made above followed the interpretation of the results of the analysis of the place in the book where mentions to translation are located, and of the content of these mentions. This research also analysed the place in the page where these mentions are located, and their size in terms of percentage of the words in the page. However, the results of this part of the analysis did not seem to contribute directly to the conception of the disjointed representation I refer to in this Conclusion.

The place in the page and the size of the mention of translation might be a relevant information for research that looks further into the connection between a disjointed representation and the intentions to hide or show the translation process in the paratextual elements. The place in the book and the content of mentions was sufficient to assert that the representation is disjointed, but it is not possible to extend this conclusion by indicating a precise level of visibility of the translation and the translator. I could only hypothesize about the impacts on the reader, as seen above.

The patterns that were found regarding the place in the page and the size of mentions could be useful in a comparison with other sets of materials, to determine whether this disjointed representation is contributing to the (in)visibility of the translator. If more evidence is found that indirect translations of contemporary literature in Brazil usually have, for instance, larger mentions of translation (high frequency of translator's forewords, for example), a connection could be made between the disjointed representation and a lower visibility of the translator.

### **3.2 Limitations**

The research question of this dissertation carries some limitations regarding the materials chosen, which led to limitations to the applicability of the research's findings. These limitations are acknowledged in this section. The aim of laying out these limitations is to allow the results to be used in fair comparisons with similarly limited corpus.

#### *3.2.1 Author, time frame and publishing house*

The methodology was applied to a corpus of seven novels, written by one single author, all published in a period of eleven years by a single publishing house. The digital versions of the books were used for analysis. The results are, therefore, not directly applicable to books written by other authors, published in other periods or by another publishing houses. This

creates the opportunity for extending the scope of the results by adding more authors in the analysis or choosing different periods of time. I also acknowledge that including physical books in the analysis might create slightly different results, since they usually have one more element of paratext (the back cover).

The particularities of the author to which the analysis is limited is relevant when considering the representation of his books as indirect translations. The selection of this time frame and publishing house are entirely derived from the choice of Orhan Pamuk as material for analysis, since no other publishing house has the rights to publish his books in Brazil (Folha de S.Paulo 2010, “Línguas são muito diferentes”; Nobel Pamuk é vertido do inglês’ [‘The languages are too different’; Nobel winner Pamuk is translated from English]) and those are the years when they did it (Companhia das Letras, n.d. ‘Orhan Pamuk’)

Orhan Pamuk’s prestige as an award-winning, frequently translated author cannot be ignored when analysing the representation of his books as indirect translations. His reputation and his international success are possibly the main reasons that lead the publishing house to decide to bring his books to Brazil, and commission translations consequently.

It is possible, then, that the representation described in this Conclusion is particular to Orhan Pamuk and other authors that enjoy the same status as him. This is due to the apparent connections that were made between the disjointed representation and the choices made by the publisher, probably governed by the author’s status.

It has already been acknowledged above that the time frame limitation is nested within the limitation to this one specific author. It is also useful to acknowledge the implications of such limitation, particularly regarding the representation of indirect translation. I could only hypothesize about the reasons behind the choice for indirect translations, because there is no evidence to make statements about the matter.

The materials are part of contemporary literature in translation in Brazil, which seems to be more frequently indirectly translated than classic literature (see Introduction, 17). However, both the materials and the references used refer to the past decades, with the most recent book that was analysed having been published in 2017. Therefore, it is possible that the publisher’s and critic’s opinion on indirect translation as well as the Brazilian publishing

market already have, at the moment of this research, a different impact on how translators and translation methods are chosen. This would probably yield a different representation of indirectly translated books.

Choosing to analyse books by Orhan Pamuk limited the materials to products of *Companhia das Letras*, which, as explained in the Introduction, are a very specific case in the Brazilian publishing market. A publisher of this size and orientation might have more financial and logistical means for hiring translators, which probably makes their choices for translators (and intermediate languages, consequently) different from a smaller publisher. Further research could take into account more than one type of publisher and compare their approaches to the representation of indirect translation.

Their choices are also probably different from a niche publisher which focus on translations from specific languages or authors, for example. It can be said, then, that the disjointed representation may be associated to this kind of publishers and the results could only be more strongly connected to the Brazilian publishing industry as a whole if the materials were not limited to this specific publisher.

### 3.2.2 *Intermediate languages*

Once the indirect translation was chosen as a method, three languages were chosen as intermediate languages, knowing that the author language is Turkish. This also corresponds to a second main limitation of the materials, which make the results circumscribed to indirect translations involving Turkish, English, French, Spanish and Portuguese.

It has been noted, however, that the representation of the books does not seem to be directly related to which intermediate language was being used. The general representation, considering the books as a whole, is similar for all seven books regardless of what was the language path and considered to be a disjointed one in all cases.

There are, indeed, exceptions to the patterns observed for each individual part of the paratext analysed, and they may or may not be connected to the choice of intermediate language. Furthermore, the number of times to which the translators resorted to each language was not the same: English was the most used language, followed by French, and Spanish was used just once in a compilative translation.

In two occasions, English was the only intermediate language used. It was also used together with French in three other occasions, and with Spanish once. The book *O Museu da Inocência* [*The Museum of Innocence*], one of the books that had English as the only intermediate language, presents a slightly different cover design (it has a NY Times quotation not related to translation) and has two mentions of translation in the core pages, while most of the books had just one, as it can be seen on Table 2 on section 2.2. The book *Meu Nome é Vermelho* [*My Name is Red*], which was one of the books that was translated from English and French, has a glossary which is credited to the translator on the title page, making it slightly different from other title pages.

There is only one novel, *A Casa do Silêncio* [*The Silent House*], which was translated using only the French translation. This is also the only novel, as noted above, that has translator's endnotes. Considering that those sets of notes included notes written by the translator into French as well as notes written by the translator into Portuguese, it is possible to suggest an influence of the French language translation in this representation as a translation. It may be that the direct translation into French is more clearly represented as a translation than other intermediate translations that have no translator's material, and this influenced the Brazilian translator who was working with this version.

Finally, there is the Spanish language, which was used just once in a compilative translation with French. However, Luciano Vieira Machado, the translator commissioned for the translation of *Uma Sensação Estranha* [*A Strangeness in my Mind*], did not choose to use the Spanish translation in the previous Orhan Pamuk translation that he did, the book *Neve* [*Snow*], nor did he choose to use the Spanish version alone as source text. Portuguese and Spanish are lexically proximal languages, with a very high rate of cognate sharing (Richman 2008, 174). It could be expected that the translator would have used Spanish as an intermediate language more times, if Spanish translations were available.

In conclusion, despite the apparent disconnection of the intermediate language to the disjointed representation, there are a few differences between the books that suggests that the intermediate language can be influencing the way the books are represented as (indirect translations) and, therefore, limiting the results of this research to these specific languages.

Different languages have different status in literature both as source languages and as target and intermediate languages, which makes one naturally expect that a representation that depends on or derives from the language path should be different each time the latter changes. That is, even other translations of books by Pamuk could have a different representation if the intermediate language was always only English, for example, or always compilative translations using Spanish.

### ***3.2 Further research***

There are some research avenues that are made possible by the findings of this research. As detailed above, the results of this dissertation are limited by its materials, which represent a very specific set of indirect translations. Applying the same methodology to other sets of materials would allow for further research with an extended scope.

I also would like to propose three other research questions that were raised during the completion of the analysis and that are possible starting points for research derived from the present one. These questions could not be answered here because they need further investigation and another methodology.

The first question is: what motivated the publisher to choose indirect translation as the way to publish Orhan Pamuk's books in Brazil? Some hypotheses were made in the Analysis section and remain to be further investigated and tested.

Since the representation of this indirect translations was found to be a disjointed one, it could be useful to know why this choice was maintained if, apparently, the publisher was not willing to make it explicit to the reader. This research question could also be applied to larger or different sets of materials, considering the nature of the representation described in this research.

Depending on the motives that are found to be associated with this choice, different conclusions might be achieved that contribute to the knowledge about the status of indirect translation of contemporary literature in Brazil. It might be that the publisher was unable to find translators from Turkish into Portuguese that satisfied their quality standards and budget. It may also be that translations from Turkish into non-dominant languages such as Portuguese are traditionally made via the indirect path. This could only be confirmed with

an assessment of more works of translated Turkish literature and/or literature review of other research that has Turkish books among its materials.

The second research question that I would like to suggest is: why was English the preferred language to be used as intermediate? Again, some hypotheses were made during the Analysis as to why three different languages were used, but the reason for preferring English as an intermediate between Turkish and Portuguese, specifically, remains unknown. Maureen Freely, translator of Orhan Pamuk into English, notes that when she started translating his books, they both knew that the English translation 'would form the basis for most translations into other languages' (Freely 2013, 120). Author and translator seem to be aware that many of the translations of Pamuk's books would be indirect translations. It could be that this awareness led the English translator to consider the needs of the next translators and her translations be somehow known among publishers as an ideal source text.

An interview with the publisher and an assessment of more literary indirect translations in Brazil would be necessary to have a better understanding of the process behind the choice of intermediate language in each case and attest if the preference for English in this case comes from the popularity of the English versions made by Maureen Freely.

The third research question I would like to suggest is: what are the reasons for a publisher to represent indirect translations in such a way? Within this question, another one is implied: what does a disjointed representation mean for the status of literary indirect translation in Brazil? A comparison of this representation with the representation of translations of books by other authors, and/or from other languages, could help answering this question.

The author's prestige could be one of the motives that led the publishing house to choose not to make the translation explicit on the cover, for example. Giving more space to the name of a well-known author that is already a commercial success might be a safer marketing strategy than pursuing a clearer representation of the books as translations, which could distance the product from the prestige attached to the author and source text.

This prestige could also have influenced the representation in the choice by the publishing house to hide from the view of the reader that the translation was indirect. Fearing that the

lack of prestige of indirect translations would affect the already established prestige of the books, the publisher found a way to reduce the access to this information without lying or omitting information completely.

Further research about the current literary translation scenario in Brazil would be necessary to determine whether the disjointed representation is the norm when indirect translation is used or if Orhan Pamuk's case is an exception or part of a small or specific group. This dissertation could only describe and attest the existence of one possible representation of literary indirect translation. From this starting point, other kinds of representation may be described, contributing to the mapping of the status of indirect translation.



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