

CHUAN WANG

TRANSNATIONALIZING WORLD NOVELS: ISSUES OF LITERARY
TRANSLATION AND CIRCULATION IN TURKEY AND IN THE SINOSPHERE

Bilkent University 2021

TRANSNATIONALIZING WORLD NOVELS:
ISSUES OF LITERARY TRANSLATION AND CIRCULATION IN TURKEY AND
IN THE SINOSPHERE

A Master's Thesis

by

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January 2021

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Turkish Literature .

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To my maternal grandfather

王明雄

1941-2020

Miaoli County, Taiwan

TRANSNATIONALIZING WORLD NOVELS:
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IN THE SINOSPHERE

The Graduate School of Economics and Social Sciences
of
İhsan Doğramacı Bilkent University

by
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In Partial Fulfillment of the Requirements for the Degree of
MASTER OF ART IN TURKISH LITERATURE

THE DEPARTMENT OF TURKISH LITERATURE
İHSAN DOĞRAMACI BİLKENT UNIVERSITY
Ankara

January 2021

ABSTRACT

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M.A., Department of Turkish Literature

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January 2021

This thesis focuses on the international circulation of three literary works characterized by their creative use of mixed/hybridized and the comparison between the original versions and their translations. The thesis analyzes the linguistic, stylistic, cultural challenges of the translations in Turkish and Chinese, speculates on possible reasons affecting the circulation of these world novels. The three world novels are written mostly in English, categorized academically under Anglophone or English literature, often the world literature section in bookstores. The Turkish and Chinese translations published in markets that inherit important literature and culture from previous empires—Ottoman Empire and Qing Dynasty—were multilingual and multicultural with territories that could be considered transnationalized from today's perspective. The three texts are translated with different strategies in the Republic of Turkey, People's Republic of China, and Republic of China(Taiwan). In addition to the themes of the novels themselves and the use of mixed languages, the cultural capitals of the authors, translators, publishers, and critics have also influenced the circulation of these novels.

Keywords: Cultural Capital, Literature Circulation, Translation, Transnationalism

ÖZET

ULUS ÖTESİ DÜNYA ROMANLARI: TÜRKİYE VE SİNOSFERDE ÇEVİRİ VE DOLAŞIM SORUNLARI

Wang, Chuan

Yüksek Lisans, Türk Edebiyatı Bölümü

Tez Danışmanı: Dr. Öğr. Üyesi: Etienne Eugene Christian Charrière

Ocak 2021

Bu tez, karma / melezleştirilmiş ile karakterize edilen üç edebi eserin uluslararası dolaşımına, orijinal versiyonlar ve çevirilerini karşılaştırmasına odaklanır. Tez, Türkçe ve Çince çevirilerin dil, üslup ve kültürel zorluklarını analiz eder, üç dünya romanlarının dolaşımını etkileyen olası nedenler üzerine spekülasyonlar yapar. Çevirilerin dil, üslup ve kültürel zorluklarını analiz eder ve bu dünya romanlarının dolaşımını etkileyen olası nedenler üzerine spekülasyonlar yapar. Üç dünya romanı çoğunlukla İngilizce yazılır, akademik olarak Anglofon veya İngiliz edebiyatı altında kategorize edilir, genellikle kitapçılarda dünya edebiyatı bölümünde kalır. Türkiye Cumhuriyeti, Çin Halk Cumhuriyeti ve Çin Cumhuriyeti (Tayvan) pazarlarında yayınlanan Türkçe ve Çince çevirileri diğer çevirilerinden önemli bir yer alır. Bu pazarlar, önceki imparatorluklardan edebiyat ve kültürü miras alır. Osmanlı İmparatorluğu ve Qing Hanedanı hükümlerlik alanlarında çokdilli ve çokkültürlüydü. Bugünün bakış açısından ulusaşırı, ulusötesi olarak düşünülür. Bu nedenle, üç metin Türkiye Cumhuriyeti, Çin Halk Cumhuriyeti ve Çin Cumhuriyeti'nde (Tayvan) farklı stratejilerle çevrilir. Romanların kendi temaları ve karma dillerin kullanımının yanı sıra yazarların, çevirmenlerin, yayıncıların ve eleştirmenlerin kültürel sermayesi de bu romanların dolaşımını etkiler.

Anahtar Kelimeler: Çeviri, Edebiyat Dolaşımı, Kültürel Sermaye, Ulusaşırılık

大綱

世界小說的跨國化：土耳其語漢字文化圈的翻譯及流通問題

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2021 年 1 月

本論文主要研究三部以創造性地使用混合語言為特徵的文學作品在國際間流轉情況，透過比較原著與土耳其語和繁體中文翻譯版本，對《芬尼根守靈》的討論進行額外的中文簡體版翻譯，分析它們被翻譯成其他語言時在語言、文體和文化上的挑戰，並推測影響世界小說流通的所有可能原因。三個故事原文大致上皆以英語寫成，學術上會被分類在英美文學、英語系文學中；在書店內則常被分類在世界文學區。除了《朱鷺號三部曲之三：烽火劫》的繁中版本尚未出版以外，三本小說總共五冊。除了小說本身的主題和混合語言的使用外，作者、翻譯者、出版社、評論家的文化資產也影響了這些小說的流通。

關鍵字：世界文學、翻譯理論、跨國傳播、文學流通

ACKNOWLEDGEMENT

I would like to pay my sincerest appreciation to my supervisor, Professor Etienne E. Charrière, who entered the department the same time I did, has been guiding me in the past three and a half academic year whenever I needed. Many thanks to the members of my thesis committee, Professor Peter J. Cherry, and Professor Çimen Günay-Erkol from Özyeğin University for their careful readings and valuable comments.

Special thanks to Professor Liang Sunchieh from Taiwan Normal University, I was able to do a face-to-face interview with the traditional Chinese translator of *Finnegans Wake*.

I am indebted to Professor Zeynep Seviner, and Kudret Emiroğlu, they have shown me many perspectives and different writing styles when it comes to academic writing. I also learned a lot from Özer Ergenç, who enhanced the level of my Ottoman Turkish.

I wish to show my gratitude to the head of our department, Professor Mehmet Kalpaklı, with the vivid descriptions he gave while explaining the poetry, I was able to have a full impression in my head.

I could not have finished my masters' education without the help from Birsen Çınar, she was always there patiently answering my questions.

Fulten Larlar from COMD and Professor Chiu Chenyu from the architecture department in Bilkent. They have seen different things in me, and lit a fire within.

Thanks to the free trials on many online databases and invaluable assistance provided by Bilkent library and BilWrite Center even during the pandemic time.

Many thanks to Bahar Öztürk, Sinan Rodoslu, Gizem Koçak, Gözde Bilgin, Kaan Kurt, for enduring a foreign classmate asking all the weird questions.

Deepest gratitude to my muses. Each of them more or less inspired me between 2017 to 2020:

Professor Francesca Orsini and Patricia Novillo-Corvalán genuinely welcomed me in CHASE Comparative Literature Summer School 2019 and reminded me to pay attention to possible aspects before writing; Professor Rosinka Chuadhuri, the keynote speaker who answered the question I always had in mind. Ann Kinzer, the doctorate student at Kent University who organized the whole event, and another attendant, Patim Das, kindly shared their academic experiences as doctorate students.

Professor Zhang Longxi's speech along with his documentary film shown in ICLA Congress 2019 spoke another dimension of scholar's life. Zühal Koçyiğit, a doctorate student I met during the congress, and Hiratsuka Masumi, my first Japanese teacher in Bilkent, have led my life in another direction. Many special thanks to Jun, a professor from Tokyo who motivates me with his mails and unexpected greetings every time when I feel lost.

I need to mention Özcan Yılmaz, Dursun Köse, Chi Yaokai , Professor Lee Pelin , Professor Tseng Lanya, Professor Wu Xingdong, Professor Huang Chihuei. They matured my Turkish speaking skill and my understanding to Turkish culture. Most special thanks to Kao Wenling, for being my big sister and helping me all the time.

Thanks to Professor Lee Yiying from Wenzao Ursuline University of Languages, who was always honest and sincere with me during my freshman year.

Sorry and thanks to Professor Ekmel Özbay, Esen, Sedef, my aunt Elsa, my cousin Anna, my parents, my sisters, Ivy and Şahin from Taiwan Embassy, Taiwanese friends from Gazi, Hacettepe, Ankara University, and ODTÜ, especially Khu Ka-jõe who studied the same profession I did, and fans who follow my Facebook page, they cared about my thesis and my progress and asked about it whenever they met me. I appreciate their supports all along.

Last gratitude to the Japanese language group on Discord, my love Firat, and the cactus that has been living with me since the year I started my masters'. They are all the reasons I am alive during the quarantine.

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(in millions)49

CHAPTER I INTRODUCTION

“Because when you speak a language, English, well many people understand you, including Afrikaners, but when you speak Afrikaans, you know you go straight into their hearts.”

– Nelson Mandela (1918-2013)

This saying from Mandela is a (mis)quote which has been used in many scholarly writings and presentation. The original quote is “If you talk to a man in a language he understands, that goes to his head. If you talk to him in his own language, that goes to his heart.”¹ The most possible original quote is from the conversation between Mandela and Stengel. It was recorded in the book *Nelson Mandela by Himself: The Authorised Book of Quotations* (2011). Compared with what Mandela told Stengel in 1992, the misquote is much powerful and universal, though the sentence itself inevitably became more or less distorted. It is obvious that not any man but Afrikaners were in Mandela’s mind, yet the other way round has made its circulation globally. A similar idea could also be elaborated from the paragraph Mandela wrote in 1978:

“Precisely because Afrikaans is the language of the oppressor [,] we should encourage our people to learn it, its literature and history and to watch new trends

¹ The misquote seems first appeared in the forward written by Patricia Garamendi (Peace Corps Story, 1996), according to Pierre de Galbert, a visiting professor from Brown University, who dedicated in searching the original written instance of this misquote. Professor Galbert could have used this misquote from any book that includes it in, but he insisted on finding the ‘original’ quote from Mandela. In the end, he decided not using any form of this quote in his academic writing since none of the quotes, including the original one, gives the same impact as the famous one does.

among Afrikaner writers. To know the strength and weakness of your opponent is one of the elementary rules in a fight.” (*whither the Black Consciousness Movement*)

The original meaning of the issue in Mandela’s mind was about the language Afrikaans, which also was the language of the guards who worked at the prison he stayed. This quote transferred within time to three different forms in one language (English), moreover, the (mis)quote which has been subtracted most of the original meanings, evidently circulated far more than the other two. The quote from nowhere ends up being the one that is still circulating, and became the only one known by people. However, to what extent does the act of changing what he wrote count as rewriting and repackaging rather than distorting and misinterpreting? How did the change of the quote bring his name, his fame, his ideology to another level? If a change of original text can circulate within a language and bring influence, do rewriting and repackaging count as forms of translation and therefore people who do any act that counts as rewriting and repackaging have the same influence as translators?

1.1 Translation, Rewriting, and Circulation

I consider this transforming process of the original quote as a translating process. Both processes deal with many in-between cases and decisions made of rejection and adoption. As Henitiuk said in the article *The Single Shared Text? Translation and World Literature* (2012):

“Texts become successfully worlded only through interpretive acts of mediation profoundly bound up in aspects of culture; countless acts of rewriting and repackaging must be performed before a given work of literature can enter and have a chance to influence the global information flow.” (31)

For Henitiuk, any text that becomes ‘successfully worlded’, or circulates worldly, text that counts as world literature, must have undergone a process of many ‘rewriting’ and ‘repackaging’. Rewriting and repackaging are the common acts conducted by translators in order to make the text more acceptable to a new audience. This paragraph by Henitiuk echoed with what André Lefevere wrote in *Translation, Rewriting, and the Manipulation of Literary Fame*:

“Literature is not a deterministic system, not “something” that will “take over” and “run things,” destroying the freedom of the individual reader, writer, and rewriter. This type of misconception can be traced back to the colloquial use of the term and must be dismissed as irrelevant. Rather, the system acts as a series of “constraints,” in the fullest sense of the word, on the reader, writer, and rewriter. (...)” (10)

Both Henitiuk and Lefevere viewed translation as a social practice, including acts on the side of readers, writers, and rewriters. The rewriters are obviously seen as translators yet their acts are influenced by other agents including publishers, censorship, or ethical

traditions. In Mandela's case, the misquote could be seen as a rewriting within the same language.

Mandela was already the influence himself as what Heinitiuk would call a 'global information flow'. A figure studied by politicians, students, academics, and people who recognize his view for a better society, a society filled with 'system acts as constraints'. Despite Mandela's own books, including his autobiography, there are many other biographies of him written by historians and scholars that have been circulating until today. Not only the books made by him circulate well but also the details of his life. Mandela's life has become a piece of knowledge in a culture, or "cultural capital" for one to gain, including the misquote. (Ignatow, Robinson 2017) The very quote of Mandela thus became the only text left while other quotes entering world circulation. It is difficult to distinguish which part of this circulation process, affects the most on the position of the author or the book, similar to the situation of this misquote by Mandela. Same different 'interpretive acts of mediation' that affected, and are affecting the circulation of the three novels this thesis includes.

The circulation of Mandela's life, including everything he said, wrote, read, and did, has become a heritage of all human beings during his time, and after his death. It is the result of what Henitiuk describes as 'countless acts of rewriting and repackaging'. Mandela's case is similar to one of the novels included in this thesis.

Finnegans Wake, the notorious novel by James Joyce. His whole life and fame, along with his texts, have become canonical and therefore continue to circulate with the conservation in institutes. When it comes to circulation, *Finnegans Wake* already stands on a starting point much more ahead comparing with *The Brief and Wondrous Life of Oscar Wao* and

the *Ibis trilogy*. This study examines the Turkish, traditional Chinese, and simplified Chinese versions of *Finnegans Wake*, sees how translators from different backgrounds, and who serve for Turkish and Chinese readers had/have translated Joyce, benefits from their cultural capitals, especially their linguistic capitals, and as a result, helped to dedicate to the circulation of *Finnegans Wake*.

The circulation of novels not only happens when translators and publishers (two types of rewriters) successfully made the original travel to the target text and reach the target readership. In *The system: patronage*, Lefvere goes back to the Russian Formalist theorist,

“Literature, to go back to the description of the Russian Formalist theorists, is one of the systems that constitute the “complex ‘system of systems’” known as a culture. Alternatively, a culture, a society is the environment of a literary system. The literary system and the other systems belonging to the social system as such are open to each other: they influence each other. According to the Formalists, they interact in an “interplay among subsystems determined by the logic of the culture to which they belong.” But who controls the “logic of the culture”?

There appears to be *a double control factor* that sees to it that the literary system does not fall too far out of step with the other subsystems society consists of. One control factor belongs squarely within the literary system; the other is to be found outside of that system. (...)” (11)

The control factors which control the “logic of culture” also controls the circulation of any literature. One control factor belongs to the literary system, including professional critics and translators, for James Joyce, one control factor is enough for his novel to circulate, the multilingualism and hybridized speech in *Finnegans Wake* already stirred up many discussions, and Joycean writing is also an established term in the field.

The circulation of *The Brief and Wondrous of Oscar Wao*, for example, like most contemporary novels, controls by the factor outside of the literary system. The other factor, the factor outside of the literary system, Lefevere coins with the term “Patronage”,

“Patronage can be exerted by persons, such as the Medici, Maecenas, or Louis XIV, and also by groups of persons, a religious body, a political party, a social class, a royal court, publishers, and last but not least, the media, both newspapers and magazines and larger television corporations. (...)” (12)

Other than the two main languages used in *The Brief and Wondrous of Oscar Wao*, the theme, specific terms, and names referring to multiple Sci-fi, pop culture (nerd back then), TV series, famous people, and authorities are squarely common in the novel. The novel’s theme relies heavily on the control factor outside the literary system, hence the circulation of the novel controlled mostly by this factor. The author Junot Díaz published this novel long after his debut one, which means his name was not circulating in years. After winning many prizes, he got into a scandal several years ago, the protests against him were big and deadly, both winning prizes and the scandal categorized as patronage factor to Lefvere, but

bad news made the circulation outside the system continued, in this case, the scandal serves in two directions in contributing the circulation, one direction led by scholars and key opinion leaders who had the power to change ideology, another direction was invisible. Different from the “fame” Lefevere talks about in the chapter of poetics, it is neutral, the scandal made his name infamous during the #MeToo insurrection, positive or negative, his name was on media, his writing revisited for protestors to find more evidence that can prove Díaz’s culpability, his writing circulated, although the reviews from the readers changed a lot after the scandal.

The *Ibis trilogy*, on the other hand, controlled by factors within and outside the literary system. The theme of *Ibis* is vast yet not far-reaching, Ghosh uses hybridized languages including creole, and Chinese Pidgin English in the piece, compared to the process of translating *Oscar Wao*, the translators of Amitav Ghosh naturally face more difficulties while translating *Ibis trilogy*, because of the extinction of the certain pidgins or creole used in the space and time that take the stage in the novel, and Ghosh refused to make a glossary for the novel, at least in the original version, which made it more difficult to circulate in the translated version.

The Ibis trilogy, however, is written by an anthropologist, a writer who gained his cultural capital throughout his education and completed it in Oxford. Ghosh made the story with real evidence, the magical realistic part in the book, to people in the region (where the theme of the trilogy takes place), they are once the reality. *Ibis trilogy* has been translated into many languages, but the introduction of the trilogy is only in one or two languages on Wiki, while *Oscar Wao* has an introduction in many languages. This difference implies a different input that controls the circulation of each of the books. The themes of each text

diverse, often take the stage in more than one country; the language used multiplied. Joyce invented words mixed up from foreign vocabularies; *Oscar Wao* does code-switching between English, Spanish, and brings himself the Sci-fi fantasy culture as an escape from the reality that takes stage in the US and the Dominican Republic; *Ibis* represents a realm apart from a real-world that proves and defines the ‘World’ by creating another world in which strangers who speak different languages meet up, interact, engage and circulate, as in *Ibis* trilogy.²

1.2 Circulation, World Novels, and Fame

I study the international circulation of the three primary texts: James Joyce’s *Finnegans Wake*, Junot Díaz’s *The Brief Wondrous Life of Oscar Wao*, and *Ibis* trilogy by Amitav Ghosh.³ The three novels are often categorized as Anglophone literature, *Oscar Wao* is also considered as American literature, and it is perhaps more accurate to categorize these three books under Anglophone literature, but they circulate in a totally different way. Though often categorized as Anglophone literature, it is important to keep in mind that *Finnegans Wake* at its time had a position against the control by the hegemonic imperial language, this fact is kept as a tool for translators who serve for readership of de facto countries; Amitav Ghosh’s fictions and non-fictions, though published within Anglosphere,

² The articulated ‘World’ could be set in an extraordinary time as in *Ibis*, or as ordinary as what we encounter in 21st century everyday. *Oscar Wao* has one of those ordinaries since the story is related to American militarism, imperialism, popularism and national (local as the opposite word of ‘American’) dictatorship. These common scenes that are still happening today, result in the diasporic experience the protagonist Oscar lives through.

³ In the rest of the thesis, I sometimes use ‘FW’ while referring to *Finnegans Wake*; ‘Oscar Wao’ for *The Brief Wondrous Life of Oscar Wao*; ‘*Ibis*’ for the *Ibis* trilogy as a whole, sometimes refers to the boat itself)

are often about colonial histories and diaspora experiences expressed by hybridized nations and languages.

If World Literature is the sum total of the World's national literature, the themes of these world novels perhaps widen the definition of World Literature, the themes are beyond any nation but also include every nation. Having had circulated outside of the book's origin, it needs to be translated, and made available in English, to fit the rules of many worldwide important writing awards. In this thesis, the three texts are originally available in English, which affects the categorization and the circulation of the novels.

This fact actually brings benefits to the main discussion of this thesis: the three novels, fictions, texts are originally written in English already, what has made them circulate as World Literature? And is the reason that made each of them 'Worlded' differently? In the world literature category in the first world countries' bookshops, it means oriental, it means literature from the second and third world. However, in bookshops in second and third worlds, different texts for the section of 'World Literature' are selected. With the development of technology that brings people from different origins together over the past hundred years, the world literature section in the market also changed because translations in different languages are more available, though not as much as English and French; and because with the help of social media and internet, people are no longer pure stranger before that meet each other. People around the globe share more and more collective memories, and it makes the boundaries between nations, regions, first or second worlds blurred, and the circulation strengthened.

Novels in bookshops are categorized according to their original written language or the authors' nationalities. The theme of the book and the purpose of the author is expectedly

ignored. World Literature is considered as an umbrella that shares some characteristics with anglophone or francophone literature because the modern world we have now was shaped by people native to English, French, Dutch, and Spanish, yet World Literature should have the capacity to fit all human being and their creations. In this thesis, I do not try to search for a defined umbrella meaning of World Literature with the primary texts selected but only capture the characteristics of the texts that have made them circulate beyond their ‘phones’ and their ‘worlds’.

Normally All three novels circulate under the name of World Literature, or since they were all written in English, they circulate as English literature, Irish literature, American literature, Anglophone literature. By looking at the texts, the reviews, the marketing strategies and cover designs of their original version, traditional Chinese (Taiwanese localized) version, and modern Turkish version, I provide different perspectives for the considerable amount of reviews of each text which has been constantly referred to and used as the primary text in the discussion of different literary theories and literary criticism, I compare their differences and analyze their positions when they circulate under the category of World Literature, rather than common traits these texts share, the abundant multilingualism and multiculturalism in these texts are taken as examples in periodicals about postcolonialism and diaspora. This study however tries to deal with every possible factor that has affected the position, the circulation of each primary text under the frame of World Literature.

“All translators are in some sense of the word ‘go-betweens’, setting up or facilitating relations between often very diverse cultures and societies, and it is this that make them such fascinating subjects for study, particularly at a time when the

old model of a self-contained national literature is increasingly inadequate.”

(France, 296)

While perceiving description such as one who ‘goes between’ and does activities that require the ability of ‘setting up or facilitating between often very diverse cultures and societies’ in the process of literary circulation, people, naturally, tend to associate it with and only translators. Indeed, the strategies and choices of translators have a decisive and direct influence on the literary work, yet as what Venuti pointed out in *Translation, Community, Utopia* (2000), a successful translation only occurs “when the domestic remainder released by the translation includes an inscription of the foreign context in which the text first emerged.” (473) In other words, any communicating act relates to the intention of improving the circulation, making the targeting readership catch the meaning of the literary subject even before the readership starts reading the subject word by word, should be considered an act that ‘set up or facilitate between often very diverse cultures and societies’, which I would argue, has the same amount of influence on the circulation of a literary work as much as the translator released.

Their influence results in what Benjamin Walter called “fame”, different from the fame Lefevere coined. Venuti decodes as,

“an interpretation that participates in its potentially eternal afterlife in succeeding generations. And this interpretation can be one that is shared by the foreign language readers for whom the text was written.” (Walter Benjamin, *The Task of the Translator*; *ibid*)

If a book's *fame* is built upon every communicating act that improves its circulation, the factors that decide or form the communicating act should also be taken into account in terms of its circulation under the category of World Literature. Here, I extract the definition of what Damrosch concluded in his famous book *What is World Literature* after suggesting issues of circulation, translation, and production, and connected it with the metaphorical term Invisible Hand first brought up by Adam Smith; for Damrosch World literature, is "an elliptical refraction of national literatures", "writing that gains in translation", and "not a set canon of texts but a mode of reading: a form of detached engagement with worlds beyond our own place and time". (281) Thus, any act that causes the refraction and a world beyond our own, should count as translation, or at least an act that has the same influence on receivers as the act of translating does. Different from Mandela's case, many books categorized under the tag of World Literature have had their *fame* built in various ways, the primary texts used in this thesis are included; circulation for each book requires different strategies. The circulation of each book is affected by an unseen force, and this force formed up with people's reading habits, lifestyle, significant incidents, or events going around. By looking at each book's position, fame, readership, decisions made by translators and publishers, the factors that affect their circulations shall be clarified.

1.3 Why Turkish and Chinese Translations?

The Republic of Turkey has inherited the multiculturalism and multilingualism of Ottoman Empire, it affects the translation process and strategy of the translators. Succeeded from Ottoman Empire, translating multilingual and linguistically hybridized novels seems to be an easier work to accomplish. Compared to other translated versions in monolingual territories, translators of Republic of Turkey have more cultural and linguistic resources to

use when they translate a multilingual World Novel. Also, the transnationalization in each of the primary text the thesis includes in, could resonate with the national-wide diasporic, emigrated experience in the Republic of Turkey.

In *Finnegan Uyanması* or *Finneganın Vahı*, the implicated battles between nationalists, religionists, conservatives in Ireland affects the destiny of the island. Same scenes happen throughout the history of the Republic of Turkey. In *Oscar Wao'nun Tuhaf Kısa Yaşamı*, a second-generation immigrant's experience and the cultural assimilation happened on the protagonist, remind us the Turkish immigrants in Germany, and the ongoing false assimilation of Syrian Refugees in Turkey. By reading *Haşhaş Denizi*, the first book of the *Ibis Trilogy*, readers in Turkey can recall the multicultural and multilingual heritage they have as a nation.

The reason why I decided to examine the Turkish and Chinese versions of the three primary texts basically is because I know the two languages: Mandarin and modern Turkish, and written Mandarin in traditional and simplified Chinese. Traditional Chinese is the official writing language used in Hong Kong and Taiwan, where I am from. Simplified Chinese is mostly used in China, a writing system invented in the middle of the 20th century, it is now considered the standard characters of Chinese. Before, traditional Chinese characters were used in China, it underwent a change in order to enhance the literacy of modern China, modern referring to China now ruled by the Chinese communist party. As for Turkish, it underwent the change from Ottoman Turkish to modern Turkish, the alphabets are completely different from that of Ottoman Turkish, and the reason for this change was more of a political one rather than encouraging literacy. Actually, wiping away old traditions and westerners' thoughts were part of the core ideas of the Chinese Communist

Party, the change symbolizes a point when Chinese people gave up on their traditions and walked into the modernization period. The modernization back in the days, however, were different from the modernization Mustafa Kemal pursued. The modernization in China began with rejecting anything from western countries, or more precisely, anything from the first world, while Turkey giving up on Fars-Arabic alphabets (Nastaliq) and starting embrace the Latinization.

The thesis is about the circulation of the primary texts as World novels under the framework of World Literature. Turkish and Chinese as language, both take place in the formation of World Literature. Auerbach wrote mimesis during his exile in Istanbul, Turkey, and wrote the famous *Philology and Weltliterature*, reformed Goethe's notion of Weltliteratur. In the conversation between Goethe and Eckermann,

“Within the last few days, since I saw you,” said he, “I have read many things; especially a Chinese novel, which occupies me still and seems to me very remarkable.”

“Chinese novel!” said I; “that must look strange enough.”

“Not so much as you might think,” said Goethe; “the Chinamen think, act, and feel almost exactly like us...” (164)

In *Philology and Weltliteratur*, Auerbach wrote, translated by Said,

“(...) All human activity is being concentrated either into European-American or into Russian-Bolshevist patterns; no matter how great they seem to us, the differences between the two patterns are comparatively minimal when they are both contrasted with the basic patterns underlying the Islamic, Indian or Chinese

traditions. Should mankind succeed in with standing the shock of so mighty and rapid a process of concentration—for which the spiritual preparation has been poor—then man will have to accustom himself to existence in a standardized world, to a single literary culture, only a few literary languages, and perhaps even a single literary language. And here with the notion of Weltliterature would be at once and destroyed.” (2-3)

The world today does not have much difference from the time when Auerbach wrote this paragraph, the only difference is there are more means to circulate ideas and learn languages, mankind has not begun to succussed in only a single literary language, yet. The traditions Auerbach mentioned in the piece including Islamic, Indian, and Chinese, are important traditions used in the *Ibis trilogy*. Plus, Turkish and Chinese, two traditions inherited from Empires before the idea of nationalism; linguistically, they are different in syntax, it is also interesting to see how translators deal with the non-English words in the novels.

“The prouts who will invent a writing there ultimately is the poeta,
still more learned, who discovered the raiding there originally.” (FW 482.32)

“World Literature cannot be conceptualized apart from translation.” (Venuti 2013: 193)

CHAPTER II A WORLD WITH THE PAIN IN THE TONGUE AND MIND: CIRCULATION OF A CANONICAL AUTHOR

2.1 Perception on James Joyce and *Finnegans Wake*

Finnegans Wake, compare to the other two texts, *The Brief Wondrous Life of Oscar Wao* (2007) and *Ibis trilogy* (2008, 2011, 2015), positioned differently in the category of World Literature, if not higher. Being the first published one among the three, *Finnegans Wake* is the last novel written by James Joyce, a symbolic author of Irish Literature. His writing style coined with his own name, ‘Joycean Writing’, has inspired many famous writers in and after his time. For many, *Ulysses* (1922) stands as the peak of the stream of consciousness technique.⁴

This chapter mainly focuses on how the translators of *Finnegans Wake* make their decision while translating, discussing possible factors that have affected their decisions consciously and unconsciously. These factors are important since they also have an impact on how the novels circulate under the framework of World Literature. “World Literature cannot be conceptualized apart from translation.” (Venuti, 193) This chapter aims at how *Finnegans*

⁴ Irish writer James Joyce. In his novel *Ulysses* (1922) he focused on the event of a single day and related them to one another in thematic patterns based on Greek mythology. In *Finnegans Wake* Joyce went beyond this to create a whole new vocabulary of puns and portmanteau (merged) words from the elements of many languages and to devise a simple domestic narrative from the interwoven parts of many myths and traditions.

Wake circulates differently in comparison with the other two world novels that are included in this thesis.

As mentioned in previous pages, an author's fame, negative or positive, affects the circulation of a book, and *Finnegans Wake* has both a bad reputation and fame built by its author James Joyce. Among the three authors, James Joyce is the only one who constantly mentioned and referred to in many different themes of academic reviews, thesis, discussions, even in other novels. As in *Oscar Wao*, Oscar's sister, Lola, once considered him as the James Joyce of Dominic Republic:

“By then I had this plan. I was going to convince my brother to Dublin. I had met a bunch of Irish guys on the boardwalk and they had sold me on their country. I would become a backup singer for U₂, and both Bonon and the drummer would fall in love with me, and Oscar could become the Dominican James Joyce. (...)”
(Díaz, 68)

The idea of the story is originated from a famous song called *Finnegans Wake* in 1850, the song was about a labor whose name is Finnegan and he fell down from the ladder and died when he was building a house. People brought him home and followed the Irish tradition, held a wake, and drank whiskey. Someone accidentally threw the bottle onto the wall where Finnegan was lying, the liquid splashed on his head, and he woke up. The funeral then became a celebration. There are five main characters in this novel: Humphrey Chimpden Earwicker, his wife Anna Livia Plurabell, his twin sons, and his daughter. The plot is about Humphrey sleeps, dreams, and wakes up. Because of the style of Joyce's language, the

constant unconditional exchange of individuals' name, identity, sex, occupation and the history of nations, ethnics, and even whole human being, in a world of dream, the characters could be anything and anyone. Many times, there are binary objects against each other and then reinforce the binary relations, such as the fighting between the twin boys, or the split personalities of the daughter.

The multilingualism in *Finnegans Wake* attracts not only academia and general readers (patronage factor) but also translators (factor within the literary system). The seeming untranslatability of this novel also brings negative criticism.

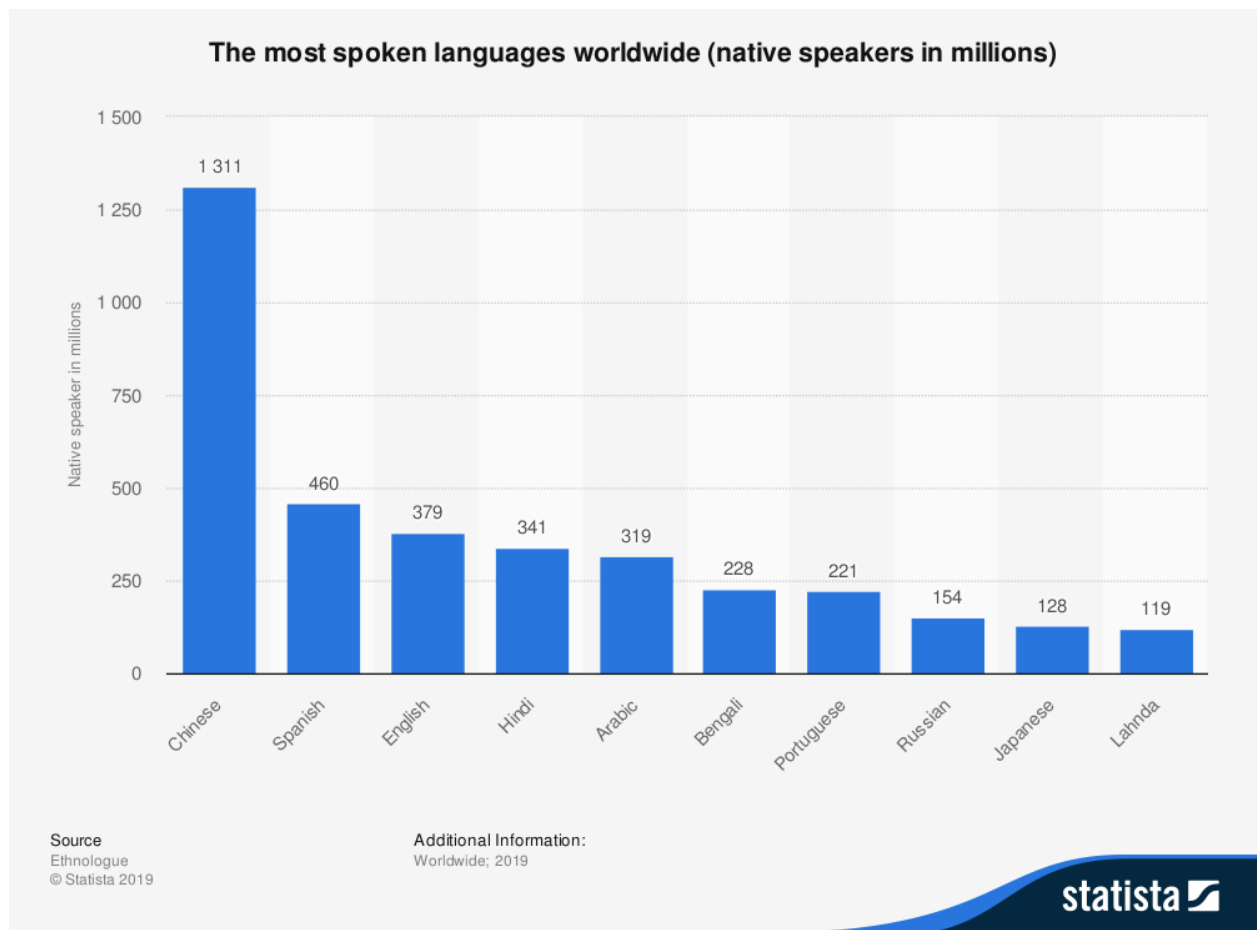
2.2 Translations in Simplified Chinese, Traditional Chinese, and Modern Turkish

The novel itself nonetheless is notorious— the (un)translatability appeared in its translation— it took 10 years for the Italian version, 19 years for German, 44 years for French, 50-ish years for Polish; *Finnegans Wake* still symbolizes the peak and the starting point of the declining of Stream of Consciousness. “The central work in stream-of-consciousness literature is Joyce’s *Ulysses* (1922), which simultaneously revealed the peak and the exhaustion of the potential of the stream-of-consciousness method.”⁵

Many translators still see this novel as a lifetime challenge, a Mountain Everest to be conquered, and so few of them ever dare to start. Considering the characteristics and traits of *Finnegans Wake*, the weight of this Wake along with the translated versions, are unaccountable. “Unaccountable”, the word implies that even though translating *Finnegans*

⁵ See "stream of consciousness." The Great Soviet Encyclopedia, 3rd Edition. 1970-1979. The Gale Group, Inc. 4 Aug. 2020
<https://encyclopedia2.thefreedictionary.com/stream+of+consciousness>.

Wake already requires unreasonable years of hard work, the outcome might still be under the expectations of the translators. When the translators make the decision for the meaning of each word in *Finnegans Wake*, their strategy is easy to be explained and exposed to the readers. It is an inevitable curse for the translators of *Finnegans Wake*, the visibility of the translators has made the translated versions afford more responsibilities when it comes to righteous translation, but perhaps at the same time shaped the originality of their translation. The number of native speakers of Chinese is around roughly 1.3 billion. Also, known by many, Chinese is actually a big family tree of 302 individual living languages as a whole. The readership of *Finnegans Wake*'s Chinese version is the readership that knows Mandarin, and the translation completed by Dai did sell a number. It circulated.



(Figure 1.)

On the other hand, Modern Turkish is established after 1932 when the Republic of Turkey went through a series of reforms. From the translated excerpts of the four translated versions, it is for sure that they have benefited from the cumulative etymology of the output languages. Chinese itself is an active Chaosmos⁶, whereas it is impossible to understand modern standard Turkish without looking up the legacy inherited from Ottoman times and Turkic oral literature. Furthermore, *Finnegans Wake* is composed of portmanteaus, coinages, puns, and words that do not fit any of these categories. Translators are supposed to collect every possible meaning and translate it freely without placing the word differently from the chaosmos of Joyce.

It is more than impossible to compare the whole 4 translated version of *Finnegans Wake* in one chapter of a 90-pages Master's thesis. Each of the readerships (un)fortunately is offered with two versions of *Finnegans Wake*. The rest of the chapter is about the comparison and criticism between two translated versions that are in simplified Chinese (published in China) and traditional Chinese (published in Taiwan); The second part would be the comparison between Turkish translated versions, in which one was only published a year before the other. Each of the parts would be explained and analyzed along with the firsthand and second-handed interviews with the translators. By comparing the strategy of the translators: 戴从容 Dai Congrong, 梁孫傑 Liang, Sun-chieh, Fuat Sevimay, Umur Çelikyay, and learning how these frontline readers worlding the Wake, a short conclusion

⁶ from *FW* 118.21. "(...) every person, place and thing in the chaosmos of Alle anyway connected with The gobblydumped turkery was moving and changing every part of the time."

on how world novel like *Finnegans Wake* circulates would be provided at the end of this chapter.

2.3 General Background on Joyce's Works Translated in Turkey, China, and Taiwan

For many, the experience of reading *Finnegans Wake* could not have been more unpleasant, if not the most. In Chinese, the word “天書” character-to-character meaning “Book from the Sky”, this description implies that the subject book is given by God, therefore it is impossible for mortals to understand it. Joyce published three novels throughout his whole life, two of them have been laureated with this honor. For instance, the Japanese version of *Finnegans Wake* was published and translated by 柳瀬尚紀 (Yanaze Naoki、やなぜ なおき) in 1991, graduated from Waseda University, and is still trying to translate *Ulysses* into Japanese. Before Naoki, there were two Japanese translators who tried to translate the same work, one went missing, the other went insane, both were important Japanese translators. The kind of legendary stories on translating *Ulysses* and *Finnegans Wake* show how translators value the difficulties of translating James Joyce.

In China, translator 文潔若 Wen Jieruo, who translated the most amount of Japanese Literature herself, and translated Western Literature (a categorization at that period of time included every literature from Europe and America continents), including with her husband 蕭乾 Xiao Qian together translated *Ulysses* from the period of time between 1990 to 1994, in the preface of the first *Ulysses* translation in simplified Chinese, Xiao wrote,

“In 1942 I resigned from the faculty of Oriental College and went formally to Cambridge for graduate study. My research topic was the English psychological

novel. My advisor, Dr. Rylands, had a predilection for Henry James.⁷ So I began by reading the works of this American master, who had always been a Woolf scholar. And Ryland had always been a Woolf favorite. Therefore, the next readings were *Going to the Lighthouse* and *Mrs. Dalloway*. Joyce, of course, cannot be avoided, he is the whole point. My personal preference, however, was Forster.⁸ Naturally this is partly due to my personal interaction with him, but our points on novels also resonate. You can say that Forster and Joyce are opposites in their views on the art craft of novel. In his book *Aspects of the Novel* (1927), he insists that the novel must have a storyline, which is completely the opposite of Joyce's view. When the world was embroiled in the years of war, I hid myself in a 14th century study room at King's College, studying Joyce's stream-of-consciousness novel *Ulysses*. It was difficult to read, but at the same time I thought that, whether you like it or not, it was one of the literary marvels of the century. But I was also really sure that this is not the path for Chinese writers to take. We are too poor and backward to build an ivory tower. Our novels need to be closer to society and to life. But at the same time, I feel that those who are engaged in literary writing or research in China should know that there is such a book in the West, and understand its artistic intent and writing style. However, just as I was halfway through Joyce's *Finnegans Wake* (it was June 1944), the Allied forces landed from Normandy and counterattacked. I left my degree and Joyce and went back to my old job as a journalist with the army. In early 1945, when I left for Switzerland to say goodbye to Europe, I made a trip to Zurich suburbs to visit Joyce's grave. *Here lies one of*

7 George Rylands

8 Edward Morgan Forster

*the great traitors of world literature, I wrote this in my book Trip to Switzerland, He has used his genius and knowledge to explore to the very top, or rather to waste an endowment on a dead end. Successful or not, I fear it is difficult for us to come up with a conclusion in this century.”*⁹

His wife, Wen, was brought up in Japan since her father was the diplomat of the Republic of China, the government which later defeated and moved to Taiwan. She moved back to China due to her patriotic mind and lived through the Culture Revolution with her husband Xiao Qian, a Mongol ethnic. The time when they finally published *Ulysses*, they were in their 70s and 80s. Xiao Qian passed away at the age of 89 in 1999. Yilin Press wanted Qian Zhongshu to translate *Ulysses*, but he rejected and said, “For an 80-years-old man, it has no difference from committing suicide in a lively way.” Wen was shocked when she received the simplified Chinese version from Dai Congrong, born in 1971, began her translation process for *FW* in 2008 and spent 7 years to finish the translation.

The unusual lives of the previous translators in Japanese and Chinese were not neglected and seemed to be used as a marketing skill while *Finnegans Wake* was finally published in simplified Chinese by Dai in 2013. A marketing strategy foreshadowed the incomprehensibility of *FW* and at the same time brought a mysterious atmosphere. It shocked the Western readerships for sure when the first Chinese version was published, and in the name of “books from god” the caused previous translators who tried to translate *Ulysses* and *FW* mostly led regrets in lives undoubtedly brought the “Hit” of Joyce in China. Well-known Beijing critic Yao Bo, said that although some well-educated urban Chinese

⁹ Preface written by translator Qian, *Ulysses*, Simplified Chinese version, published in 1994. The quote excerpted from website <https://www.bunbo.com.cn/>, translated by myself.

will appreciate Joyce's novel, it also has become fashionable.¹⁰ "No matter how unfathomable a book is, it can sell well because at least it can provide some fodder for teatime chats," he said. 慕容雪村 Murong Xuecun, a renowned Chinese author and critic, "It has the reputation of being inscrutable, and people are so curious they want to read it themselves," Murong said, "I am sure that's universal around the world. It does not say the Chinese readers have a higher taste." (Independent, 30 Jan. 2013)

Many western criticisms were thrilled and found it unbelievable, perhaps the critics were affected by opinions saying it is impossible to translate *Finnegans Wake* into Chinese. Such critics ignore the fact that there are many words imported from East Asia languages in *Finnegans Wake*. Also, it is not that difficult to find that translators and scholars who always have interests in the traditions and canons in the West, and indeed it is the other way around for the critics sentenced the impossibility and untranslatability without even understand the target language. A possible translation should only appear when the translators have enough cultural capital that can compete with Joyce's linguistic capital shown in *Finnegans Wake*.

The translation history of Joyce's Literature in China and Taiwan has a huge difference. Political influence brought away many intellectuals who were yet to contribute to the area. The constant information asymmetry for academia living in the People's Republic of China did affect the translation of Dai when it comes to a work that no one dares to look at, not to mention for critics that do not know the language. Overall, Dai's translation was overrated. But she does have a different contribution compare to the previous translators in China who also translated Joyce's works. She took it as seriously as her academic

¹⁰ Wuyuesanren, his pseudonym

research, being the first one who translated *Finnegans Wake* has made her the profession, and this is different from translators who translated *Ulysses*. According to many anecdotes that still could be found today, many translators who lived through the Cultural Revolution do not have the same spirit in their translation.

What I would like to point out in this chapter is that, apart from the strategy comparison of Dai and Liang, is that the translators whose works are targeting Chinese readership are constantly affected by the environments and censorship. Once freedom of speech is tightened up, it causes an irreversible impact on the selection of input literature, the strategy that translators apply. The patronage factor from the authority heavily affects the translators in China, and thus the circulation. This impact caused by censorship and the social environment is still being inherited among the circle of translators. A famous writer called Yeh Junjien once said, “in China, only Qian Congshu is able to translate *Ulysses*, for he could translate and create characters [for new words appeared in *Ulysses*]) at the same time.” But the Chinese translation of *Ulysses* now have two versions in the market, yet none of them is translated by Qian CongShu, because inventing character is not an impossible work for people who know traditional Chinese when comprehending the invented characters is also not a problem for people who learned traditional Chinese before the 60s, this group includes immigrants from China now living in Taiwan, and intellectual who lived through Culture Revolution in China, who are now at least at their 80s; Chinese people living in China could not have understood the Chinese version of *Ulysses* translated by Qian CongShu. Though it may have been the greatest Chinese version of *Ulysses*, his translation obviously would not circulate in the Chinese market.¹¹

11 Censorship also affects the circulation of the original work when it comes to translation. Translators in China are forced to change words and characters so that the book can be published

2.4 Strategy of Chinese and Taiwanese academia

Dai spent seven years translating *Finnegans Wake*. It took 10 years for the Italian version, 19 years for a German version, 44 years for French, 50ish years for Polish, 7 years for a translation in Chinese? No doubt Prof. Dai has put an important milestone there, in an interview with Renming newspaper, she mentioned that she looked up many foreign academia's research so she could figure which word to use and translate. Her groundbreaking strategies in translated literature shared by the Chinese readership:

1. abandon the traditional footnoting methods
2. put all the possible meanings in the same line within the main text
3. give a hundred percent freedom of interpretation to the readers
4. show the original made-up words written by Joyce directly next to the translated content

By doing so, “this allows her to get close to the deconstruction spirit of Joyce, (...). This is the natural advantaged trait of Chinese characters.” (Tseng, 113)

Liang Sun-chiech, translator of the traditional Chinese version of *Finnegans Wake*, also a professor who teaches Fantasy and English Literature, specialized in James Joyce, Ethics and Animality Studies, like Dai Congrong, was aware of these built-in benefits of Chinese, too. In the two hours of the interview I had with him, he described, “It is like owning an

successfully. Disaster happens when the replacement words that representing some ideas become a consensus.

ocean of glossary.” Different from Dai’s strategy, Prof. Liang did not give up on bearing the full difficulties a translator encounters, chose to look over every possible meaning, and decided the righteous translation while keeping the flow of the plots. He seldom uses footnotes. Liang’s translation fits the reconstructionism in *FW*, the process of reading accompanies with raiding. Readers are already translating the moment they begin to read *FW*. (Tseng, 114)

According to Liang, the traits of Chinese characters allow him to create new characters in the translation, the individuality of languages within the “Chinese family tree”. He used the strategy to create an alienated sense while keeping the text “translated” simultaneously. Liang did look up Dai’s translation and found the translation not precise and full of basic word-to-word mistakes. For Liang, the translation of Dai was not enough to create the same sense the fits the purpose of *Finnegans Wake*. Keeping the purpose and giving the same sense are the two important details that Liang bears in mind while translating the first two chapters.

Professor Liang is a member of the Irish Studies Association Taiwan (ISAT), the organization was founded in 2015, gathering many Taiwanese academia who have cultivated in Irish Literature for decades. Liang’s translation of *Finnegans Wake* is not a solo accomplishment, in the preface of *A Selected Translation of Finnegans Wake*, Lin Yu-chen, a professor from National Sun Yat-Sen University, who also specializes in Modern Anglo-Irish Literature and 20th-century English, mentioned their old days, a bunch of academia who worked on Joyce. To the Joyce academia in Taiwan, *Finnegans Wake* is an interesting novel. It seems that Liang has already recognized this responsibility for more than a decade. Compare to the monolingualism in the simplified Chinese version for

Chinese readership, *Finnegans Wake* serves a political meaning that echoed with the Taiwanese identity searching, a drive for FW to circulate from its original to the target language, and it changes the strategy of the translator:

“It seems to me that texts written by Joyce, is a really strange mirror, that helps us to identify ourselves in this world which has already globalized.” Liang said.

This profound connection is presented in his translation. In *Finnegans Wake*, Joyce used at least 60 languages (some say 79), one of them is Irish. Therefore, Liang used Taiwanese Hokkien to translate the words that are originally Irish in *Finnegans Wake*, the strategy is absent in Dai’s translation.¹²

In the speech for the opening of ISAT, professor Kao Wei-Hung from the University of Taiwan pointed out,

“broadly speaking, Taiwan and Ireland locate at the margins of Europe and Asia continent, one was called Formosa by Portuguese explorers, the other is called The Emerald Isle. Though small, both of the place has a long migrant history, a long traumatic memory against invaders. This has become the catalyst for nation, ethnic, history, and literature in Taiwan. (...) In contemporary literature, James Joyce and Samuel Beckett has hugely affected on Taiwanese intellectuals after 1960s, (...), Taiwan and Ireland are not two parallel universes. (...) “(ISAT, 2013)

¹² Professor Dai belongs to Han ethnic, which is the majority group in China. Plus, the discussion on minority is not welcomed in China.

Indeed. Professor Liang tries to follow the same path Joyce went through, he wanted to present the same diversity in *Finnegans Wake* In his translation. He uses Cantonese, Japanese, Taiwanese Hokkien, Hakka, Korean, and Vietnamese in the translation creates a regional sense that is given in the original *FW*, readers would not feel confused when they read it, for the words have become a kind of pidgin and used commonly by the readership in Taiwan. It is a private experience shared by people in Taiwan, yet also successfully duplicate the style of *Finnegans Wake*.

2.5 Translations from Turkish Translators¹³

Fuat Sevimay, born in 1972, an experienced translator who has translated 6 works by Joyce, including Joyce's three novels, Henry James, and Oscar Wilde. He also translated works from Italian. Before becoming a translator, he wrote his own short stories. In order to make more money, he thought about translating, and it was where it started. This part of his life is similar to that of Nevzat Erkmen, who also translated *Ulysses*, but had some time to work as a manager. The first prose he translated from Italian was Pirandello's work, and the reason why he chose it as his first try was that his Italian was poorer than his English. Originally a management graduate, Sevimay began to translate around the year 2010, pretty late compared to other literary translators. His first encounter with Joyce was *Occasional, Critical, and Political Writing*, then *A Portrait of the Artist as a Young Man*, *Finnegans Wake*, *Dubliners*, and *Ulysses*. He has translated all the novels written by Joyce, a really rare case. There are three translators who have done this in the whole world, one is in

¹³ The Turkish versions of *Finnegans Wake* were translated by professional translators, whereas the case in simplified and traditional Chinese were done by academia.

Holland, another is Sevimay, and the other is in Italy. Sevimay also wrote a novel about himself walking with James Joyce in Istanbul after *Finnegans Wake* was published.

Translating Joyce was not an easy decision for him. He read *A Portrait of the Artist as a Young Man* when he was in high school, he remembered being told that *Ulysses* and *Finnegans Wake* are two works that are incomprehensible. In 2014, Sevimay tried translating two pages of *Finnegans Wake* and his friend told him that “this is exactly the *Finnegans Wake* in Turkish” which encouraged him to continue the work. Just as Dai and many translators of *Finnegans Wake* have been through, in the interview with Hokkadan on his book *Çeviri’Bilirsin*, a book about translation, he confessed that,

“(…) translating *Finnegans Wake* is like working so hard for a difficult exam, it took me three whole sleepless years, two and a half year for translating, 6 or 7 months for editing.” However, it is worth noting that he successfully sensed the “non-author” James Joyce by translating his critical writings first. “(…) his interests, political view, literary taste and his relation with other disciplines of art. (...) All those helped me to sense how Joyce’s literature—aside from his life—was shaped in his mind. Therefore, I followed the footsteps of Joyce which first led me to *Portrait*, a semi-biography, then I lost and found myself back in *Finnegans Wake*.”¹⁴

He gained a huge satisfaction when he finished *Finnegans Wake*. From the interviews he had, it is obvious that Sevimay considers translators as secret heroes of literature. He

¹⁴ The interview was originally done in Turkish and has been published on the website of Hokkadan in 2018. Unfortunately, Hokkadan’s website is no longer available after the pandemic.

believes that translation as a discipline taught in universities is much worthy than that at the workshop where he shares his technique with people who do not have experience or certificate in this area. As a lecturer of a workshop based in Istanbul, Sevimay has his own process regarding translation process: general translation, repeat the translation, read with editors, and last step is to rethink and read it again. The last step is the most important thing to Sevimay, and he thinks that the last step could bring the translation to a whole new level. Living in Ireland was also part of the process, he had the chance to talk about Joyce and *Finnegans Wake* with Irish people, which made his translating process different from other translators. For example, in this famous excerpt describing the sound of thunder,

“bababadalgharaghtakamminarronkonnbronntonnnerronntuonnthunntrovarrhouna
wnskawntoohooorderenthurnuk!” (Joyce, 3)

In the version of Çelikyay,

“babadalalgargargökgürültütakaminaonkonbronntonnertuonnthunntrovarrhoun
wnskawntohooorderenthurnuk! (Çelikyay, 32)

If the reader does not look into the detail of Çelikyay’s translation of this “word” (some say it is the longest word in the world), he or she might not notice that it is actually different from the original text. The readership in Turkey would be able to know that this sound in connection with the sound of thunder because Çelikyay put the words “gök gürültü” between “gharaght”(from Scottish Gaelic, means thunder) and “takamina” (from Japanese kaminari かみなり雷, means thunder). Çelikyay left the rest almost the same.

Many of them actually is the word “thunder” originated from other foreign languages as listed: Italian, Portuguese, Swedish, Finnish, Danish, German, French. Varuna is the Hindu storm god.

“gök gürültü”, two words, meaning “sky noise” if translated word by word. The normal description for the sound of thunder should be “gök gürültüsü”, means “noise of the sky” is translated word by word, and it actually means “thunder” in Turkish. Çelikyay here applied a strategy from Joyce, which is not taking the word with its complete alphabet in order to create an alienated feeling but also successfully mimic the sound of the thunder.

On the other hand, Sevimay mostly focus on the target language, including Turkish’s “labials, genitives, semantic, agglutinative form” (Baydere, 108), he chose a complete different strategy for this long word:

“patırdara’dgurgulalivirhatditingümbürgökgürültüsüvorodumvrodinprasakgromak
ukhilişıbleğöğomakdagürül”. (Sevimay, 3)

It is obvious that for some specific sentences or paragraphs, he localized the languages by using languages such as Greek Arabic, Armenia, Farsi, Caucasian, apart from Turkish, they are all spoken within the region of the Republic of Turkey. It fits his own opinion: “‘translate’ means to lose something in the source and gain some points in the target language. “which fits the idea of loss and gain in translation study. “But you don’t have a choice and cannot miss the motifs since they are the cues for an extremely complex novel,”

Sevimay said. By choosing languages less-known but still are languages used within the region of the target language, Sevimay did not miss the motifs of Joyce.

Another example also from the same passage.

“What clashes here of wills gen wonts, oystergods gaggin fishy-gods! Brékkek Kékkek Kékkek Kékkek! Kóax Kóax Kóax! Ualu Ualu Ualu! Quaouauh!” (Joyce, 4)

A descriptive sentence follows a series of onomatopoeia. “gen” is split from “gegen” in German, which mean against or will against; “oystergods” is from word Ostrogoth, an East Goth, a name given to the division of the Teutonic race of the Goths which towards the end of the 5th century; “gaggin”, to strangle; “fishy-gods!”, Visigoth, a West Goth. The sound “Brékkek” came from Greek mythology, it is the sound of the chant which Dionysus chants with the Marsh frogs greeting him, original from Greek: Βρεκεκεκέξ κοάξ κοάξ(quote); “Ualu” is from Irish word “uileliúgh”, written as “ulalu” in English, means a lamentation.

In the version of Çelikyay he goes,

“Ne çarpışıyor burada istek ile ahlaksızlık; istrigidotla balıgotlar boğazılıyor!
Brékkek Kékkek Kékkek Kékkek! Kóax Kóax Kóax! Ualu Ualu Ualu!
Quaouauh!” (Çelikyay, 32)

“ahlaksızlık” is the most questionable word here because the word ahlaksızlık in Turkish means immoral behaviors or behaviors that do not comply with moral rules, yet in this sentence, subjectively, there is no moral rules but a fight between the gods representing West and East Goths. Çelikyay translates the gods’ names by their physical images rather than their names, which Joyce included both layer of meaning in the original text.

“Neydi vurun ha diyenlerle durun ha diyenleri kapıştıran, hastrigotlarla vizigotları kızıştıran! Vrak da Vurak, Kak Kak Kubarak, Geberek göverek! Ulayığit ulaslan ulaoğul ulagitti! Vah eyvah!” (Sevimay, 4)

In the version of Sevimay, he again localized more of the text than Çelikyay did for this sentence. He used the name of the gods rather than their physical images. Changing and replacing the onomatopoeia into an environment, a rhymed environment that Turkish people are familiar with. It is another proof that Sevimay wanted to create a universe that only shared by Turkish people or people within the Republic of Turkey.

2.6 Worlding the Wake with The Successors of Ottoman Empire and Qing Dynasty

For Sevimay, worlding the Wake means to world the Joycean words, for professor Liang, worlding the Wake means to indulge in the Chasmos, for professor Dai, worlding the Wake means to give a response to the universe of Joyce, and for Çelikyay, worlding the Wake means to bring the readers to the world of Joyce.

I found the strategies of Sevimay and Çelikyay have some similarities but they show different attitudes to “translating the Wake”, “translating *Finnegans Wake* is to give your interpretation of the work, one of the infinite possible ones, into your own language.”

(Sevimay, VII) and if it is possible to sum their strategies up, I would say Sevimay's localized translation is targeting different readership in Turkey while that of Çelikyay targets another, though both readerships are called "Readership in Turkey". At some point, the enthusiastic attitude of Sevimay has shown during his most interviews reminds me of what professor Liang said in our interview when he talked about his motivation on translating *Finnegans Wake*, "you have to find it interesting first". The other two motivations professor Liang mentioned was "the feeling of responsibility" and "feeling of getting help to identify yourself in this already globalized world".

Sevimay has the same feeling of responsibility, in an interview with Asymptote Journal he said, "the reader—if careful enough, determined and willing—can follow a protagonist or a repeated event through motifs. Readers could feel free to pay or not to pay enough attention, but as a translator, I must and do pay my utmost attention to motifs." In professor Liang's words would have been (and I do have been told), "As a scholar who focuses on Joyce, translating *Finnegans Wake* helps me to understand Joyce and his works, and to fulfill my duty as an academia."

According to Sevimay, "Joyce's destiny is similar in Turkey when compared with the rest of the world. Just to give an idea, *Ulysses* sold more than 300,000 copies in Turkey, which is a remarkable quantity. However, when the subject is Joyce and his novels, being admired, being bought, being read, and being understood are totally different aspects. I hope that the translation of *Finnegans Wake* will refresh and increase the interest in Joyce." This comment shows that Sevimay finds a connection between Joyce and Turkey—great country and a great author that own a place in the world but yet to be understood. This fits the third motivation professor Liang mentioned.

“Translation is like a clone, we can build someone like you, every trait of you, every sickness of you every trait of you is the same. But clone cannot copy your experiences. Let’s say we have 10 clones of you, putting them into the same environment, ultimately, they develop different personalities, and they will. They will have different life experiences. Every trauma would be different from yours. translation is like this, we come from the same Matrix, the plot the summaries are the same, but a lot of details of it are different, even though they seem to be the same.” (Liang, in our interview)

The localizing strategy professor Liang used in his translation by combining Japanese, Taiwanese Hokkien, Hakka, Vietnamese, and Cantonese for readership in the region. Overall, Sevimay and professor Liang used similar strategies while translating *Finnegans Wake* and share the same attitude when it comes to translation. Readers could feel their pride in using the languages in the region and transforming them into Joycean while reading their translation, which Çelikyay lacks in his translation. The reason could be that his life experiences are different from other translators. He was moving a lot before adulthood, and have lived in different countries throughout his childhood and teenage life, he was in the US before coming back to Turkey. To Çelikyay, the region that could represent himself is probably a wider region than that of Sevimay, and I argue that this is the reason why he left most of the words coming from other languages as to how the original text is.

Another point that both Sevimay and professor Liang paid attention with is the musicality of *Finnegans Wake*. “(...) the humble reader who confessed to Joyce that he tried but could not understand *Finnegans Wake*. Joyce’s answer was ‘then just listen to it’. (...)” (Pyle, Derek, 2016).

Professor Liang, too, began our interview by sharing an interesting anecdote related to the musicality of *Finnegans Wake*. His advisor back in University at Buffalo was already listening to *Finnegans Wake* in his infancy. As far as the advisor’s mother could remember, the advisor giggled whenever she started to read *Finnegans Wake* as his bedtime story. It sounds unbelievable but the musicality created with different tones and a calculating of syllables is also a common topic for scholars who aim at Joyce.

2.7 Being with A Difference¹⁵

Contemporarily, it is often not appreciated to analyze or give criticism by looking at the biographical impact from the authors, but criticism for translation should be excluded from this unaddressed rule. In general, translators come from mixed traditions, and the reason for the “mixing” part of their individual traditions, are affected by the decisions in life, in other words, it is difficult to interpret why and how an author’s work is a certain shape by looking into their lives. On the other hand, understanding the reason why a translator would like or do a translation for a certain text is much easier. Since the translators are first as readers, the action and decisions of the translators are more predictable in the translated

¹⁵ Derived from *FW* 269.15, “For you may be as practical as is predicable but you must have the proper sort of accident to meet the kind of a being with a difference.”

texts. “The English language as capital is considered an inherited wealth for native speakers and an object of desire for foreigners.” (Lennon, 32), In the 1960s of China, it was not an object of desire for Chinese people who lived in China, and it actually belated the development of Irish Studies in China, and this belatedness is the thing that is inherited. (Un)fortunately, only people who know the language are aware of the situation.

Four translators, different strategies, and I do have to point out their occupation is different from one another. Even though professor Liang and professor Dai are both academia, the studies, environment, inheritance regarding the research on the *Wake*, or on Joyce is totally different. Irish Studies Association Taiwan stands a crucial condition. From the interviews that have shown the process of both translators, professor Dai seeks for the thread of Joyce from foreign academia, whereas professor Liang, who is one of the members of ISAT, an association founded late yet owns a long history of Joyce studies in Taiwan. “For scholars and students in Taiwan’s foreign literature circles, the name of Joyce is full of special cultural connotations. (...) His unique writings about Ireland and Irish have evoked memories of the chaotic nation and identity of the people of Taiwan.” (Chuang, 2008) The studies of Joyce in Taiwan were brought up by Father Pierre E. Demers and professor Xia Ji’an back in the year 1950, and it is not hard to imagine that ISAT would have been established by many Taiwanese scholars who cultivated their research on Joyce after 60 years. Among these four translators, I imagine professor Liang, who went through the process of translating the *Wake* with the Joyce studies circle in Taiwan, just as when Joyce was trying to translate *Finnegans Wake* into French and meeting his friends, including Samuel Beckett once in three weeks, which I think is the ideal situation for a work as *Finnegans Wake* to be glocalized.

When academia translates, the critics become the translators, the patronage factor which is outside a literary system goes within the literary system. Professor Dai is a Professor who majored in Chinese literature; her cultural capital is different from that of Professor Liang; Sevimay's linguistic capital is also different from that of translators Çelikyay. As a continuity of *Finnegans Wake*, each translated version, in which the quality affects by the translators' cultural capitals, circulates differently in the target market.

CHAPTER III PUTTING ALL EGGS IN ONE BASKET: CIRCULATION DEPENDING ON PATRONAGE FACTORS

3.1 Perception on *The Brief Wondrous Life of Oscar Wao* and Junot Díaz

Compared to the other two novels that are included in this thesis, Díaz's has less weight in terms of physical pages it has. As mentioned, the hybrid speech in each text serves differently. I call this chapter "Putting All Eggs in One Basket" for it has the most basic composition of hybridized speech among the three novels. The function and motives of the speech in *Oscar Wao* are trackable. The novel itself is hybridized with mainly Spanish and English. Spanish, in the US, is the second commonly used language after English. Naturally, most people read books that are written in their mother tongue or languages they know. Thus, the potential readership of this book is predictable—readers who speak or understand both Spanish and English. The Sci-fi and soap drama terms in the book are known by the audience mostly in the US, some of the IPs went international and stayed as classic. It also has the consistency of political names that are part of the collective memory of American Dominican. In the book, Oscar becomes the only protagonist that vectors the culture of Hispanic American, US Sci-fi fantasy readership, an audience of US soap dramas, and second generation of American Dominicans who immigrated to the US with their parents in the 60s.

The story is about the short life of a young-adult who belongs to the second generation of a Dominican family who immigrated to the US. It is a semi-autobiography, a novel that describes a small life which is at the same time ordinary and extraordinary. Despite of the specific historical and cultural background to which the protagonist belongs, similar and repeatedly diaspora experiences have happened in many other places in the world.

Readerships of other countries, or readerships other than the original targeting readership, whether they are conscious or not, should have a sense of resonance developed along with the whole engagement with the book. This sense is comprised of either self-experiences, social-collective memories, or both.

Needless to say, the habits and tastes of the readers have changed since the time when the book was first published. For an author as Junot Díaz, who had one debut novel before the very second one, making the market wait for 11 years was such a bet. The tastes and habits of the fan he won with the debut novel might have already changed a lot in these eleven years before the novel was actually published. He cleverly chose themes that are shared by a specific yet very important group: immigrants of the US. The protagonist at the same time could successfully connect himself to the culture that took part in the collective memory shared by people in the US. This setting grasps potential readership all over the world because a lot of nouns and names that belong to this culture have become a global intellectual property. This experience could also resonate with every intellectual property that has become globally worldwide the same way it reaches the protagonist in the book.

Professor David Gramling, who taught *Oscar Wao* in Turkey.¹⁶ One of the final seminar papers he received from a student was titled “Santo Domingo was Iraq before Iraq was Iraq”. The student “took delight and refuge in the pugilistic autoethnographic style with which Díaz explained the ground truths of global American militarism to 21st century US Americans, who continue to build their own life stories through a vested disinterest in knowing anything about it.” (Gramling, 2014) Like this student pointed out, many of the

¹⁶ Dr. David Gramling, Associate Professor in Department of German Studies at University of Arizona, was a Visiting Assistant Professor of Program in Cultures, Civilizations, and Ideas at Bilkent University between year 2008 to 2010.

lives in 21st century is as ordinary but also extraordinary as Oscar. This book is meant to have its place in its categories (not just one) with its own characteristics so long as global American militarism exists.¹⁷

This chapter is going to problematize the novel's position of circulation under the framework of World Literature by doing a close reading to the diasporic and traumatic experiences described in *Oscar Wao*, and see, first, with the effort of the translators, how the narrations are conveyed to readerships in Turkey and Taiwan (traditional Chinese version), second, if there are similar experiences happened in Turkey and Taiwan. Also, it is obvious that Junot Díaz did not have such fame that James Joyce and Amitav Ghosh have. Therefore, the marketing aspect initialed by agents who have attended in the process that made this book published, the cultural aspects, including how pop and marginal cultures written in the book are perceived by different readerships, the reviews, and how the personal issue of authors can affect heavily on the rating of their books should be taken into consideration in terms of the circulation of *Oscar Wao*. Last but not least, how this novel turned out to have a position among World Literature as a World Novel is the question this chapter tries to solve. After revealing each 'egg' of this fiction from the perspective of gender, politic, culture, and language, and see how the translators from Turkey and Taiwan dealt with the distance of translation and looking at the translation differences and the different level of westernization a.k.a. globalization, I hope to come up

¹⁷ The "American militarism" here is not something that only refers to the military related actions conducted by the US government, but widely defined as any militarism that are conducted with the same intention. Often, academic papers that use *The Brief Wondrous Life of Oscar Wao* as primary text, focus on "Díaz's political argument associates with the cure of word 'fuku' and US imperialism." (Mahler, 2010)

with a list that concludes the essential elements for a novel like this gaining its position after circulating.

In order to give a general idea of the perception of *Oscar Wao*, I would like to start by quoting the reviews from prestige magazines and journals. Similar adjectives such as exceedingly rare, extraordinary, distinctive, vibrant, high energy, wit, glorious, horrific, astoundingly great, kick-ass, superb, manic, irresistible, and seductive are often used. The story could be as local as any novel themed on American Hispanic immigrants and their diasporic experiences, but it is also “a book in which a new America can recognize itself, but so can everyone else.” (San Francisco Chronicle, Oscar Villalon, 2007) indicating ‘anyone can recognize themselves after reading this book’, a universal characteristic. Reviews by TIME magazine summed up the possible readership of this book, “(...) a mixture of straight-up English, Dominican Spanish, and hieratic nerds peak crowded with references to Tolkien, DC Comics, role-playing games, and classic science fiction.” Readers who fit in any of these categories could resonate with the story. Last but not least, the “miraculous balance” of “intimate multigenerational story of familial tragedy”, the balance between “the past and present”, and the balance of Spanish, English and Slang successfully create a “literary flourish” in the novel. (Sam Anderson, New York Magazine; The Boston Globe, 2007)

There are also reviews that have been selected and translated into Turkish and traditional Chinese on the bookshop website of the targeting market. For Turkish market I chose

D&R, for the traditional Chinese market aiming Taiwanese readers, I chose TAZZE, the biggest secondhand online bookshop in Taiwan.¹⁸

Strategy in the Turkish market relies on the recommendations and reviews from Los Angeles Times, Esquire, and USA Today. But for the reviews, it was not done in a word-to-word way. The review by the Los Angeles Times also mentioned its obsession with language and the possible categories it fits in. But the Turkish translation only excerpted thirty percent of the content.¹⁹ Esquire, originally a fashion magazine targeting male readers, reviewed *Oscar Wao*, “Díaz's writing is unruly, manic, seductive...In Díaz's landscape, we are all the same, victims of a history and a present that doesn't just bleed together but stew. Often in hilarity. Mostly in heartbreak.” The Turkish translation of this review neglects the part after ‘often in hilarity’.²⁰ Finally, the review by USA Today, “Few books require a ‘highly flammable’ warning, but *The Brief Wondrous Life of Oscar Wao*, Junot Díaz’s long-awaited first novel, will burn its way into your heart and sizzle your senses. Díaz's novel is drenched in the heated rhythms of the real world as much as it is laced with magical realism and classic fantasy stories.”, the Turkish translation has been

¹⁸ The biggest online bookshop is books.com.tw, but since the traditional Chinese version is out of print, it is no longer on the website. The simplified Chinese version published in 2016 is instead available on this website. Awards and recommendation reviews are not included in the introduction for this item.

¹⁹ “Bu romanı bir kategoriye sokmak imkânsız ve bu güzel bir şey. Bu roman hem Dominkli hem de Amerikalı, sadece göçmenlikle değil aynı zamanda diasporayla ve dertleri ulusun sıkıntılarıyla birbirine karışmış bir aileyle ilgili; tarihi sadece bilgi olarak değil aynı zamanda yok edici bir karanlık güç olarak görüyor. Kullanılan baş döndürücü dil etkileyici. Ama sonunda asıl kalbinizi kıran şey, Díaz’ın şefkati, sadakati ve melankolisi oluyor. Bu da kendi başına muhteşem zaten.”

²⁰ “Díaz’ın metni kural tanımıyor, manik ve cazibeli. Onun dünyasında hepimiz aynıyız, sadece birbirine karışmayıp aynı zamanda beraber kaynayan bir tarihin ve şimdinin kurbanlarıyız.”

done word-to-word way.²¹ It is not difficult to think that the excerpted parts contain the keywords of topics that Turkish readers are interested in.

As for the situation in Taiwan, only reviews from Michiko Kakutani and Oscar Villalon are translated. Michiko Kakutani's name is written in Kanji, which gives a familiar feeling to her review. Her name in Kanji entitled 《紐約時報》首席書評家 (first-chair literary critic of New York Times), makes her review become really important to Taiwanese readers because New York Time is well known by the world.

For readers who picked up the book from the shelf, the power of the cover design is also a distinctive factor that affects the decision of the reader. In order to make a reader picking up the book, it is not difficult to imagine every reader judges a book by its cover, whether it has been read online or not. I have *The Brief Wonderful Life of Oscar Wao* published by Faber and Faber in 2008 in hand. The first line of its front colour shows that it is the winner of the Pulitzer prize for fiction (without showing the year). Pulitzer is famous among English readers, by English readers, I mean people who can read English. To gain a Pulitzer prize, one first needs to be a US citizen. The book has a recommendation from TIMES, a brand which is followed by many media all over the world, saying "A blistering novel...Its characters are unforgettable." (Díaz, 2008) With other recommendations from OBSERVER and TIME OUT in the back cover saying "A work of startling originality and distinction, narrated with an irresistible, manic energy," and "Celebratory and heartbreaking...and filled with something many novels lack: an enormous amount of love

²¹ "Oscar Wao'nun Kısa Tuhaf Yaşamı, yüreğinize alevler saçarak girecek, algılarınızı cızırdatabilecek. Díaz'ın romanı, hem gerçek dünyanın ateşli ritmine hem de büyülü gerçeklik ve klasik fantazi hikâyelerinin ruhuna sahip."

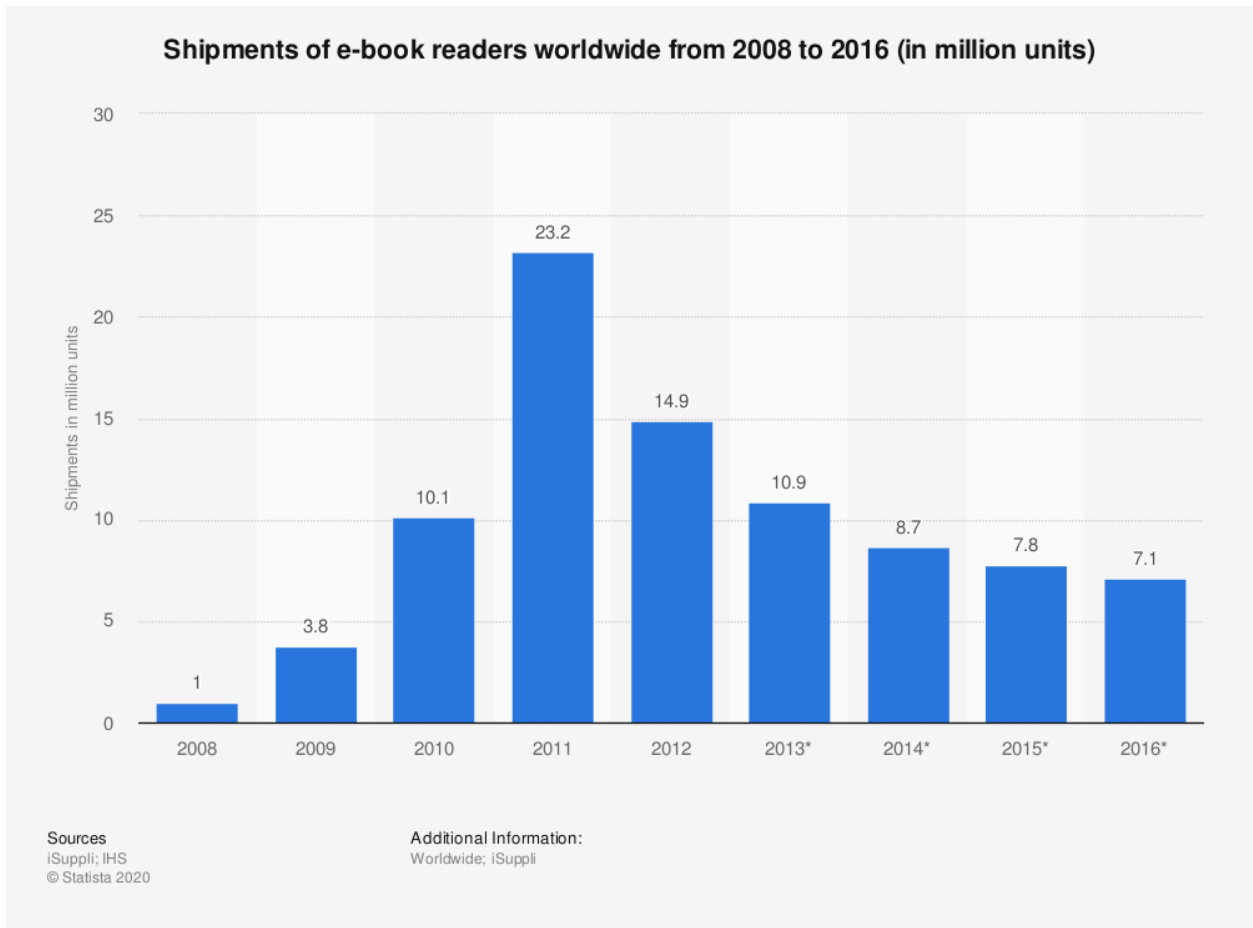
and heart.” Preface includes a Díaz’s short resume, list of awards he won (Pulitzer and American National Book Critics Circle Award). Other praises from magazine GQ, “The most anticipated (and worth-the-wait) book of the year”, New York Times critic Michiko Kakutani (born in the US, the second generation of Japanese immigrant), novelist Walter Mosley, and positive review from The Times Literary Supplement. As one can imagine, the prizes that appear on the covers of the traditional Chinese version and the Turkish version are the prizes well known by local readers.

Although the front covers of the first Turkish version and the latest one has a dramatic difference in terms of the colours been used, compared to the front cover in Faber Faber’s version (2008), the Turkish cover is extra simple. 2008 Pulitzer is mentioned, and then no other words on the front cover, not even in the preface. The preface includes a longer resume of the translator than the author’s resume in the old version, which is a rarely seen thing on translated literature published in Taiwan. However, in the latest version, the resume of the translator Özgören is gone, replacing it with a longer biography of Junot Díaz. The biography even includes the details of #MeToo incident he is still struggling with today.²²

²² The short biography of Junot Díaz placed in the very first page of the latest Turkish version, goes “(...) Díaz, 2018’de Pulitzer’in yönetim kuruluna katıldı ve kısa süre sonra Zinzi Clemmons ve başka yazarların taziz iddiaları nedeniyle görevi bıraktı. Bu iddiaların yapılmasından haftalar önce New Yorker’da yayımlanan bir yazısında sekiz taşında tecavüze uğradığını anlatan Díaz’ın yazısı dürüş ve güçlü bir metin olarak görülse de suçlamaların etkisinin azaltmak için yayımlamış olabileceğine daire eleştiriler de aldı. MIT’nin bağımsız hukuk firmalarıyla yaptığı soruşturmalarda üniversitedeki görevine devam etmektedir. #MeToo hareketinin en debdebeli zamanında yaşanan bu olay, böyle iddialara karşı halkın ve medyanın tepkilerinde ırk ve etnik kökenlerin oynadığı rol üzerine feminist çevrelerde tartışmalara sebep oldu.” (Díaz, Özgören, 2020)

3.2 Published Right on The Time

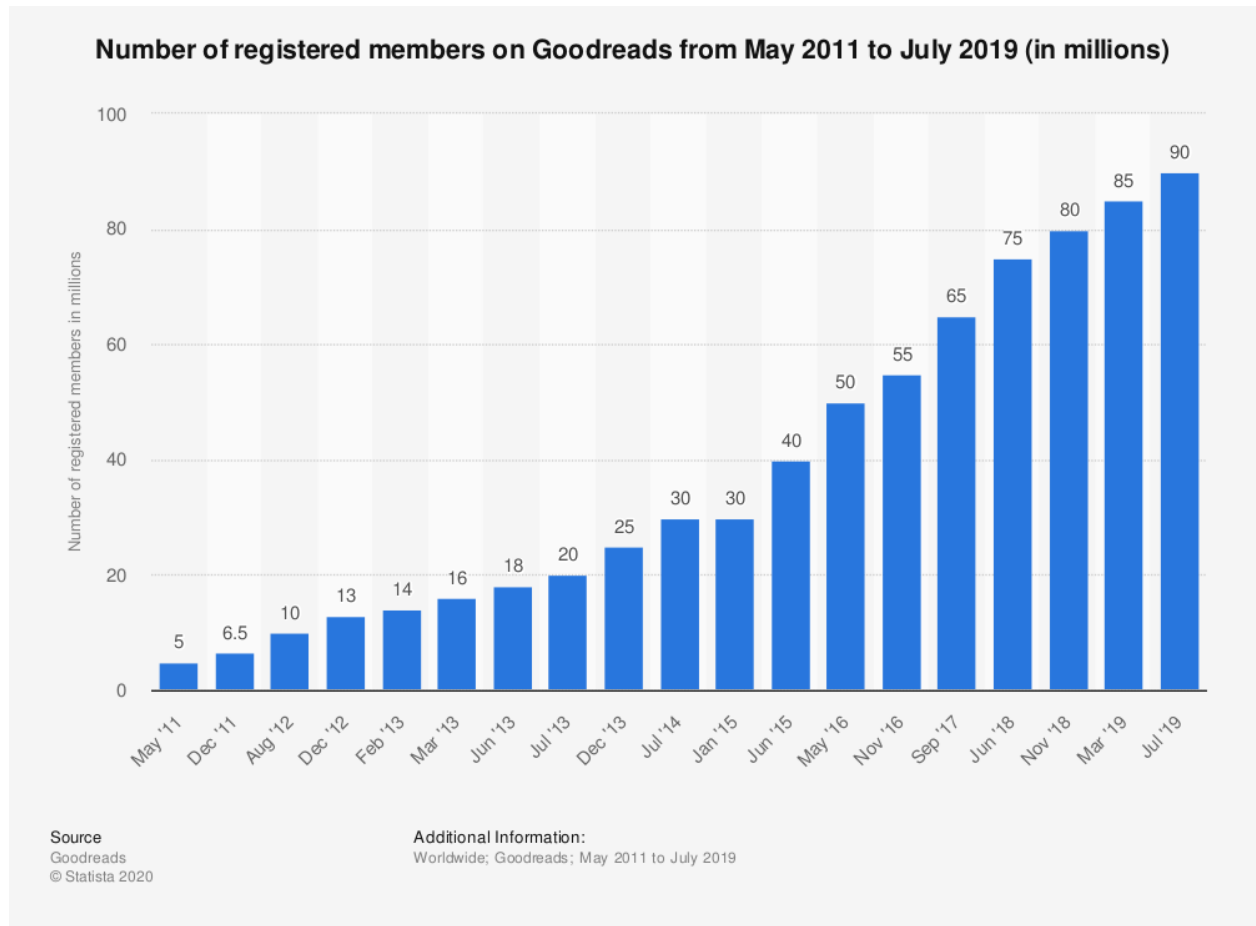
To talk about how readership affects the circulation of a certain novel published after the year 2007, the covers in different editions stand as important factors. The first contact between a reader and a book before 2008 could be physical and virtual. One walking into a bookstore, searching for a new book to enjoy. This reader would discover this book based on its cover and perhaps the recommenders' comments that are put either on the back cover or before the page of preface; or simply browsing different book previews through websites of different bookstores, reading the recommendation and perhaps critics by bloggers and book-reviewers on Goodreads. 2008 was a time when the e-book market was supposed to welcome a revolution-taking over the paper-book market, and though it never came to that point, the e-book market has steadily grown over years. A peak growth of e-book market in 2011 was related to the release of the first Kindle e-reader without a keyboard. (see Figure.2) After the final quarter of the year 2012, more and more people started using portable devices including laptops, Android tablets to read e-books. (CNET., 2012) With the rise of the e-book market, the reviews that could not be listed fully on paper books' cover, started to have a 'place' to be viewed online.



(Figure 2.)

Amazon also put the reviews from important critics and authors in the introduction section of *Oscar Wao*, including famous critic Kakutani who worked from The New York Times (herself is also half of the second generation of Japanese immigrant in the US), but how valid are the reviews on Amazon? Amazon is the head of e-commerce; it intends to sell. Apart from Amazon and perhaps other bookstore and shopping site chains, reviews on Goodreads became really different after 2013. By providing some information on the average users on Goodreads, it is not difficult to predict the effectiveness of a book review on Goodreads. Up to 2017, there is a number 65 million registered users on Goodreads,

including 45 million of monthly active visitors, and here is the membership growth on Goodreads over the years.



(Figure 3.)

Though owned by Amazon, Goodreads' readers have a more neutral and different voice on this book, it's rated 3.8 to 3.9 at the point I write this sentence. High-ranked books on Goodreads generally have a rating more than 4 to 4.5. The awards have shown on Goodreads: Pulitzer Prize for Fiction (2008), Anisfield-Wolf Book Award (2008), Massachusetts Book Award for Fiction (2008), Dayton Literary Peace Prize for Fiction (2008), National Book Critics Circle Award for Fiction (2007) Hurston/Wright Legacy Award for Fiction (2008), The Center for Fiction First Novel Prize (2007). Compared to

other book review sites, “Goodreads has tens of millions of book reviews, recommendations and ratings that may help librarians and readers to select relevant books.” (Thelwall, Kousha, 2016) Goodreads launched in the year 2007, along with the awards *Oscar Wao* won in that year, it is predictable that the book was one of the first rated books on Goodreads.

Another important factor that made the year 2007 important to the publishing of *Oscar Wao* lies in the public mind of the US back in the year. According to Andrew Kohut, president of Pew Research and Carrol Doherty and the associate director of Pew Research Center for the People & the Press, a political landscape favoring Democrats, and America’s global image were less positive due to the war in Iraq. These public opinions actually made the market smoother for Junot Díaz when he published *Oscar Wao*. The topics were still a daily topic for Americans in 2007. In 2008, Barack Obama was elected as the 44th President of the US. The Iraq war was still ongoing.

3.3 Footnotes, Glossary, and General Strategy in *The Brief and Wondrous Life of Oscar Wao*

Depending on how translators serve their readers, readerships beyond the local groups: English-Spanish bilingual American, US Sci-fi readership, the audience of US soap dramas, and second generation of American Dominicans who immigrated to the US with their parents in the 60s, are possible. Though it is an easier job compared with the works that needed to be done while translating *FW* and *Ibis trilogy*, there are still many footnotes written by the translator of traditional Chinese 何穎怡 (Ho Ying Yi) in the traditional

Chinese version, as for the new published Turkish translation which revised by translator Püren Özgören in 2019, offered a Spanish glossary at the end of the book. Instead of a Spanish glossary attached, the first Turkish version published by Everest Publishing had 102 footnotes offered by the same translator. In the first version of Turkish, Özgören put the Turkish meaning in a bracket after every Spanish word appears in *Oscar Wao*; in the second version, the latest one, Özgören changed her strategy by making the Spanish words in the text italic and attached a Spanish glossary as mentioned. In the latest version, the translator's notes (marked as 'çn', çevirmenin notu, translator's note or 'yhn', yayına hazırlayan notu, notes prepared for the press/ publishing) are still available, but with less detailed information. The reason why the latest Turkish version contains less detailed notes from the translator is perhaps that people nowadays have the ability to easily reach much information online by themselves, and may have already learned the basic information before reading the book. For instance, in the first Turkish version, the second footnote from Özgören was on the word Santo Domingo,

“(…); Yeni Dünya’yı “keşfetmiş” olmasına karşın, sefil ve frengili bir halde, tanrısal (dique) sesler duyarak öldü. Santo Domingo’da,² En sevdiğin Ülke’de (…)” (Díaz, Özgören, 11)

And Özgören noted “Dominik Cumhuriyeti’nin başkenti. (ç.n.)”, “The capital of Dominican Republic”. The note is absent in the latest version. Details of this kind have shown that the translator's decision on putting an explanation for a certain word or not, is

affected by the word being a general knowledge or not. On 7th November 2020, there is a total of around 6million entry of article in English on Wikipedia, indicating that people can reach the knowledge as long as they have internet access. *Oscar Wao* was published in 2007, and the first Turkish version was published in 2009, traditional Chinese version got published at the beginning of 2010. In the year 2008, 2009, and 2010, the knowledge on Wikipedia increased by 38%, 24%, and 17%. The percentage remained as the second-highest growth period in the past 15 years.²³ If we consider the knowledge on Wikipedia as general knowledge or knowledge that anyone can access immediately, then knowledge such as ‘The capital of Dominican Republic is Santo Domingo’ is no longer a necessary footnote. Another two possible factors are related to how Turkish people, in general, engage with foreign culture, other than reading translated novels or TV series. The number of Turkish people who traveled to foreign country in 2009 (the year the Turkish version of *Oscar Wao* first published) was 5.8 million, 10 years later, the number became 8.4 million.²⁴ Also, the famous Turkish reality TV show *Survivor*, has been taken the stage in the Dominican Republic since 2011. Even during the COVID-19 pandemic, the show still broke record of TV show ratings, and remained the most watched TV show in Turkey this year.²⁵ No doubts, collective memory or impression about the Dominican Republic, though superficial, has been developed and shared by Turkish people after the show started setting their stage in the Dominican Republic.

何穎怡, the translator of traditional Chinese version published in Taiwan, put herself in a position slightly different from the way Özgören does. Only original footnotes written by

²³ Statistic from Wikipedia https://en.wikipedia.org/wiki/Wikipedia:Size_of_Wikipedia

²⁴ Statistic from TÜİK <https://www.tuik.gov.tr/>

²⁵ Statistic from TÜİK <https://www.tuik.gov.tr/>

Díaz are introduced with explanations as ‘作者注：’, meaning ‘notes by the author’. Footnotes added by 何穎怡 have no other marks than a pure explanation of a certain term and the history behind. Compare to what Özgören does in Turkish translation, the translator has put herself closer to the readers by not specifying her existence with terms that indicate the third party other than the author and the readers, for example, abbreviation ‘çn’ and ‘yhn’ appeared in the Turkish version.

Same as the ‘capital’ footnote mentioned, the traditional Chinese version published in 2010 also has a footnote saying Santo Domingo is the capital of the Dominican Republic. The footnotes of both versions have a trace that shows the intervention from their publishers. In the traditional Chinese version, the editor shows up after the first footnote and gives an explanation about words that are lined or boldfaced. Apparently, the traditional Chinese version does not equip with a glossary, moreover, the Spanish words are all translated into traditional Chinese and lined. When further information is needed, the translator gives an explanation with footnotes. If the first alphabets of a phrase or the whole phrase are capitalized in the original version, the traditional Chinese translation boldfaced, for there is no capitalized case in the writing system. Different from the latest Turkish version, the notes from the publisher are shown before the story begins, the publisher of traditional Chinese intervenes at the beginning of the first narration. In order to make readers successfully indulge in first-person omniscient narration, both methods have avoided making the readers sense the other parties that are engaging with the texts.

3.4 Translation, localization, and Imperialism

In this section, both the problematic and right-on-the-point translation of the important concept and terms used in *Oscar Wao*, showing the untranslatability between different languages could be resolved by universal collective memories and similar trauma.

The title of the traditional Chinese version is worth mentioning, *The Brief Wondrous Life of Oscar Wao* became the sub-title of the title 貧民窟宅男的世界末日(The End of The World of an Otaku from Slums). A title that adds a different characteristic for the novel and implies that there is going to be an end for the Otaku *Oscar Wao*. It leaves clues for the readers before opening the book. Also, though the Dominican Republic is - third world poor country as described in the book, *Oscar Wao* did not come from a socially poor family. While the original title tries to stay neutral, the traditional Chinese title gives too much of the translator's opinion.

Fukú

“They say it came first from Africa, carried in the screams of the enslaved; that it was the death bane of the Tainos, uttered just as one world perished and another began; that it was a demon drawn into Creation through the nightmare door that was cracked open in the Antilles. Fukú americanus, or more colloquially, fukú—generally a curse or a doom of some kind; specifically [,] the Curse and the Doom of the New World. Also called the fukú of the Admiral because the Admiral was both its midwife and one of its greatest European victims; despite “discovering” the New World the Admiral died miserable and syphilitic, hearing (dique) divine

voices. In Santo Domingo, the Land He Loved Best (what Oscar, at the end, would call the Ground Zero of the New World), the Admiral's very name has become synonymous with both kinds of fukú, little and large; to say his name aloud or even to hear it is to invite calamity on the heads of you and yours. No matter what its name or provenance, it is believed that the arrival of the Europeans on Hispaniola unleashed the fukú on the world, and we've all been in the shit ever since." (Díaz, 1)

This bitching word Fukú, many scholars, including Lauret and Saldívar, think that the word is a neologism. (Lauret, 2016; Saldívar, 2011) Others consider the word derived from phrases consisted of words that have similar pronunciation with the word Fukú. In an interview with Edwidge Danticat, Díaz said it was inspired by a poem written by German writer Yevgeny Yevtushenko(also written as Jewgeni Jewtuschenko). The title of the poem is "Fukú!" (Danticat, 2007) No matter this word came from, the first paragraph of this book has given a complete definition for it. Therefore, the word will remain the same if the targeting language is Latin alphabetic.

符枯, traditional Chinese translation for fukú. The first character represents paper that is used for chasing away bad luck and ghost with negative intention; the second character skimpily means 'drying out'. The phrase is invented by the translator, new yet readers are able to understand at first sight. Fuku in Japanese however, means 'luck', which serves differently from the word fukú in the book.

Zafa

“One final final note, Toto, before Kansas goes bye-bye: traditionally in Santo Domingo anytime you mentioned or overheard the Admiral’s name or anytime a fuku reared its many heads there was only one way to prevent disaster from coiling around you, only one surefire counterspell that would keep you and your family safe. Not surprisingly, it was a word. A simple word (followed usually by a vigorous crossing of index fingers)” (Díaz, 6-7)

It is a real Spanish word. A means for people to get away from troubles, big or small.

煞化, same pronunciation with localization on characters’ choosing. Same strategy as fukú.

However, one character is counted as one word, therefore, in the paragraph that went “Not surprisingly, it was a word. A simple word (...)”, in the traditional Chinese version, it has been changed into ‘two words’

In the Turkish version, like the self-invented word fukú, it remains the same alphabet and is listed in the Spanish glossary at the end of the book.

Fanboy/reader

“What is clear that being a reader/fanboy (for lack of a better term) helped him get through the rough days of his youth, (...)” (Díaz, 22)

“Kesin olan tek şey, bir kitap kurdu/fan olmak(daha iyi bir tanım bulamadım),
ergenlik döneminin zor, çetin günlerini atlatmasını sağlıyor(...)” (Díaz, Özgören,
29)

I suppose that the word ‘fanboy’ and ‘fan’ is different from each other. In the traditional Chinese version, reader/fanboy became 愛讀者/技客痴 , ‘readers who love to read/Geek addict’. (Díaz, Ho, 29). The translation was neither on point nor localized.

Say bye to Kansas, the phrase is from The Wizard of Oz, it is a famous story know worldwide. It is originally written in the US and had been translated into many languages. The story remains western. The phrase means ‘entering into a situation unknown’. and “Toto” is the dog in The Wizard of Oz. The details are explained in the traditional Chinese version but not the Turkish version.

Macondo

“It used to be more popular in the old days, bigger, so to speak, in Macondo than in McOndo. There are people, though, like my tio Miguel in the Bronx who still zafa everything.” (Díaz, 7)

“Eskiden çok daha yaygın, deyim yerindeyse daha etkiliymiş. Ancak hala, her şeyi zafa’layan insanlar var; tıpkı Bronx’daki tio’m Miguel gibi.” (Díaz, Özgören
27)

Here the Turkish version neglected the word Macondo and McOndo when in the traditional Chinese version, the translator Ho explains: Macondo is the main place set in the book *The Hundred Years of Solitude* (1967). McOndo is a word invented by Chile write Alberto Fuguer de Goyeneche, as an implication for the reality in Latin America: a mixture of Macondo, McDonald, Macintosh computers, and CONDO (small apartments). The decision of the Turkish translator made here actually ties up Turkish readers from understanding who had happened in Latin America, and the general situation of American imperialism affected there.

Negro

“How about Vietnam? Why do you think the greatest power in the world lost its first war to a Third World country like Vietnam? I mean, Negro, please. It might interest you that just as the U.S. was ramping up its involvement in Vietnam, LBJ launched an illegal invasion of the Dominican Republic (April 28, 1965). (Santo Domingo was Iraq before Iraq was Iraq.)” (Díaz, 4)

“Peki, ya Vietnam? Dünyanın en büyük gücü, Vietnam gibi bir üçüncü dünya ülkesine açtığı daha ilk savaşı neden kaybetti, sence? Yapma be dostum, lütfen yani. Belki ilginç çeker diye ekleyeyim: ABD’nin Vietnam müdahalesinin iyice şahlandığı dönemde, L.B. Johnson, Dominik Cumhuriyeti’ne gayrimeşru, yasadışı bir işgal başlatmıştı (28 Nisan, 1965). (Irak Irak olmadan önce, Santo Domingo Irak’tı.)” (Díaz, Özgören, 13)

Here in the Turkish version, the word Negro is not translated. Özgören used the word for “friend” instead. Negro is also a chocolate biscuit brand in Turkey.

“你說說越南吧[you talk about Vietnam then]。誰想得到世界第一強國會打輸越南這樣的第三世界國家啊？我的意思是，拜託，黑仔[black kid, black dude]。你沒想過美國加強涉入越戰的同時，詹森總統正非法入侵多明尼加共和國。那是一九六五年四月二十八日。在伊拉克還不是現在的伊拉克之前，多明尼加就是美國的伊拉克[Before Iraq was the Iraq it is right now, Dominic was the Iraq of the US]。” (Ho, Díaz, 26)

In the traditional Chinese version, the word slightly changed in the sentence for the sentence would not have been natural otherwise. Translator Ho, added a note for the word Negro, explaining that Dominicans use this word on their own people, it does not have a racist meaning as in the US. But is it?

The BLM movement in 2013 following the death of George Floyd in 2020, spread to many countries and places without the years of slavery. Suddenly everyone started paying attention to the movement, Key Opinion Leaders, Influencers, Brands were forced to speak up their opinions on the moment. (“*why you are not saying anything about George Floyd? That is pure ignorance*”)

Almost around the same time, comedy group WackyBoys in Taiwan, posted a video on their YouTube channel, entitled ‘Street Challenge Coffin Dance’ as a tribute video to the

Dancing Pallbearers from the Republic of Ghana. In the video, they painted their faces black and wore black suits for a high-quality cosplayed performance.²⁶ The original Pallbearers from Ghana liked the video while a Taiwanese American basketball player Davis accusing WackyBoys of being racist, though both being Black, for Americans, the behavior is considered racist. However, the tribute video was not made in the US, and their audiences are from Taiwan, while some Taiwanese also think that it was not a good point to pay tribute to the black people in Ghana, more consider the incidents as an expansion of American cultural hegemony and imperialism. A local group in a country without a slavery history-making tribute videos to another country's black people who did not go through the same history as American black do could still be accused of being racist. The note written by Ho in 2009 saying the Negro word for Dominicans do not have the same meaning as for American black, if the book were published this year, would Ho be so sure about it? Would it be okay for American Dominicans to use the N-words? Would it have gone circulated?

Perrito

“(...) One of those preschool loverboys who was always trying to kiss the girls, always coming up behind them during a merenge and giving them the pelvic pump,

²⁶ There were some opinions saying the act of ‘painting one’s face black’ is provocative and racist. However, painting face black is not an uncommon nor an act that pays no respect in some cultures in East Asia. For example, the famous Goddess Ma-Zu of Taoism has black face; the Pokemon Jinx was forced to change her black face into purple after being accused of racist. The black face and blond hair features were inspired by the fashion trendy make-up style back in the 90s in Tokyo.

the first nigger to learn the perrito and the one who dances it any chance he got.”
(Díaz, 12)

“(…) Habire kızları öpmeye çalışan, merengue dansında mutlaka arkalarına geçip kasıksal baskı yapan, daha okula başlamamış zamparalardan; perrito dansını öğrenen ve bulduğu her gırsatta deneye ilk zenci.” (Díaz, Özgören, 19)

“是那種一天到晚想要親吻女生的學齡前情聖，舞會裡，總是跑到女孩背後，用胯下撞她們的屁股，他是第一個學會小狗舞的黑仔，只要逮著機會就會跳。” (Díaz, Ho, 33)

When a cultural subject does not exist in the culture of the target language, translators invent new words for the subject. The *perrito* has stayed the same in the Turkish version, and explained with the glossary given, “sandviç” (Özgören, 334), meaning sandwich in Turkish, physically shows how people stick up with each other in this dance. The translation is totally different from the traditional Chinese version, “小狗舞”, meaning dance of puppy, with explanation already coded in this paragraph, readers can understand that it is a dance pumping up with pelvic, similar to the behavior of dogs mating.

3.5 Fame and Circulation: Publishers and Reviews in Turkey and Taiwan

Compared to the other two authors, Junot Díaz's name was not known by many foreign readers in other countries outside the US as the other two authors before he wrote *Oscar Wao*. In other words, the name of Junot Díaz was not circulated enough. James Joyce is certainly one of the authors that canonicalized Irish literature, and Amitav Ghosh already wrote many novels, non-fiction, and essays to the date he published *Sea of Poppies* in 2008. However, the writer's path of Díaz seemed to be more difficult than the other two authors.

After confronting Zinzi Clemmons in 2018, his book *The Brief Wondrous Life of Oscar Wao* has been removed from the 21st century best novel list offered by The Guardian. The article entitled *The Brief Wondrous Life of Oscar Wao* declared 21st century's best novel so far, was posted on 20th January 2015 by book reporter Alison Flood from The Guardian, listed *The Brief Wondrous Life of Oscar Wao* in the first place with other 19 novels written after the year 2000. With 156 novels all named by experts, *Oscar Wao* won the most votes from a group of American critics. (Flood, 2015) However, the list of The 100 best books of the 21st century posted on the same website in 2019, a year after the scandal happened (was still ongoing), with all the praise he has received after the success of *Oscar Wao*, there is no trace of any work written by Junot Díaz on the list. Besides *Oscar Wao*, the book *The Known World* by Edward P Jones (2003), *Billy Lynn's Long Halftime Walk* by Ben Fountain (2012), and *Middlesex* by Jeffery Eugenides (2002) were also not on the long list of 2019.²⁷

²⁷ Despite all praises for *Oscar Wao* in the 2015 list, *Oscar Wao* was excluded from the 2019 list. The other authors who got excluded were all men. Edward P Jones, and Jeffery Eugenides are also Pulitzer winners. The only war theme with character of US soldier is used by Ben Fountain.

The fame concept I mentioned in the first chapter, works differently for Junot Díaz. After 2018, he became notorious for being accused of having committed sexual harassment. Looking back into the description of women, many readers find the descriptions unbearable, even if it was done for readers to understand the Dominican's esthetic standards were once like how he wrote in the book. Before the #Metoo movements, there was less discussion on where and how sexual harassments come from. Today, the Amazon reviews on *Oscar Wao* has gained more and more comments criticizing the description of women being sexist and inappropriate. Plots such as Oscar's uncle teaching how to have sex with girls, Lola's misfortune (raped by a friend of her family), and many descriptions on Dominican's gendered esthetic standards, have been used in the reviews, connected with the scandal Díaz confronted. The Turkish version of *Oscar Wao* especially republished it again with a full page on Junot Díaz, explaining the incident in detail shows that, as long as the media talks about the author or the book, bad or good, the book circulates more.

I chose to deal with Díaz's work starting with this factor for many reasons. One of the reasons is that the content of the novel is so exclusive that you expect the readers of Oscar is the same person just like Oscar, or people who cohere a similar empathy. I mentioned the sense of a certain readership resonated with a book by having had the same or similar collective memory. Memories could be forgotten through times. Therefore, the latest collective memories that the people in these two nations (USA and Dominic Republic) share, the collective memories have their stage since 70s' until nowadays, a time period of fifty years. The most potential readership that this book could reflect is the author's own

None of them have scandal as serious as Junot Díaz was confronting with. But the fact that most novels in the 2015 list were included in the list of year 2019.

generation. Naturally, as time passes, the potentiality of a readership starts to decline. There are many factors that could stop it from declining: the active status of the author, the marketing strategy of the publisher, and whether the theme of the book fits the necessity of the global society; and after the death of the author, the potential readers could only be increased by disciplinaries, famous people of the time, and from time to time, when the history does repeat itself, the book might become a necessity of a certain time for the global again. At the time I am writing this thesis the pandemic situation has gone really wild. Many novels about or written during a pandemic time are constantly mentioned on many platforms.

Politically, the long explanation and notes by the author generally more related to history, rather than Oscar Wao's life. The American militarism collective memory, for example, Vietnam and Iraq, is a collective memory shared by the world. Trujillo's collective memory of Dominicans can remind the dictators in Turkey and Taiwan.

The previous president of Taiwan, Chiang Kai-shek of KMT, the party which failed the Civil War in China and escaped to Taiwan, persecuted criticism by bringing a martial war after 1949. The period of time between 1949 to 1987 coined the White Terror period, was once the longest period of martial law on the planet. Many intellectuals, pro-democracy activists, and their families were assassinated. For Taiwanese readers, the footnotes on Trujillo's dictatorship in Oscar Wao, bring back the memory of the White Terror.

Unlike James Joyce, which is already a canonical classic to many readers and researchers that have interests in Irish Literature. In many universities and institutions around the globe, Irish Literature is a sub-research topic under departments of English Literature. James Joyce's heritage accumulates as long as the discipline remains in our higher education. This

is what is lack in the works of Junot Díaz, to see whether Díaz has a position equal to that of James Joyce, perhaps only researchers from future generations could judge fairly enough.

“Let us now move to consider the margins...when the subaltern speak.”²⁸

— derived from *Can The Subaltern Speak?*

“The subaltern has no history and cannot speak,

the subaltern as female is even more deeply in shadow...”

—Gayatri Chakravorty Spivak

CHAPTER IV BIG WOUND OF THE SOUTHERN SEA: HOW CULTURAL CAPITAL OF AN AUTHOR HELPS THE CIRCULATION

4.1 General Comparison of *Sea Of Poppies*, *The Brief and Wondrous Life of Oscar Wao*, and *Finnegans Wake*

I use the Ibis trilogy as an example corpus of world novel, a subcategory under World Literature. The stage of the novel is vast, the metaphoric meaning of Ibis is beyond national boundaries. Along with the other two texts studied in previous chapters as an instance to look at World Literature from the perspective of circulation (including the book's theme, translators' choices, publisher's marketing strategies, reviews written for targeted readership, and the fame of the authors). I offer another idea for the circulation of World Novel by looking from inside of the text.

The last chapter mainly has two parts. First, I use the first book in the trilogy, *Sea of Poppies* as an example of world novel, often taken as a primary text example for postcolonial criticism, to see how the plots and characters in Ibis culturally and

²⁸ It is a derivation from Spivak's *Can The Subaltern Speak?* I chose to derive her sentences and seek for a connection with *Sea of Poppies*.

linguistically affect the possible readership and the circulation. With several theories on circulation appeared in previous chapters, the translations of *Sea of Poppies* should be meaningful corpus to look at how the Turkish and Taiwanese market defines its position. Secondly, I wrap up the whole thesis by comparing FW, Oscar Wao, and *Ibis* trilogy in terms of the translator strategies, type of book awards each of them won, and their positions to different readerships. *Ibis* could be categorized under historical literature for its theme takes the stage in a period of time more than a century ago, as for Oscar Wao, the dictator Triljio may have similarities with past leaders who once enhanced their dictatorship in the history of Taiwan and Turkey. As for *Finnegans Wake*, though the translations are also very difficult to be understood as the original text, the words invented, mixed by James Joyce actually reflect a society as big as an Empire, as small as an island.

4.2 *Sea of Poppies* as World Novel

Finnegans Wake, *Oscar Wao*, and *Ibis* trilogy could all be seen as postcolonial novels. This discussion is affected by the factor, the critics and scholars, outside the literary system. However, in Ghosh's case, he who at the same time an academic and novelist, wrote the *Ibis* trilogy based on a truly happened historical event, successfully gained a higher criterion of cultural and linguistic capital among the three authors and showing them by the characters and themes in the novel.

Sea of Poppies is a postcolonial novel, a novel about diasporic experiences, it could also be a postcolonial rewriting novel, the rewriting idea here is similar to the rewriting idea of Lefevere; in this thesis, it is considered as a circulating world novel. A world novel dating back to a real colonial period.

If a “novel” is based on true history, how much of it is fictional, how much of it is real? Could we say it is a rewriting based on true historical process and event? When a novel obviously deals with postcolonialism, widely defined, could we combine these two elements and consider it as a postcolonial rewriting piece? To answer these questions, we need other canonical works that also deal with postcolonialism, including classics that show the concerns about related issue, such as ‘colonial discourses’, ‘the nation in question’, ‘diaspora identities’.²⁹ Apparently, *Sea of Poppies* could be read as a novel that includes many issues raised by postcolonial critics and writers. However, I, as a reader, sense the difference between *Sea of Poppies* and other postcolonial novels. *Sea of Poppies* is different not only because the geographical range of the story is larger, but also because of the author, with a PhD of anthropology, the style of Amitav Ghosh in *Sea of Poppies* is affected a lot by his personal background. The novel shows Ghosh’s ambition on creating a heavy, abundant story with magnificent structure by combining small decisions made up of free will and the meanings behind these decisions. Perhaps *Sea of Poppies* is the result of his ambition and life experience. Unlike other diaspora writers who are Indian descendant, such as V.S. Naipul (1932-2018) and Salman Rushdie, Ghosh was born in Calcutta in 1956, a year before the independence of India. His diaspora experience most probably comes from the travel experiences with his diplomat father and the experiences after he became an anthropologist who is from “The Third World” yet crowned with a PhD degree from Oxford. Although in interviews Ghosh mentions that his ancestors were ecological refugees who needed to escape to higher grounds because of the flood cause by the changing course of the river, quite often he tries to transform it into his personal

²⁹ The titles of the chapters from the book *Beginning Postcolonialism* (2000) written by John Mcleod. p.3

diaspora experience.³⁰ It is true that the diaspora experience of his is already different from that of most postcolonial writers, but it does not mean that it is impossible for him to craft a successful postcolonial novel. In *Sea of Poppies*, the main theme is strongly affected by his personal life experience, including the taught memory of his ancestors being surrounded by the water in 1950s, Bangladesh.

4.3 The Shadow of Postcolonialism

Literature of British Commonwealth of Nations were called 'Commonwealth Literature'. After the Second World War, the word Commonwealth remained symbolic. Although it is now a term used on a body of nations without any authority nor constitution, and the term Commonwealth Literature "may well have been created in an attempt to bring together writing from around the world on an equal footing," the term 'Commonwealth' in 'Commonwealth Literature' could never get rid of the shadow of the fact that it was based on map of British Empire. (McLeod 12) The terms that are used to describe literature of a certain "body" of a geography has changed through time. Theories of colonial discourses grabbed the attention after 1950s, three forms of textual analysis became popular after Edward Said published *Orientalism*(1978): rereading canonical English literature, to see if the author dealt with colonial themes or not, and to provocatively reread the texts that seemed have no relation with colonialism, Charlotte Brontë's *Jane Eyre* (1847) was one of the examples; critics who work on different colonial texts in order to structure a representation of colonised subjects, during the 1980s, the famous essay 'Can the Subaltern Speak?' written by Gayatri Chkravorty Spivak, along with theorist Homi. K. Bhabha took

³⁰ See Amitav, Ghosh. "Writing the Unimaginable." *The American Scholar*, Phi Beta Kappa, 8 Sept. 2017, theamericanscholar.org/writing-the-unimaginable/#.XD23mFwzY2w.

an important part in the second form of textual analysis; the third form are the arguments about considering these texts were meant to write back to the centre. (26)

I do not attempt to go through the history before and after postcolonialism became an fashion in the 1990s. To see if *Sea of Poppies* fits the definition of a postcolonial literary text, we could use the three forms of analysis to examine it: the text is written by writers from countries with a history of colonialism, it is also a text produced by an author who has migrated. According o McLeod, text, a literary context which involves in one or more of the definition could be considered reading of postcolonialism.(33) Though *Sea of Poppies* does not fit the third category provided by MaLeod – rereading texts produced during colonialism, it is a rewriting novel over historical events happened during colonialism.

Postcolonial rewriting novel generally rewrite those we consider as “Classic”. The Classics that are put in the suitcase which belongs to fathers of writers who have international reputation personal mysterious libraries of sharp theorists. These Classics remain rather Eurocentric. Ankhi Mukherjee proposes,

“the canon, and the dominant modalities in which it is received, afford a site of historical emergence through which contemporary English and Anglophone literature and literary criticism can fruitfully rethink their cultural identities and politics.

(Mukherjee 4)

Typical postcolonial rewriting novel are, for instance, *Foe* (1986) by J.M. Coetzee and *Wide Sargasso Sea* (1966) written by Jean Rhys, both provide a revision of the ideological

assumption created by Eurocentric domination of their culture. (Newman 4) Their rewritings based on Daniel Defoe's *Robinson Crusoe* (first published in 1719) and *Jane Eyre* are intertextual. In *Foe*, the characters Friday and Robinson still exist; *Wide Sargasso Sea* tells the story of Bertha, a character who is not put at the centre in *Jane Eyre*, who is not the central character. The term intertextuality is capacious which may give the impression that the rewritings could only rework. We could also think of fanfiction as a practice of intertextual rewriting. Fanfiction of *The Tempest*, a Shakespeare's play, Koanju's "*Stymied in Rock*" has created an overtly postcolonial prequel. (Bitely 56) So is it possible to consider *Sea of Poppies* as a fanfiction of the Opium War? Judie Newman could have given a positive answer,

"The term 'intertextuality' can describe this sense of life as repeating a previously heard story, of life predestined by the notions that shape our consciousness. In this way 'real life' may be structured according to patterns familiar from literary culture - just as literary culture may be structured according to patterns familiar from 'real life'." (3)

The existence of *Sea of Poppies* then is then the same result structured by literary culture (the written history of Opium War) and 'real life'. We should also remember that *Sea of Poppies* is not just a novel about Opium War. Take the works written by Brontë sisters (Charlotte, Emily, and Anne) under the discussion of rewriting, their works have inspired many rewritings and variety of adaptation because their works have been viewed as

examples for heteroglossia, hybridity, and postcolonial reworkings “through a translingual, transnational, and transcultural setting.”(Qi and Padgett 1) and now it is time for us to go back to *Sea of Poppies* to see if it is a work that is translingual, transnational, and with transcultural setting.

In the year 1838, Britain was set on continuing the opium trade ongoing between India and China, the details of opium factories, how people used it and get addicted, how the flying butterflies and the monkeys got affected by the human activity of that century are well narrated in *Sea of Poppies*. A human activity in the name of free trade aka Jesus Christ set on the stage of Indian Ocean.

(Neel) He couldn't help but retaliated with respect, “Don't you feel uneasy when you defend opium in the name of God, Mr. Bernan?” “Not at all,” Bernan rubbed his beard and said, “Jesus Christ is free trade, free trade is Jesus Christ.” I think this is the most real think I have ever heard. If God want to use opium as a tool to open China and make it accept God's instruction, then let it comes true. Personally, I think there is no reason for British to help the tyrant of Qing Dynasty to deprive the right of people from enjoying this immortal medicine.” —*Sea of Poppies* 罂粟海,

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We could see *Sea of Poppies* is a book based on the history relevant to “demarcate an age of global imperialism that legitimates itself along the lines of Britain's nineteenth-century empire: modernization and modern communications, free trade and capital movements,

war on terror, and an idea of a white civilization drawing confusedly from capitalist modernity and democracy.”(Mukherjee 16) This quote could be seen as the analytical summary of *Sea of Poppies*. The novel is transnational because it is set on a stage when India was a British colony; it is transcultural because it articulates the hybridity of the main characters. It is translingual because most of the characters can understand or speak not just one language. It is somehow not just translingual, Ghosh used a lot of way to show how abundant the languages are within the area of India Ocean, and based on his anthropology knowledge, the languages he used are valid at the time.

In *Sea of Poppies*, we can see Ghosh showing his high standard of linguistic capital by including English, Chinglish, Hinglish, Franglais, Bhojpuri, pidgin and creole, Banla, Arabic, Hindustani, Urdu, Persian and Laskari, and language mixture of Arabic, Hindi, English, Malay, Tamil, and Portuguese.³¹ Is Ghosh implying that (by getting on *Ibis*) people could still understand each other even after the fall of Babel? What could people do when they are moved to the margin? Compare to the other texts, *Ibis trilogy* has more potential to let the readers gain more cultural capitals. *Ibis Trilogy* circulates as a real history event and life experience.

4.3.1 Protagonists Showing the Cultural Capital of The Author

Deeti, Zachary, Neel, Paulette are main characters but at the same time they are also part of the people on Indian Ocean. When the view of the reader is drawn to the bank of river Ganga, the people who are pushed the the margins, the subaltern starts to speak. But who

³¹ See Engseng, Ho. *The graves of Tarim: genealogy and mobility across the Indian Ocean*. (2006)

fits the subaltern? Who would be the one that represents the no-history?³² How the characters fall from their original class is developed in detail in the book, but one of the protagonists meets the bottom of every life — death. Deeti, a woman who successfully survived after being raped by her uncle in law, fooled by her whole family in law, and rejecting to get married again after his husband's death.

It seems that she does not completely fit the subaltern category because she is still at a higher class- higher than the untouchable; but when we look into the story, it is the untouchable who saves her life before she is about to be burnt to death like Bertha. The fact that Deeti is repressed by the social norms of being a woman is reinforced when her lover saves her. Her lover, Kalua, from the class of untouchable, seldom speaks a word, but he is a man, so he in the story he is able to save Deeti. "The subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow." (Spivak 28) The prototype of Deeti, is the exact subaltern female Spivak wrote about, a woman with no history, a indentured servant recorded in the diary of linguistic George Grierson in 1883. In all historical file, the information of the woman was just a name, a number, and the year she left.³³ Some would argue the characteristic of Deeti is too unreal to be considered as a subaltern, yet in the novel, Deeti is able to gather the crowds only because she has a supernatural talent. Being able to foreseen makes her stay more calm than others. Deeti has every positive bright characteristic to lead the people and therefore some say she is not the

³² Derived from Spivak's original sentence in *Can the subaltern speak?*

³³ Bahadur, Gaiutra. "A Passage from India." The New York Times Sunday Book Review. N.p., 28 Nov. 2008. Web.

perfect representative of the subaltern.³⁴ Here, I would argue that Deeti, having transformed from an actual subaltern prototype, replaced the prototype, and freed herself, could be seen as an irony which put by Ghosh to prove that only woman with supernatural power is able to get rid of the shadow.

“But tonight her eyes fall on the small round ball pinched with the thumb and forefinger. She looks at the seed with a perspective she did not think about before, like she has never seen it. She suddenly realize that the things that dominate her life are not the stars in the sky but this round ball – generous but swallows everything, bring up the lives but also destruction. This is the master of her destiny, her Saturn. Kalua asks what she is looking at, she lift her finger upon his lips and put the seed inside his mouth. “Look,” she says, “Taste it. This is the star that makes us leave from our home and put us into this ship, this is the star that rules our destiny.” – Sea of Poppies 罂粟海, 419

Compared to the protagonists and characters in *Finnegans Wake* and *Oscar Wao*, the characters in *Ibis trilogy* are more diverse. They have different backgrounds, native to different languages. Each of them carries different amount of cultural capital, and it is obvious that the hierarchy along the story builds on the different amount of cultural capital

³⁴ Singh, Omendra Kumar. "Reinventing Caste: Indian Diaspora in Amitav Ghosh's *Sea of Poppies*." *An International Journal of Asian Literatures, Cultures and Englishes* 6.1 (2012): 57

each character has. Ghosh allows us to objectively look at the results by providing a realm, *Ibis*, where every character gathers.

4.4 Ibis as a Nation: Multilingualism and Multiculturalism in *Sea of Poppies* and Its Chinese and Turkish Translations

Can *Ibis* be a nation just like how United States has gathered its people from over the world since its birth? *Ibis* might be a nation, but it does not completely fit in that of the definition which Benedict Anderson argues in his *Imagined Communities*(1983). One of the features of a nation is a standardisation of one unitary language. There is a language spoken by sailors, but even Zachary, the second officer of *Ibis*, does not really understand it. The issue of a ‘standard language’ is a problematic one in countries with a history of colonialism. (McLeod 72) If we review the story and rethink the ‘myths of the nation’. could we have a more clear answer? (74) People on *Ibis* gather together many individual who come to imagine their simultaneity with others; Deeti manages and hosts a wedding ceremony on the ship. A proof of “nations depend upon the invention and performance of histories, traditions and symbols which sustain the people’s specific identity continuous between past and present.” (ibid) With the ceremony and the daily routine they are given to, the people on the *Ibis* sort of form a community.

However, being on *Ibis* only stimulate the sense of the people that they are all alone, not to mention a feeling of steady. It has only borders separate the people within from the water, the sea outside. The people on *Ibis* still have not obtained a self-definition, before the ending, most of them consider themselves as workers who are going to work for the Empire

when they reach Mauritius, which means the people are defined by colonisers; there is no solidarity of construction across cultural and class differences, there are sailors and workers, two classes confronting with one another every day; there is also no means to identify alternative histories.(90)

Hence, the ship *Ibis* cannot be interpreted as anti-colonial nationalism, but it could be read as, in the end, when the bad chief officer is killed, a reverse of class against colonialism. The whole experience and story on *Ibis* is the recap of colonialism. The authority of the ship collapsed, the group separate into two ships. Neel, Jodu, Kalua, Ah Fatt and Ali on another boat disappearing after a big wave., all male. Perhaps we should conclude that It is a nation which is not a nation. *Ibis* is a boat, a ship, an ark.

4.4.1 *Ibis* as an Ark

“translation proposes a sort of parallel universe another space and time in which the text reveals other, extraordinary possible meanings. For these meanings, however, there are no words, since they exist in the intuitive no-man’sland between the language of the original and thw language of the translator. To many people, places other than their motherlands are considered as “foreign”.

I wonder if the prototype of *Ibis* is the Ark. As I have mentioned before, with Ghosh’s diaspora experience inherited from his ancestor back in 1950s, his ancestor needed to find highlands to save themselves from the flood caused by sudden changing course of the river. The story ends with a reverse, females and most males are separated, and we have no idea about what would happen to the boat with the five males. Zachary is the only man (if we

do not consider the spiritual manager who transfers himself into female prophet) who is left on *Ibis*, and the last scene was Zachary first time looking into the eyes of Deeti.

They rebelled together to the colonisers' violence just like how Adam and Eve rebelling God, but this time, the woman is not built from a bone of a man. The Ark, *Ibis*, with a group of people who just experienced a process of colonization, under the lead of Zachary, the Chief officer now, and just like Noah, he does not know where they would possibly settle. They are surrounded by water, sea, rains. The story starts with fire and ends with water.

“The earth was without form and void, and darkness was over the face of the deep. And the Spirit of God was hovering over the face of the waters.” (Genesis 1:2)

It is the ending yet it is also a beginning. A beginning of new humanity after flood and chaos? I suppose there is another layer of *Sea of Poppies* under the disguise of postcolonial rewriting novel. Ghosh does not start the beginning of the second book by ending the first one. He shows the possible cooperation in people, even being colonized, could still choose good from bad, reach a justice for themselves. Ghosh set the stages of his previous works *The Glass Palace*(2000), and *In an Antique Land* (1992) in India and Egypt, Malaysia, India and Myanmar, he has an ambition to marginalize Europe. *Sea of Poppies* ends with a beginning when colonialism ends, does he also think about bringing an end to the discussion of postcolonialism because he sees the shadow of it? And by telling the story of Deeti, Paulette, Zachary, and Neel, each of them has a life affected by norms, regulations,

reality that are not controlled by themselves, they still decide their steps with their own free will, in the end a new beginning of humanity is shown. The main theme, opium, just as other objects Ghosh picked for his previous novels, all have important place in world history. Speaking of the scale, *Ibis* has the most potential that fits in the definition and circulates as World Novel, compare with the other two texts included in this thesis, the possible metaphors and epiphanies for the readers to gain their cultural capitals are more obvious and comprehensive than that in *Finnegans Wake*, and much more than the amount in *Oscar Wao*.

4.5 Translation Strategies and Differences between Turkish and Chinese versions of *Sea of Poppies*

“The term ‘intertextuality’ can describe this sense of life as repeating a previously heard story, of life predestined by the notions that shape our consciousness. This way ‘real life’ may be structured according to patterns familiar from literary culture - just as literary culture may be structured according to patterns familiar from ‘real life’”. (619, 3) Thus, *Ibis trilogy* not only offers and ‘intertextuality’ but also presents a way of ‘creating intertextuality’ with the conversation done by different protagonists.

Another intertextuality lies in the language and two translated versions (traditional Chinese and Turkish). Most examples connecting with the last section of this chapter, marketing and reviews on *Ibis trilogy* are also concerned. As languages are the elements that make word literature complete, every text that has been circulated around the globe is world literature. But factors that affect the circulation should not be ignored. In the next section

of this chapter, I look at how the publishers dealing with potential readerships and how different readerships can resonate with certain themes, in the previous section, I look at the categories that *Ibis Trilogy* circulates as a World Novel. As mentioned, the function of *Oscar Wao* is definitely different from the function of *Ibis trilogy*, even though both of them are based on important incidents that are carried on by the protagonist the authors created. Having had discussed the strategies of *FW* and *Oscar Wao*'s translators, there are no footnotes and no glossary in Turkish version, but there are 96 of footnotes and a complete glossary prepared by the character Neel and explained by Amitav Ghosh in the Taiwanese version. Despite the fact that Taiwanese are familiar with the history of Opium War, the translator, the publisher and the author himself, spent a load of efforts on giving details and explanations of the pidgins used in the book. The glossary Amitav Ghosh wrote for the traditional Chinese version published in Taiwan, is not in the original English version, either. Perhaps Ghosh wanted to give a different message to people who are familiar with the history of Opium War. The glossary even has a preface written by Neel, an intertextuality thus presented in the Taiwanese version.

The Turkish translation does not include any glossary, and the marketing acts are not done as much as the Taiwanese publisher did. The full glossary of pidgins and interviews between the translator with Ghosh, made the readership experience much more valuable.

4.6 Taiwanese Publishers' Interview with Ghosh: Publishers' Efforts Affect Circulation

Ghosh once said that he does not want the translation change the language he uses in *Ibis trilogy*, but he probably couldn't imagine that keeping the language or the word as it is, is something impossible when it comes to translation in other porical languages, such as traditional Chinese. In an interview he had with the publisher Linkedin publishing:

(self-translated from traditional Chinese)

Q6.

In the trilogy you have played with words, mixing different dialects and pidgins from different region. To translators of other languages, translating *Ibis* must be a really difficult mission. Have you received any reaction that comments especially on this subject? What advice did you give? *Sea of Poppies* is about to translated into traditional Chinese, since Mandarin/Cantonese is also used in this novel, could you tell us, how much effort did you put in learning the languages in order to write the trilogy?

A: From a linguistic point of view, the languages on Indian Ocean are unbelievably abundant, that is the reason why I chose to use many transformed English to let the readers experience this concept. When I was doing research for *Sea od Poppies*, I read a lot of sailor's list from 19th century. The sailors are so multiplied, including people coming from East Africa, Persian Bay area, Somalia, Persia, India, and China, and it made me start to think, how do these people, who were considered as "sailing labor", communicating with each other? I thought this was sure to be an urgent problem to a far-fishing boat, for a boat can not function without a clear order—this is the reason why the sailor language has

developed in English. Therefore, how sailors communicate with their boss(European in general) and each other? This question has bothered me for a long time until one day, I coincidentally found a “sailor language dictionary” on a library archive catalogue. I haven’t seen anyone mentioned this dictionary anywhere before, so I was so excited about it. And it is proved that this sailor language mixing with Indian, Urdu, English, Portuguese, Bangladesh, Arabic, and Malay, was a really sufficient sailor language. From my point, this language system is really charming for it mixed with many elements of the languages I used growing up. Another similar experience is my interest in the trading languages used in Southern China, this dialect is called “pidgin”. Many Southern Chinese got into English from here, for example: can do/ no can to; or long time no see. Through this process, many dialects in India and China are still preserved in the pidgin English spoken in Shanghai and Hong Kong. Such as the word “bund” is from standard Indian (bondage), other similar examples such as nullah (water pipe), and shroff (exchanger) and so on. The exchange and mixing of languages always attract me so much.

Cantonese has a special position in *Ibis trilogy*, and I spent some time learning this language. i would not say that I can use this language fluently, but at least I have a basic concept of its grammar, and I understand some basic words. There is a Cantonese radio channel based in New York, I always listen to it when I write.

Q7.

In *Sea of Poppies*, The Opium War haunts through out the whole main plot. What do you think about this war that influenced the history of the world?

A7:

The Opium War was a crucial moment in world history. It had a huge impact on India and China, one of the most important countries in the world today. I think, in the near future, people will admit that the Opium War has an important role on the process of shaping contemporary world we have now. The Opium trades in 19th to the beginning of 20th in Asia stood an important position. It supported the economic of British England, but it also caused a catastrophic influence for Chinese society. There is no other product (except the oil in 20th century perhaps) had such crucial impact in human history.

In the interview revised by 聯經(Linkedin) publishing from Taiwan, Ghosh mentioned that he thinks in the near future, The Opium War would gain its position in contemporary world, for it stroke an impact on two important countries in 21st century. I personally am familiar with Opium War, but many people from other countries, including Turkey, may not have heard about it before, or it was not a major topic in their classes, so it does not stay in their memories. Part of the reasons why Opium War has not gained its position in World Literature is obviously related to postcolonialism and the education people received in their mandatory years. In many countries, the history class in middle schools has functions other than purely letting the students have the knowledge of the world in the past.

Ibis trilogy is meant to be translated into traditional Chinese, simplified Chinese, and other languages spoken in the southern sea. Today, we can still feel a similar cultural mixing going on in the region. Countries such as Singapore, Malaysia, Indonesia, still have many words from pidgins that are used in everyday conversation. The publisher of *Ibis trilogy* in Taiwan actually spent a lot of effort on marketing the novel, more than the publisher for Turkish version and the original one. The publisher and the translator cooperated and included an interview specific for Taiwanese readers, and attached this interview in the end

of *Sea od Poppies*. As for Turkish version, no marketing acts that may make this series become more famous were done. Amitav Ghosh however, in 2014, attended an activity hold by Boğaziçi chronicles, and had a conversation with Ayfer Tunç.

Take *Sea of Poppies* for example, the awards it won are not listed on Turkish bookshop's websites and not on the front nor the back cover of the book. As for traditional Chinese version published in Taiwan, the publisher translated every review it got from critics and magazine, and listed every award it won. On the book waist for advertising, it goes,

“宛如狄更斯與梅爾維爾貢比的絕妙混搭傑作！以全新觀點審視東亞殖民史與鴉片戰爭的史詩小說！入圍英國曼布克獎決選。”

“A wonderful mash-up of Dickens and Herman Melville! An epic novel that examines East Asian colonial history and the Opium War from a new perspective! Finalist for the Man Booker Prize.”

After the advertising sentence, another list of famous Taiwanese writers' names entitled 'writers who recommend this book'. The publisher used names that are more familiar with the locals and successfully sold this book.

4.7 Region, World, and Circulation: On Turkey and Taiwan

The word “southern” in literary criticism could refer to “Southern American Literature”, literature from southern sphere in world literature, or simply, anything written by people who are not white. Here is another definition problem, with many historical and traumatic experiences, many races and people have moved from south to north. Should literature

especially about this diasporic experience counted as literature from the southern sphere or the world literature that we are all familiar with, for it mainly talks about the first-world experience even though it has a difference?

Looking from a smaller scale, Turkey and Taiwan also has this “moving from south to north” phenomenon. Many stories, films, and literature about workers, students coming from eastern and southern parts of the countries, also facing small amounts of cultural shock and language barrier within their motherland. In *Finnegans Wake*, local languages become the south of English; for Oscar Wao, Dominican Republic is the South of the US, as southern as Iraq is; *Ibis trilogy* takes their stage to the southern part of Asia, small people from the south against two big empires from the north.

The worlding concept in Pheng’s book. In *What is a world?: on Postcolonial Literature as World Literature*, he redefine world literature with “the normative dimension of worldliness from the perspective of narrative literature from the postcolonial south”, and the understanding of “world literature as a world-making activity clarifies the connections it has to cosmopolitanism that existing scholarship has obscured.” (Pheng, 2) The places included in the *Ibis trilogy*, the ship goes between 23.5 and the equator, brought up by season wind for the trade, the ship is a small world where people from different places communicate with each other, and with bosses from the first world. The people who have been engaging with the first world authority should be counted as the second world, and this second world has been enlarged since the Opium War. What is left is the part of world that has no relationships with both of these two worlds. Dividing the world by only looking at countries’ or races’ differences are dangerous because it is not that difficult to always find exceptions in them. Take people from countryside for example, there will always be

someone who chooses to stay in the countryside in the end, as long as the life there is not disturbed by any outside factor.

Nonetheless, three books together, one from the Center and has become the canon, one published in the Center and represent Hispanic people in the Center, one published in the Center but precisely discovered a narration outside the Center; yet without being published into English, there is nothing that all these three books would be seen. Thought there are discussions on whether *Finnegans Wake* should be seen as an English literary work, the fact that it has become a must-read in many Irish English Literature institutions due to the fame of its author has shown that, even being notorious in terms of the languages' mixture, *FW* still belongs to a literature of the Center, for its position has been institutionalized. Translators of *FW* have different purposes and intentions from the translators who translate Oscar Wao and *Ibis trilogy*. They translate *FW* for the language's sake, for Joyce's sake. Works of Junot Díaz and Amitav Ghosh can have different translators every time. But often we find, the same translator or academic have the passion to translate all Joyce's works.

CHAPTER V CONCLUSION

I came across a YouTube video about increasing productivity the other day. The YouTuber has finished a hundred books in a year while having a full-time job and working part-time for his YouTube channel. He uses Kindle rather than paper-books for these reasons: reading e-books makes readers feel more comfortable about not finishing a book since the

unfinished book is not physically existed in front of their eyes, readers can simply delete an e-book from their shelves in Kindle; readers who read in order to get some information can be benefitted from the built-in markers that help them to take notes and allocate the information into other note-saving software, such as Evernote; he believes that in a technological generation like this, readers should treat books they read as news and forum articles they read online, by doing so, the reading process could become more efficient.

Finnegans Wake has its fame from James Joyce, *The Brief Wondrous Life of Oscar Wao* has its fame from the awards it won and the backlash force after #MeToo, *Ibis trilogy* also has its fame from the historical event Opium War. For readers who know about the historical event have a better understanding when they read the *Ibis trilogy*. In the case study I conducted online on the language group (Japanese and English learning group) I was in, I prepared a questionnaire with five questions in English and Japanese:

1. Did you have a class called "World History" or something similar in your highschool or middle school education? If not, was "world history" a part of the regular history class? 高校や中学の教育で「世界史」などという授業がありましたか？もしなかったら、「世界史」は通常の歴史の授業の一部で取り扱っていましたか？

1. Do you think in general the history class in your country is conducted in a neutral way?

あなたの国の歴史の授業は一般的に中立的に行われていると思いますか？

2. Do you think in general the history classes were sufficient (that made you know more about the world for example)? . 一般的に歴史の授業（中学・高校）は十分だったと思いますか？
3. Do you feel in general the history classes (in middle school and high school) are part of a certain propaganda? 一般的に歴史の授業（中学・高校）は、政治宣伝（プロパガンダ）の一環だと思いますか？
4. Your nationality (or countries where you took your middle school and high school education at) 貴方の国籍 (中学・高校の教育を受けた国)

39 people from Germany, Indonesia, the US, the Netherlands, France, the UK, Japan, Pakistan, the Philippines, South Korea, Turkey, Australia, New Zealand, Norway, Brazil, Singapore, Poland, Latvia, Malaysia, Portuguese, Jamaica, and Canada. In countries that have a strict and conservative government, such as the governments of the Philippines, South Korea, Turkey, Singapore, Malaysia, Indonesia, it is not easy to learn history in the history class more than that of their own. In Europe, their history classes are very European focused, mostly focus on the period of WWII and Nazi. In the US, they have history classes on World History. This little survey was done for the purpose of knowing how much people had the chance to hear about the Opium War, the history of the Dominican Republic, and Ireland. To look at the circulation of each book, we can categorize the potential readers. For example, people who have learned the history of the Opium War, the history of the Dominican Republic, and Ireland, are potential readers of *Finnegans Wake*, *The Brief Wondrous Life of Oscar Wao*, and *Ibis trilogy*.

In the chapter analyzing the way *Finnegans Wake* circulates as a world novel, I mainly focused on the skills of the translators, and found that the cultural capital of translators affects the target text, and therefore affects the circulation of the original text. For translators of *Oscar Wao*, there is less effect regarding their cultural capital, for the time and the term the novels included could be easily found online in this contemporary generation. Only when it comes to grasping a teenager's tone of Oscar Wao, translators with higher yet outdated linguistic capitals might fail to translate it accurately. Moreover, the circulation of *Oscar Wao* ended up affected heavily by recent social events, protests, and review, these are active patronage factors not only affecting literature but also control the culture of humanity as a whole. The circulation, nonetheless, increases neutrally whenever a force bumps in.

In the last chapter, I used *Ibis Trilogy* as an example, examines how the position of Ghosh affects the circulation of the *Ibis trilogy*. Being an anthropologist allows him to put important details in characters and themes into the novel, and readers unconsciously learn new knowledge. Different from the author's footnotes in *Oscar Wao* and the incomprehensive storyline of *Finnegan Wake*, the *Ibis trilogy* serves differently, and therefore it affects its circulation. *Ibis trilogy* is also meant to be translated into Turkish, traditional Chinese or to any language that is included in the novel.

This thesis was written in a period of time that many of the human activities went through some changes. Readers' habit is also one of the activities that constantly changes with the development of technology and daily influences from all over the world. To an extent, readers' habits are more affected by the "globe" rather than "world literature". Up to this day, many academic articles and theories debating the definition of World Literature have

been written. I study the circulation under the framework of World Literature and used *FW*, Oscar Wao, and *Ibis* as examples of world novels. From the perspective of Lefevere and other sociologists, any interaction that lets a work circulates, including efforts of translators, publishers, and influence affected by an invisible hand, a force we do not actually see, but only have means to trace it, counts as valid factors that contribute to the circulation of the work.

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