

Halide Edib Adıvar: The Forgotten (Self-)Translator Behind the Writer¹

Bir Bařka Halide: Halide Edib Adıvar'ın Gölgede Kalan (Öz-)Çevirmen Kimlięi

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When she was born, she was “Halide, daughter of Edib Bey.” When she got married she assumed the role of “Halide the wife,” and with the birth of her sons Ali Ayetullah and Zeki Hikmetullah, she became “Halide, the mother.” During the War of Independence, she was “Corporal Halide.” Immediately after the war, she was labeled “Mandate Advocate Halide.” By 1939, after returning from ‘voluntary’ exile to establish the Department of English Philology at Istanbul University, she was “Professor Halide.” In the 1950 general elections, she took on the role of “Member of Parliament Halide.” Throughout her life, in the history of Turkish literature, she has always been and will continue to be remembered as “Writer Halide.”

Halide Edib Adıvar, with her multi-layered identity, left an indelible mark not only on the history of modern Turkish literature but also on the socio-cultural and political history of Türkiye. Therefore, her works and life story have been the subject of various studies both within and outside academia, and they continue to be. The aim of this article is to shed light on her overshadowed identity as a (self-)translator, making “Translator Halide” ‘visible’ and simultaneously exploring the interaction between this identity and her highly visible “female” identity in a male-dominated society.²

“The woman who does not fit into her biography,” says İpek Çalıřlar in her biography of Halide Edib Adıvar, the most detailed and comprehensive one written to date.³ Aware of this complexity, I will narrow the focus of her life story in this article to her relationship with foreign

¹ This article was first published in Turkish in *Kelimelerin Kıyısında: Türkiye’de Kadın Çevirmenler*, edited by Şehnaz Tahir Gürçaęlar (İstanbul: İthaki Yayınları, 2019).

² Lawrence Venuti, *The Translator’s Invisibility: A History of Translation* (London, New York: Routledge, 1995).

³ *Halide Edib: Biyografisine Sıęmayan Kadın* (İstanbul: Everest Yayınları, 2010).

languages, education, and translation activities while also exploring how her identity as a woman may have influenced these processes and the network of relationships surrounding her.

I will use the term “(self-)translator” in three different senses. First, it refers to a translator who translates works by various authors between source and target languages. Second, it denotes an author-translator who translates their own work into another language.⁴ Lastly, it describes a self-translator as an author who writes in a language other than their mother tongue.⁵

From the first perspective, we see Halide as a translator who brought works by authors ranging from Shakespeare to Nâzım Hikmet into circulation across languages. From the second, she emerges as a self-translator who sometimes translated her works written in Turkish into English and vice versa. It should, however, be noted that, Halide Edib did not identify herself as a (self-)translator, and in the preface of *Türk'ün Ateşle İmtihanı* (1962), she writes:

Just as I wrote *Sinekli Bakkal* and the first volume of my memoirs first in English and then in Turkish, I wrote the second volume of my memoirs, *Türk'ün Ateşle İmtihanı*, which covers the War of Independence from 1918 to the end of 1923, first in English and then in Turkish. None of these are translations, but they are the same in essence, although some parts are shorter and some parts are a little longer.⁶ (my translation⁷)

Although she emphasizes here that she does not translate but rewrites her works for Turkish readers, comparative analysis of the source and target texts show that despite significant differences between them, the transferred parts can be considered as translations and Halide Edib as a (self-)translator.⁸

Lastly, from the third perspective, Halide appears as a self-translator who had been immersed in a multilingual environment since her childhood as further discussed below. She resorted to translation for various reasons—sometimes unconsciously, and at other times with full awareness—and expressed herself in languages other than her mother tongue.

⁴ Anton Popovič, *Dictionary for the Analysis of Literary Translation* (Edmonton, Alberta: University of Alberta Press, 1976); Rainier Grutman, “Self-Translation,” in *Routledge Encyclopedia of Translation Studies*, ed. Mona Baker and Gabriela Saldanha (London, New York: Routledge, 2009), 257–60.

⁵ Ngugi wa Thiong'o, “Translated by the Author: My Life Between Languages,” *Translation Studies* 2, no. 1 (2009): 17–20; Arzu Akbatur, “Writing/Translating in/to English: The ‘Ambivalent’ Case of Elif Şafak” (Ph.D., Istanbul, Boğaziçi, 2010).

⁶ Halide Edip Adivar, *Türk'ün Ateşle İmtihanı* (Istanbul: Can Yayınları, 2016), 13.

⁷ All translations from Turkish are mine unless otherwise stated.

⁸ Ayşe Durakbaşa, *Halide Edib Türk Modernleşmesi ve Feminizm* (Istanbul: İletişim, 2014); Nur Zeynep Kürük, “The Turkish Ordeal: Written in ‘Voluntary’ Exile, Self-Translated Under ‘Ideological Embargo’” (M.A., Istanbul, Boğaziçi, 2017).

Translation as Part of Everyday Life

Halide Edib was born in 1882 into a family closely connected to the palace and the Sultan.⁹ Her father, Mehmed Edib Bey, was the Chief Chamberlain of Sultan Abdülhamid II.¹⁰ Edib Bey's family also belonged to the elite circles of Ottoman society. Thus, Halide grew up in a multilingual, multicultural environment, and this cultural habitat left traces in her life as well as her works.

Mehmed Edib Bey modeled Halide's upbringing—from her clothing to her education—on English customs. As a result, she was raised in a manner considered unusual for girls in Ottoman society. She first attended a kindergarten frequented by non-Muslims, where she was introduced to a foreign language and learned Greek. In her memoirs, she recalls these years, noting that she learned to speak a second language without realizing it, switching between Greek and Turkish depending on whom she was speaking to.¹¹ Although she was very happy at Kiria Eleni's school, she had to leave when she became ill and continued her education at home during a prolonged recovery.¹²

Halide was first introduced to English through storybooks sent to her by Sir Henry Woods Pasha, a close friend of her father. In 1893, she enrolled in Üsküdar American College, where she quickly improved her English. One of her teachers, Miss Fensham, who knew Turkish, gave Halide translation lessons.¹³ However, Halide could only attend the college for a year, as Sultan Abdülhamid's decree banning Turkish students from attending foreign schools forced her to leave. During this period, she continued her education again at home, receiving private lessons from Miss Dodd, one of her teachers from Üsküdar College, and also her English nanny, further enhancing her English skills.

Halide Edib began writing and translating at a very young age. Her first original work, *Çingene Kızı*, was serialized in *Hanımlara Mahsus Gazete* in 1899 when she was only 17, but the novel remained unfinished for unknown reasons. However, her identity as a translator preceded her debut as a writer. At the age of 10, she translated John Abbot's *The Mother at Home* (1833) into Turkish. This translation, with corrections and assistance from Mahmud Esad Efendi, was published under the title *Mâder* in 1892. Halide's translation was admired by the court, and she received the Order of Charity from Sultan Abdülhamid in recognition. Nonetheless, she was displeased with both the badge and the editorial interventions made by Mahmud Esad Efendi. In her memoir *Mor Salkımlı Ev* (1963), she expresses her feelings at the time as follows, "This

⁹ Halide Edib Adıvar's date of birth is recorded as either 1882 or 1884 in different sources. İnci Enginün notes that Halide Edib's official records list her birth date as 1882. İnci Enginün, *Halide Edib Adıvar'ın Eserlerinde Doğu ve Batı Meselesi* (İstanbul: Dergâh Yayınları, 2007), 29.

¹⁰ Çalışlar, *Halide Edib: Biyografisine Sığmayan Kadın*, 8.

¹¹ Halide Edib Adıvar, *Mor Salkımlı Ev* (İstanbul: Can Yayınları, 2016), 45.

¹² Çalışlar, *Halide Edib: Biyografisine Sığmayan Kadın*, 16.

¹³ Adıvar, *Mor Salkımlı Ev*, 120.

[badge] did not please me at all. First of all, the work was not mine but belonged to Mahmud Esad Efendi. Furthermore, even at that age, Abdülhamid evoked such a negative feeling in me that being honored by him felt more like a disgrace than an honor.”¹⁴

In her study on female translators in Ottoman history, spanning from the Tanzimat to the Second Constitutional Era, Ayşe Banu Karadağ highlights Halide Edib’s visibility as a translator in *Mâder*.¹⁵ Both Mahmud Esad Efendi and Halide Edib contributed prefaces to the work, Mahmud Esad Efendi’s appearing at the beginning, followed by Halide Edib’s. Karadağ interprets this sequence, along with Mahmud Esad Efendi’s views on mother-child education in his foreword, as a representation of masculine authority. She emphasizes that Halide Edib’s “feminine” voice could only emerge to the extent that this authority permitted.¹⁶

Halide Edib continued her education through private lessons from various teachers, learning Arabic and French. She also took lessons in philosophy, Turkish literature, and French literature from Rıza Tevfik.¹⁷ Six years later, she returned to school, where her classmates came from a variety of nationalities, including Greek, Armenian, Bulgarian, Italian, Hungarian, French, English, and Russian. In her memoirs, Halide writes that she learned to speak Armenian with the help of a friend during her school years. Thus, it would not be inaccurate to argue that from the early stages of her life, Halide Edib made translation and multilingualism a part of her daily life, experiencing firsthand the linguistic richness of the Ottoman Empire.

In 1901, Halide Edib became the first female Muslim student to graduate from college with a bachelor’s degree.¹⁸ After graduation, she married her private mathematics teacher, Salih Zeki Bey, and from then on, became Halide Salih.¹⁹

In 1903, Halide Edib gave birth to her first child, Ali Ayetullah, and the following year, she welcomed her second child, Zeki Hikmetullah. Having stepped away from writing, Halide Edib devoted herself to her family as a mother during these years while closely following French literature. At the same time, she assisted Salih Zeki Bey in writing *Kamûs-ı Riyaziyat*²⁰ (1897) by compiling the biographies of famous English mathematicians and philosophers through translation.²¹ Additionally, in the evenings, she would perform sight translation by reading Conan Doyle’s stories in English and rendering them aloud in Turkish for her father and Salih Zeki Bey. She noted that these sessions helped her naturally develop the ability to translate any English text

¹⁴ Adıvar, 143.

¹⁵ “Tanzimat Dönemi’nden İkinci Meşrutiyet Dönemi’ne Kadın Çevirmenlerin Çeviri Tarihimizdeki ‘Dişil’ İzleri,” *Humanitas* 2, no. Fall (2013): 105–26.

¹⁶ Karadağ, 112.

¹⁷ Enginün, *Halide Edib Adıvar’ın Eserlerinde Doğu ve Batı Meselesi*, 34–35.

¹⁸ Mary Mills Patrick, *A Bosphorus Adventure* (California, London: Stanford University Press, 1934), 229.

¹⁹ Halide Edib used the signature “Halide Salih” until she divorced her first husband, Salih Zeki.

²⁰ Only the first two volumes of the twelve-volume work were published in 1897 Haluk Oral, “Φ Tarihinden Günümüze: Salih Zeki,” *Matematik Dünyası*, 2003. The volumes containing the chapters that Halide Edib contributed to are now preserved in manuscript form at the Istanbul University Rare Works Library.

²¹ Çalışlar, *Halide Edib: Biyografisine Sığmayan Kadın*, 41.

into Turkish.²² In her memoirs, she also mentions that she began translating Shakespeare's *Hamlet*, followed by the sonnets, without the intention of publishing them and shared these translation attempts only with her husband, Salih Zeki Bey.²³

In 1908, Halide Edib started writing for the prominent newspaper *Tanin*, focusing on political developments, women's rights, and educational reform. In addition to these articles, her fictional works began to be serialized in various magazines and newspapers. That same year, *Tanin* announced that Halide Edib's translation of *Julius Caesar* would be staged.²⁴ İnci Enginün notes that while this translation is no longer available, it provides clues about Halide Edib's political stance at the time.²⁵ According to Enginün, Halide Edib's choice of this work for translation just as the period of autocracy, *Istibdâd*, was coming to an end can be attributed to revolutionary intentions, as another revolutionary, Abdullah Cevdet, translated the same work into Turkish in 1908.²⁶

After the March 31st Incident, Halide Edib had to leave Istanbul, first traveling to Egypt and then to England. On her way to London, she wrote a letter of apology addressed to the Armenian citizens of the Ottoman Empire in response to the violence in Adana following the uprising. The letter was published in *Tanin* on May 18, 1909. Sırpuhi Markaryan and Baydzar Torkomyan responded to Halide Edib's letter with thank-you articles published in *Tanin* and *Yeni Gazete*, respectively.²⁷

Halide Edib returned to Istanbul in October 1909 and divorced Salih Zeki Bey in April 1910, less than a year later. The divorce stemmed from Salih Zeki's intention to take a second wife, a decision that clashed with Halide Edib's firm opposition to polygamy. Reflecting on the situation in her memoirs, she writes, "Salih Zeki Bey had decided to marry for the second time. I had a conviction against polygamy that had never changed and had reached the level of fanaticism. I visited my father, who was in Ioannina then, with my children. I wanted to give Salih Zeki Bey time to think before he decided."²⁸

When she returned to Istanbul, Halide learned that Salih Zeki had not changed his decision and had even remarried without her knowledge. Despite the difficulties, she managed to divorce him at a time when women did not have the right to initiate divorce. Disillusioned by her first

²² Adivar, *Mor Salkımlı Ev*, 161.

²³ Adivar, 166.

²⁴ The announcement read as follows: "Julius Caesar: Ms. Halide Salih, one of the contributors to our newspaper, has translated the tragedy *Julius Caesar* by Shakespeare, one of the most famous English writers. It will be staged by the National Theater Committee, and the decorations are currently being prepared." *Tanin*, issue 128, p. 3, 8 December 1908.

²⁵ *Halide Edib Adivar'ın Eserlerinde Doğu ve Batı Meselesi*.

²⁶ Enginün, 357.

²⁷ Çalışlar, *Halide Edib: Biyografisine Sığmayan Kadın*, 75.

²⁸ Adivar, *Mor Salkımlı Ev*, 211–12.

marriage, Halide Edib explored the theme of unhappy marriages in her novels *Seviye Talip* (1910) and *Handan* (1912).

In the 1910s, Halide Edib focused primarily on women's education and became a founding member of the *Teali-i Nisvan* association. This association offered classes for women in various subjects, including English. Its members who mastered English translated articles on women's rights, history books, social sciences, and literary texts.²⁹ Another issue Halide Edib concentrated on during these years was Turkish nationalism. Active in *Türk Ocağı*, the Turkish Hearth, since its foundation, she became the organization's first female member in 1912. Under the influence of the Turanism movement, her translation of *Babür Han* by Flore Annie Steel was published in *Türk Yurdu* magazine in 1914.³⁰ Following her frequent contributions to the magazine with articles and translations, Turkish youth in Geneva declared Halide the "Mother of Turks."³¹ However, her position was shaken after she delivered a speech in 1916 criticizing the Ottoman State's Armenian policy.³² Not long after, due to threats from ultra-nationalists, Halide Edib was forced to leave Istanbul once again, this time traveling to Syria at the invitation of Cemal Pasha.

While in Syria, Halide received a marriage proposal from Dr. Adnan [Adıvar] Bey, which she accepted, and their marriage lasted until the end of her life. İpek Çalışlar notes that Adnan Bey was not only profoundly devoted to Halide with great love but also recognized her as a prominent writer in Ottoman society and an authority whose ideas were respected.³³

Years of the War of Independence

After the signing of the Armistice of Mudros on October 30, 1918, the Allied powers officially began occupying Ottoman territories. Various rallies were organized to protest the occupations. During this period, when women were largely invisible in public life, and politics was dominated exclusively by men, Halide Edib held a privileged position. At these rallies, she addressed the crowds, calling for resistance, and within a short time, her voice was heard not only nationally but also internationally.³⁴

In a 1922 article published in *The New York Times*, M. Zekeriya [Sertel] referred to Halide Edib as the "Turkish Joan of Arc," describing how, during the occupation years, she participated

²⁹ Çalışlar, *Halide Edib: Biyografisine Sığmayan Kadın*, 88.

³⁰ Enginün, *Halide Edib Adıvar'ın Eserlerinde Doğu ve Batı Meselesi*, 358.

³¹ Çalışlar, *Halide Edib: Biyografisine Sığmayan Kadın*, 98.

³² Çalışlar, 133.

³³ Çalışlar, 148.

³⁴ In the bibliography of her comprehensive study on Halide Edib, İnci Enginün provides a list of articles about Halide Edib published in the foreign press. Upon examining this bibliography, it becomes evident that Halide Edib had been a prominent figure internationally, both for her political stance and her works, since 1919 Enginün, *Halide Edib Adıvar'ın Eserlerinde Doğu ve Batı Meselesi*, 468–98.

in meetings and rallies during the day, while in the evenings, she wrote articles about the cause and translated them into English.³⁵ Unfortunately, there is no comprehensive record or clear information regarding the publication of these articles and translations.

In 1920, Halide Edib and her husband, Adnan Bey, joined the National Struggle under Mustafa Kemal's leadership in Anatolia. In addition to her active role at the front, behind the lines, she translated news about the National Struggle from sources like *The Times*, *The Manchester Guardian*, and *The Daily Herald*, allowing Ankara to follow Western reactions and developments. She also served as an interpreter in meetings with foreign delegations.³⁶ Sabri Gürses argues that in this regard, Halide Edib can be considered one of the first military translators of the modern Turkish army.³⁷

From a different perspective, Ayşe Durakbaşa highlights Halide Edib's "woman" identity, describing her as the "Lady of the War of Independence," and writes, "Halide Hanım was the daughter of Edib Bey, one of the Palace officials, an Istanbul lady who had sent her children abroad to study, left her home behind, and devoted herself to this cause with complete responsibility and self-sacrifice."³⁸ Durakbaşa suggests that during these years, Halide Edib attempted to create a new definition of "ladyship" and a new female identity, which would later distinguish Kemalist nationalist women from Ottoman ladies.³⁹ In fact, each new layer that Halide Edib added to her identity throughout her life also penetrated and reshaped her "woman" identity.

Despite her active role in the War of Independence, Halide Edib found herself excluded from the newly established regime following the Turkish army's victory and the proclamation of the Republic. At that time, women did not yet have the right to vote or be elected. Continuing to raise her voice on this issue, Halide Edib wrote articles about women's rights while also translating her novel *Ateşten Gömlek* (1923) into English under the title *The Shirt of Flame*, which was published the same year as the Republic was proclaimed.⁴⁰

³⁵ Mehmet Zekeriya Sertel, "Turkey's Fiery 'Joan of Arc'; Her Double Role as a Leader," *The New York Times*, 1922, <https://www.nytimes.com/1922/11/26/archives/turkeys-fiery-joan-of-arc-her-double-role-as-leader-pen-and-gun-her.html>.

³⁶ Çalışlar, *Halide Edib: Biyografisine Sığmayan Kadın*, 178.

³⁷ "Ordular ve Çeviriler: Halide Edip Adivar," *Çeviribilim*, 2006, <https://ceviribilim.com/2006/02/20/ordular-ve-ceviriler-halide-edip-adivar/>.

³⁸ Durakbaşa, *Halide Edib Türk Modernleşmesi ve Feminizm*, 134.

³⁹ Durakbaşa, 137–38.

⁴⁰ Halide Edib's work was first serialized in *İkdam* newspaper in 1922 and published as a book a year later. In 1923, it was translated into German by Heinrich Donn under the title *Das Flammenhemd*, and in 1932 it was retranslated into English by Maulvi Yakub Khan under the title *The Daughter of Smyrna*.

“Voluntary” Exile

Although Halide Edib had become a symbol of the National Struggle, shortly after the proclamation of the Republic, she was labeled a “mandate advocate.” Due to her close relations with Americans during the struggle and her mention of the American mandate as an option in a letter to Mustafa Kemal, she was remembered in this way by certain groups for many years.

After the mid-1920s, the political climate in Türkiye made it impossible for Halide Edib and Adnan Adıvar to stay in the country.⁴¹ In 1925, the couple left for Vienna, initially due to Halide Edib’s health problems, and later moved to Germany. They subsequently lived in Paris and London, spending about fourteen years abroad. There was no official exile order against them, and they had left Türkiye voluntarily.⁴² However, aside from brief visits, they did not stay long in the country until they were invited back by İsmet İnönü in 1939. It is also noteworthy that from 1927 to 1935, none of Halide Edib’s works were published in Türkiye.⁴³

During her “voluntary” exile, Halide Edib’s works were well received abroad, even though they were not published in Türkiye. Throughout her time abroad, she primarily wrote in English, and these works can also be considered self-translations. In a similar vein, Ngugi wa Thiong’o describes writing in a language other than one’s native tongue as a form of “mental translation.”⁴⁴ From this perspective, it can be argued that Halide, when writing in English, was essentially translating from her mother tongue during the writing process. Arzu Akbatur makes a similar argument regarding another Turkish writer, Elif Şafak, suggesting that when Şafak writes in English, she acts as a translator by providing cultural explanations for foreign readers; therefore, these works can be considered self-translations.⁴⁵ A close examination of Halide Edib’s works reveals that she, too, acts like a translator, feeling the need to introduce and explain cultural details and historical information about Turkish society between the lines.

Halide Edib’s memoirs, published in two volumes, are the most important of her works written in English. The first volume, *Memoirs*, was published in 1926 by The Century Co. in New

⁴¹ Çalıřlar, *Halide Edib: Biyografisine Sıđmayan Kadın*, 323.

⁴² Halide Edib’s grandson, Ömer Sayar “Halide Edib’in Torunu Ömer Sayar’dan İpek Çalıřlar’a Mektup,” T24, 2010, <https://t24.com.tr/haber/halide-edibin-torunu-omer-sayardan-ipek-calislara-mektup,85315>., in an open letter to İpek Çalıřlar, recounts a conversation he had with Adnan Adıvar: “When I went home on Saturday, I brought up the subject with Adnan Adıvar, who told me that they were not among *Yüzellilikler* [150 personae non gratae], they had gone abroad voluntarily due to my grandmother’s health problems, but after the assassination in Izmir, they were afraid to return. In other words, their situation was a kind of voluntary exile.”

⁴³ Hülya Adak, “National Myths and Self-Na(Rra)Tions: Mustafa Kemal’s Nutuk and “Halide Edib’s Memoirs and The Turkish Ordeal,” *The South Atlantic Quarterly* 102, no. 2–3 (2003): 511.

⁴⁴ “Translated by the Author: My Life Between Languages,” 19.

⁴⁵ Akbatur, “Writing/Translating in/to English: The ‘Ambivalent’ Case of Elif Şafak,” 59.

York and London. In this first volume, Halide Edib recounts her life from childhood up to 1918. The second volume of her memoirs, *The Turkish Ordeal*, which was partially serialized in *Asia* magazine in 1928 before being published as a book by The Century Co., focuses on the years of the War of Independence. Turkish readers had to wait until the 1960s to read her memoirs in Turkish, and even then, they could not read a complete translation. After *The Turkish Ordeal* was published, Halide Edib faced harsh criticism in Türkiye, accused of distorting historical facts for personal ambition and collaborating with the Americans. Similar criticisms persisted even into the 1950s, and as a result, when Halide Edib translated her memoirs into Turkish in the 1960s, she left out significant portions of the source text.⁴⁶

During her time abroad, Halide Edib was frequently invited to give speeches and seminars in various countries. In 1928, she visited the United States as the keynote speaker at the Williamstown Institute of Politics, becoming the first woman to be invited to speak there. She later gave lectures at Barnard College, Columbia University, on the history of the women's movement in Türkiye. In 1930, she compiled these lectures into a book titled *Turkey Faces West*, which was published in the United States.

In 1935, Halide Edib visited India, where she participated in several conferences and later published her speeches under the title *Conflict of East and West in Turkey*. She also documented her impressions of the trip in her book *Inside India*, published in 1935. Additionally, following her trip, she translated Nâzım Hikmet's *Benerci Kendini Niçin Öldürdü* (1932) into English for *The Bombay Chronicle*, and the translation was published in India in 1936.⁴⁷

The Clown and His Daughter, in Turkish *Sinekli Bakkal*, which Halide Edib wrote in English and simultaneously translated into Turkish before returning to Türkiye, was published abroad as a book in 1935. In the same year, it was serialized in *Haber* newspaper in Türkiye and was published as a book the following year. *Sinekli Bakkal* was awarded the Republican People's Party Novel Prize in 1942, becoming one of Halide Edib's most memorable works.

Apart from these works (self-)translated between English and Turkish, Halide Edib also translated Henri Massé's *Islam* (1930) from French into English, which was published in New York in 1938.

Return to Türkiye

In 1939, Halide Edib returned to Türkiye and, shortly thereafter, founded the Department of English Philology at Istanbul University. During the 1940s, she worked with her students to translate several of Shakespeare's plays, which were published by various presses, often with a preface written by Halide Edib. Notable examples include *Hamlet*, *Danimarka Prensi* (1941),

⁴⁶ Kürük, "The Turkish Ordeal: Written in 'Voluntary' Exile, Self-Translated Under 'Ideological Embargo,'" 61–63.

⁴⁷ Enginün, *Halide Edib Adıvar'ın Eserlerinde Doğu ve Batı Meselesi*, 359.

Nasıl Hořunuza Giderse (1943), *Coriolanus* (1945) in collaboration with Vahit Turhan, and *Antonius ve Kleopatra* (1949) in collaboration with Minâ Urgan.⁴⁸

Halide Edib, who also wrote articles on Shakespeare and the history of English literature for newspapers and magazines, published her work titled *İngiliz Edebiyatı Tarihi: Elizabeth Devri ve Shakespeare* in 1943. Yet, it should not be assumed that her contributions in this field were widely accepted or appreciated. In her memoirs, Minâ Urgan, one of her students, states that Halide Edib did not fully understand English literature, that they often disagreed with her on the history of literature, and describes her translations of Shakespeare as “the only positive contribution she made in the field of English literature.”⁴⁹

In the following years, Halide Edib continued translating her works from English into Turkish. These self-translations were often serialized in newspapers or magazines before being published as books. However, it is interesting to note that Halide did not always remain entirely faithful to the source texts in her translations. A notable example is her translation of *Inside India*, which became *Hindistan’a Dair* in Turkish and was partially serialized under different titles in *Tan* newspaper in 1938. Later, it was fully serialized under the title *Hindistan’a Dair* in *Yeni Sabah* newspaper between 1940 and 1941. Seventy-three years after the last edition, it was published as a book in 2014 under the same title. In the epilogue to this publication, Hülya Adak writes, “[...] this work is not a faithful translation of *Inside India*; the Turkish version was rewritten by Halide Edib herself.”⁵⁰

In the 1950s, Halide Edib first translated George Orwell’s famous novel *Animal Farm* into Turkish as *Hayvan Çiftliği* in 1952. The translation was first serialized in *Cumhuriyet* newspaper and then published as a book in 1954. İnci Enginün interprets Halide Edib’s choice of this work for translation as an expression of her views on communism.⁵¹ İsmail Kaplan, on the other hand, highlights that the translation, published by the Ministry of Education, is presented as an example of American literature rather than English literature and discusses the political environment of the period as well as Halide Edib’s political stance at the time in relation to the translation.⁵²

In 1954, some parts from Halide Edib’s works *Turkey Faces West* and *Conflict of East and West in Turkey* were self-translated into Turkish by Halide Edib and serialized in *Yeni İstanbul* newspaper. One year later, these pieces were compiled into a book titled *Türkiye’de Şark-Garp ve Amerikan Tesirleri*. The eleven articles from *Turkey Faces West* and *Conflict of East and West in Turkey*, which Halide Edib did not translate into Turkish, were translated by Can Ömer Kalaycı in 2015 under the title *Türkiye’de Şark-Garp ve Amerikan Tesirleri II*. In his afterword, Fatih Altuğ emphasizes that, unlike Halide Edib, Kalaycı remained faithful to the source text. He explains this

⁴⁸ Enginün, 357.

⁴⁹ Minâ Urgan, *Bir Dinozorun Anıları* (İstanbul: YKY, 1998), 200.

⁵⁰ Hülya Adak, “İkinci Dünya Savaşı Esnasında Hint Bağımsızlık Hareketi: Hindistan’a Dair’in Sessizlikleri,” in *Hindistan’a Dair*, by Halide Edib Adivar (İstanbul: Can Yayınları, 2014), 205.

⁵¹ Enginün, *Halide Edib Adivar’ın Eserlerinde Doğu ve Batı Meselesi*, 358.

⁵² İsmail Kaplan, “Animal Farm’dan Hayvan Çiftliği’ne Bir Kitabın Öyküsü,” *Varlık*, 2003.

approach further, stating, “While the essays from *Turkey Faces West* and *Conflict of East and West in Turkey* were significantly transformed and reinterpreted in *Tesirler* to fit the circumstances of the time and Türkiye, the essays in this book have remained faithful to their original form.”⁵³ Altuğ also notes that criticisms of the Kemalist regime, present in Halide Edib’s original works, disappear in her self-translations. This observation is also relevant to her self-translation of *Türk’ün Ateşle İmtihanı*.

Long after her return to Türkiye, Halide Edib self-translated her memoirs into Turkish. In early 1960, selected parts of the second volume, *The Turkish Ordeal*, were serialized in *Hayat* magazine under the title “Halide Edib Adıvar’ın Milli Mücadele Hatıralarından Parçalar.” Two years later, it was published as a book titled *Türk’ün Ateşle İmtihanı*. Nevertheless, in this self-translation, Halide Edib left out significant portions of the English source text.⁵⁴ In her memoirs, written while in “voluntary” exile immediately after the War of Independence, Halide Edib harshly criticizes Mustafa Kemal and some of his policies, but these criticisms are either softened or completely erased in *Türk’ün Ateşle İmtihanı*. Similarly, her nationalistic stance on minority issues and candid personal opinions, expressed with sincerity in the source, were lost in the untranslated sections.⁵⁵ There could be many reasons behind Halide Edib’s decision to exclude these parts as a self-translator. It can be argued that a considerable amount of time had passed between the writing of the source text and the translation, during which Türkiye’s political, social, and cultural realities—as well as Halide Edib’s own views—had likely evolved. It is also possible that she might have chosen to express these views differently in her later years.

Finally, in 1963, Halide Edib published the Turkish self-translation of the first volume of her memoirs. *Mor Salkımlı Ev* was first serialized in *Yeni İstanbul* newspaper and then published as a book. As in her previous self-translations, Halide Edib did not fully translate the source text and made alterations in some places. As mentioned earlier, in all the works she wrote in English, including *Memoirs*, Halide Edib, as a writer (and self-translator) seeking to introduce and explain her source culture to a foreign audience, often provided footnotes and explanations, sometimes even visualizing the pronunciation of Turkish words within the text. However, most of these explanations and additional information were omitted in the Turkish self-translation. Similarly, details about her personal life were among the portions left out in the untranslated sections.⁵⁶

⁵³ Fatih Altuğ, “Halide Edib Türkiye’ye Bakıyor,” in *Türkiye’de Şark-Garp ve Amerikan Tesirleri II*, by Halide Edib Adıvar, trans. Can Ömer Kalaycı (Istanbul: Can Yayınları, 2015), 251.

⁵⁴ Aslı Araboğlu, “İki Ayrı Dilde İki Aynı/Ayrı Otobiyografik Yapıt Üzerine Etnometodoloji-Çeviribilim Odaklı Bir İnceleme: Yazar/Çevirmen Halide Edib” (Ph.D., Istanbul, Yıldız Teknik, 2015).

⁵⁵ Kürük, “The Turkish Ordeal: Written in ‘Voluntary’ Exile, Self-Translated Under ‘Ideological Embargo.’”

⁵⁶ Araboğlu, “İki Ayrı Dilde İki Aynı/Ayrı Otobiyografik Yapıt Üzerine Etnometodoloji-Çeviribilim Odaklı Bir İnceleme: Yazar/Çevirmen Halide Edib.”

On Translation

Halide Edib's views on translation can be traced through the prefaces she wrote for her works, articles she published, and speeches she gave at different times and places. Among these, two key sources stand out as directly expressing her thoughts on translation.

The first is her article "Klâsikler ve Tercüme," written for *Akşam* newspaper in 1939 on the occasion of the First Turkish Publishing Congress. In this article, Halide Edib discusses which works should be considered classics and how and by whom these works should be translated into Turkish.

The first question she raises is which source texts to use. Halide Edib argues that works should be translated directly from the original language, where possible, although she acknowledges that this is not always feasible for classical Greek texts. In such cases, she presents indirect translation from an intermediary language as a viable option. She writes,

It would be ideal to translate ancient classics directly from their original languages into Turkish. However, I believe this is impossible because, even if we assume we have writers who are fluent in ancient Greek and Latin, they are not heirs to the atmosphere, traditions, and culture created by Western classics. Therefore, for the time being, it would be more beneficial for us to translate from the most accurate and widely accepted translations into living languages.⁵⁷

Another significant point in this article is Halide Edib's expectations of translators: they should be as familiar with the source culture as they are with the source language. While she acknowledges that it would be preferable for a single translator to produce the entire translation for the sake of stylistic and linguistic unity, she suggests that the classics in question should be translated into Turkish by a committee. She argues that "an advisory committee of qualified translators" can better guide the translation with their collective knowledge of the source culture.⁵⁸

The second key source illustrating Halide Edib's perspective on translation is undoubtedly her speech titled "Edebiyatta Tercümenin Rolü," delivered at Istanbul University in 1942 and later published in 1944. In this speech, Halide Edib first discusses how translations of both Eastern and Western literatures have influenced Turkish literature. She then criticizes the prevalent translation practices of her time, which often imitated the source cultures and literatures. Towards the end of her speech, she outlines two dominant views on translation: word-for-word translation versus sense-for-sense translation, highlighting that both approaches have their shortcomings. Halide Edib proposes a combination of these two methods, as she writes, "We can say that for every successful translator, there is a unique translation theory. However, these theories can all be reduced to two opposed ideas: 1. The form must be preserved. [...] 2. The meaning must be

⁵⁷ Halide Edip, "Klâsikler ve Tercüme," in *Birinci Türk Neşriyat Kongresi Raporları, Teklifler, Müzakere Zabıtları* (Ankara: Maarif Vekilliği, 1939), 207.

⁵⁸ Edip, 207.

preserved, not the form. [...] Let us benefit from both of these theories, but let us not be completely bound by either.”⁵⁹

Did Halide Edib follow and apply this combined approach in her own (self-)translations? While this question requires further investigation, existing studies of her (self-)translations suggest that she exercised significant autonomy in her translations, freely interpreting and applying these two methods.

Conclusion

Throughout her life, Halide Edib added various layers to her identity, but she is primarily known for her role as a novelist and writer. Although her fictional and non-fictional works have been the subject of numerous studies, her (self-)translator identity, which this study seeks to highlight, has largely remained in the shadows. Yet, Halide Edib made significant contributions as a (self-)translator.

Having been exposed to foreign languages from a young age, Halide integrated translation into her daily life, acquiring proficiency not only in English but also in languages such as Arabic and French. Her growing up in a multilingual and multicultural environment played a formative role in both her personal and professional life.

Throughout different phases of her life, Halide employed translation in various forms. Armed with the privilege of knowing foreign languages, she could carve out a space for herself as a female translator in male-dominated environments, as she did during the War of Independence. Additionally, as an author-translator, she succeeded in making her voice heard internationally through her (self-)translations. Her identity as a female writer, which was accepted and respected in Turkish society, undoubtedly influenced her translation activities.

There is no doubt that new studies on Halide Edib’s (self-)translations will not only contribute to our literary and cultural history but also offer new insights into Halide Edib herself, opening doors for further research.

⁵⁹ Halide Edib Adivar, *Edebiyatta Tercümenin Rolü* (İstanbul: Kenan Matbaası, 1944), 275–76.

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