

The shifting value of retranslations and the devaluing effect of plagiarism: The complex history of Dostoevsky (re)translations in Turkish

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Abstract

In this study, we use the history of translation and retranslation of Western literature into Turkish as the backdrop for a discussion of how the value of retranslations varies over time and in different contexts. We consider how the changing importance of key players influences the valorization of retranslations. Tracing the story of direct and indirect translations of Dostoevsky's works, we show how these variables change in the shifting target landscape. Our study also addresses the relationships, in the Turkish context, between copyright, commercial interests, and plagiarism in retranslations. We further the discussion, touching on the value and impact of retranslations in the age of artificial intelligence on the translation ecosystem. We also examine motivations for retranslations and how these change in the evolving cultural space. Our analysis of various periods of the (re)translational history of Dostoevsky in Turkish reveals shifts in the weight of different factors on the value of retranslations. State interventions, involvement of author-editors in the campaigns launched by publishing houses, plagiarism and digital technology have already had an impact on retranslations' value in the target context. The growing role of machine translation in the translation market is also expected to have substantial effects on value of retranslations.

Keywords

value of retranslation, direct and indirect translation, plagiarism in translation, machine translation, Dostoevsky

1. Introduction: The value of retranslations

Since Lawrence Venuti (2004) put forward the idea of retranslations' added value (either economic value, or symbolic value) in the target context, the issue of value has been discussed by translation scholars in terms of retranslations' novelty or the enriching effect they bring to the target culture and language. Even without an element of novelty, retranslations enrich the target context, whether the motivations for retranslating be commercial or literary. Commercial concerns are at play "when a publisher chooses to invest in a retranslation to capitalize on the sheer marketability of the source text," whereas literary motivations come to the fore when the aim is to produce "a more reliable edition of the source text or more incisive scholarly research or greater stylistic felicity" (Venuti, 2004, p. 97). It should be noted, however, that a publisher's commissioning a retranslation for commercial purposes can motivate a translator to build on the literary value of the translated work.

There is a strong body of research on retranslation in Turkey. Berk (1999) and Gürçağlar (2001) examined translations, and then retranslations (Berk Albachten & Tahir Gürçağlar, 2018) in Turkey, in the context of Westernization and modernization projects, but the effect of these projects on the value of translations and retranslations in the target system has not been thoroughly examined. Studies conducted since 2005 on the history of Turkish translations show that first translations, retranslations, and indirect translations are related in complex ways, and that serious issues such as plagiarism and copyright infringement have created a troubled history of retranslation in Turkish (Gürses, 2006), while similar cases had been revealed by Turell (2004) in Spanish. Turell's method of plagiarism analysis was expanded to work on Turkish retranslations of classics (Şahin et al., 2018) and since then the value of retranslations is being discussed in a new perspective.

Translations of Western literature into Turkish began in the 19th century and were generally indirect translations from French. The percentage of indirect translations remained high until the first half of the 20th century, a time when the state started subsidizing direct literary translations of Western classics. The late 1960s then saw the first wave of retranslations. A boom in retranslations started in the first years of the 21st century, and since then, the Turkish readership has been flooded with retranslations. Although translated literature has always been at the center of Turkish culture, the large number of retranslations raised suspicions about authorial ethics — were these indeed genuine retranslations? Research revealed that many of the so-called retranslations were in effect plagiarized versions or copies of earlier translations published under fake names (Gürses, 2008, 2011; Şahin, et al., 2018). This phenomenon is reminiscent of the concept of "revisions as assumed retranslations" (Paloposki & Koskinen, 2010), yet most of these retranslations revealed to be plagiarisms.

Some scholars (e.g., Bensimon, 1990) have maintained that one reason for retranslating is a perceived need to get closer to the source text. Another reason is the ageing of previous translations. However, discussions in the last two decades have suggested that these are perhaps not the motivations for most retranslations (Paloposki & Koskinen, 2004; Deane-Cox, 2014). Van Poucke (2017, p. 110), for example, argues on the basis of a multi-level corpus-based analysis of retranslations of Chekhov's plays, that "aging is relevant to register (style) and translation strategy, but not empirically proven on the lexical and syntactic levels." Does the assumption that "every generation deserves its own Dostoevsky, Shakespeare, Cervantes, Kafka, or Montaigne," as Van Poucke (2017, p. 93) says, also mean that the value of each retranslation in the target system is determined by the same factors?

The value of retranslations and specifically the question to know how that value could be assessed, is rarely discussed in the field of translation studies. Venuti's (2004) approach of looking at the issue from both commercial and literary perspectives is certainly helpful. In the

present study, however, we suggest that there are numerous other factors that come into play in determining the value of a translated work, and that it makes sense to consider how the weight of these factors changes over time in relation to the prevailing socio-cultural, political, and economic environment. Our goal is not, however, to present an economic analysis based on the retranslation process, nor do we seek a comparative stylistic analysis of retranslations to determine their literary, or stylistic value (e.g., Bolaños-Cuéllar, 2018). Instead, our analysis takes a historical approach to lay bare the multiple contextual factors that influence the value of a retranslation.

Social, cultural, political, technological, and economic conditions in the target language context can all affect the value of retranslations — in varying degrees — at any given time. This is only natural and to be expected, as the forces at play each have a different priority, or weight, in different periods. The value of a retranslation is also determined by the relative weight of the translator, the commissioner, the editor, or publisher, in the target translation system. Other factors include the popularity of the translated work in the target culture, the amount of time passed since the latest translation, the novelty of the retranslation, political relations between the source text country and the target text country — resulting, again, in a relative weight at a given point in time. Considering recent technological developments, we must also add to the list the share of human versus machine labor in the translation process. Each of these elements carries a different weight in determining the commercial and literary value of a translation product. The same is true for reception, a concept widely discussed in translation studies. Ziemann (2018), for example, discusses extratextual factors in the reception of retranslations from a critical perspective, arguing that even book covers can sometimes overshadow textual factors. The same can be applied to the discussion regarding the relative economic value of a retranslation, as positive reception usually translates into increased sales of the retranslated book.

Figure 1 shows the main factors leading to the first translation of a text (presented as pink boxes), the motivators of a retranslation (blue boxes), and factors that have a direct impact on the value of a retranslation (in black boxes). It should be kept in mind, however, that the importance of each of these factors is relative, as they carry a different weight in different contexts at the time of publication. For illustrative purposes and to concretize our argument, we will refer to Dostoevsky translations and retranslations into Turkish.

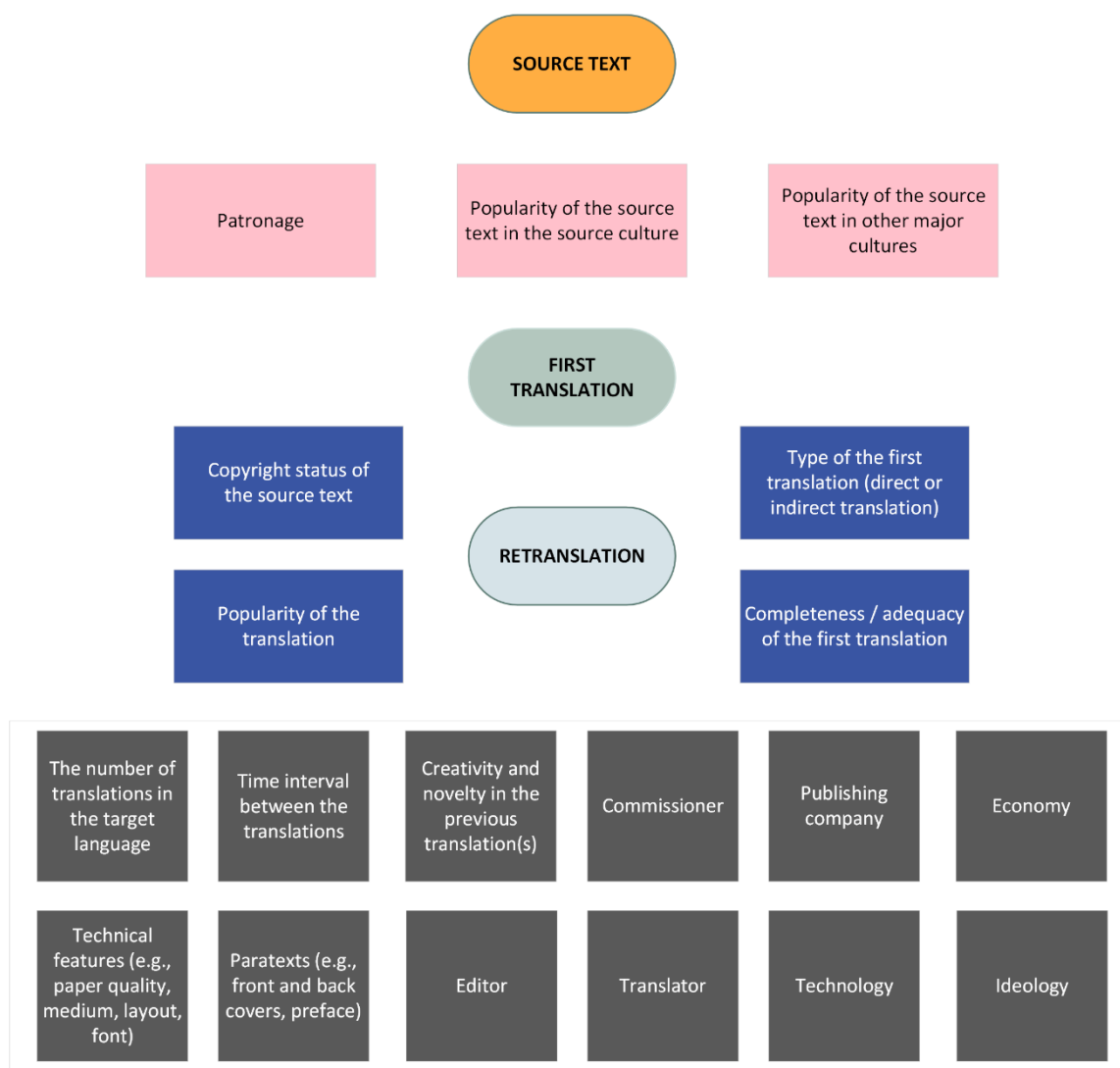


Figure 1. Factors that influence the value of a retranslation

2. Modernization and indirect translations

Translations played an important role in the Westernization and modernization of Turkey and Turkish literature at the end of the 19th century (Berk, 1999). The first translations had a unique value, as they introduced new genres, themes, and styles into the literary scene of the late Ottoman era. When the Ottoman Empire collapsed and the Turkish Republic was founded in 1923, translated European literature was seen as an instrument of “literary canonization” (Gürçağlar, 2008, p. 37) and of achieving a desired place in Western civilization. Since then, the status and value of translated literature in the Turkish culture has evolved in phases. The translational history of Dostoyevsky’s works into Turkish reflects these subsequent phases (Gürses & Şahin, 2021).

During the Westernization period of the Ottoman Empire in the 19th century, the importation of Russian literature was believed to be a successful pathway to Westernization of Turkish society. One of the first histories of European literature in Ottoman Turkish was the *History of Russian Literature* (1895) by Madame Lebedeva-Gülnar, who was awarded by Abdülhamid II for her translations (Olçay, 2017, p. 46). Even as late as 1920, Celal Nuri İleri, an ideologue of Turkish modernization, exclaimed: “Oh, how I wish we Turks had a Pushkin, Lermontov,

Gogol, Tolstoy, or Turgenev!" (Gordlevski, 1961, p. 515). This opinion was widely shared. The admiration and imitation of Russian literature by the much-lauded Turkish poet Nâzım Hikmet, for example, is characteristic of the same period. In 1937, Nurullah Ataç, a literary critic and translator from French, noted, in an article on Pushkin and Russian literature, that translators should not forget that they were not only creating a beautiful pastime for readers, but also serving as models for national writers to emulate (Ataç, 1937). However, the importation of the Russian model was indirect, as the dominant European language for translations into Turkish, since the 19th century, was French. Until the late 1930's, there were but a few examples, and these are more recent, of direct translations of Russian literature, including Dostoevsky. In 1942, Nihal Yalaza Taluy (1900–1968) became the first direct translator of Dostoevsky, from Russian into Turkish.

This situation is echoed by the English experience. Dostoevsky was admired by Virginia Woolf, James Joyce and other modernist writers, but English readers had few direct translations before Constance Garnett began translating Dostoevsky from Russian in 1912 (Moser, 1988, p. 435). Before that, the few 19th-century translations, by Maria von Thilo and Frederick Whishaw (an author himself) were stylized and condensed versions. Garnett's effect on Virginia Woolf is exemplary. In 1912, she read Dostoevsky's *Crime and Punishment* in an indirect translation from the French; after that, she read him in Garnett's translations published between 1912 and 1920. In the end, Dostoevsky "provided her with valuable ammunition to topple the outworn edifice of the Edwardian novel, to define the merits of literature produced by 'the moderns' and to justify her own experimental approach" (Kaye, 1999, p. 67).

Dostoevsky's effect on Turkish authors had to wait a little longer. The first Turkish translations of Dostoevsky's works were made from French translations: *Белые ночи* (White Nights) (1918), *Кроткая* (A Gentle Creature) (1929), *Записки из Мёртвого дома* (The House of the Dead) (1933), *Братья Карамазовы* (The Brothers Karamazov) (1938), *Идиот* (The Idiot) (1941), *Преступление и наказание* (Crime and Punishment), *Игрок* (The Gambler) (1945). All of the translators responsible for these indirect translations were themselves authors, and their model texts were French translations; their translations were serialized in newspapers and adapted into plays. As Dostoevsky's works garnered interest in the West, they had an impact in the Turkish context, as it was reflected in the growing number of translations.

3. The first state intervention and direct retranslations

In 1939, the Turkish Ministry of Education (hereinafter: MoE) started publishing direct translations of world literature from the original language. For the translation of Russian classics, they commissioned translators of Russian such as Taluy and others. The MoE distributed these commissioned translations to school libraries across the country, which had a substantial effect on the Turkish literary culture, as they helped villagers who had previously limited access to books to become readers of world literature. The government continued this enterprise by opening People's Houses (*Halkevleri*) and Village Institutes (*Köy Enstitüleri*) and promoting Western ways of education and living (Gürçağlar, 2008, pp. 67-77). These institutions would be shut down during the Cold War owing to persistent claims that they were under Soviet-Russian influence, but before that, between 1942 and 1963, the MoE published translations of many Western authors, including the Russian canon: Pushkin, Tolstoy, Lermontov, and Dostoevsky. As for Dostoevsky, Taluy and other translators of Russian completed 15 translations for the ministry, three of which were retranslations, and one was an edited reprint of a previous translation from French (See Appendix 1). State intervention through the MoE encouraged direct translations (not only from Russian, French etc., but also from Greek, Latin, Persian, etc.). As a result, direct translation became the norm and helped translators such as Nihal Yalaza

Taluy to achieve the status of professional literary translators with regular job opportunities. Taluy became the leading name in Dostoevsky translations from that point forward.

4. The development of private publishing houses

The Turkish private publishing sector was still underdeveloped, and publishers were few until the MoE's 1939 intervention, which boosted the cultural market, increased the number of readers, and fostered the habit of reading. It also helped to establish the norm of direct translation from the original language, although that did not prevent some publishers from pursuing indirect translations and retranslations of long sellers such as Dostoevsky.

One of the translators who adapted to and benefited from this norm was an editor of the MoE's Translation Bureau: Yaşar Nabi Nayır. Nayır left the MoE in 1946 to start his own publishing house, Varlık. He was a translator from French and collaborated with Taluy to publish Russian literature in Turkish. After having translated three books of Dostoevsky for the MoE, in 1951 Taluy began translating Dostoevsky for Varlık Publishing, where she translated a total 11 works of Dostoevsky and became the near-official translator of Dostoevsky, just like Constance Garnett in the English context. Taluy produced over 50 translations from Russian literature (see Figure 2 and Appendix 1).

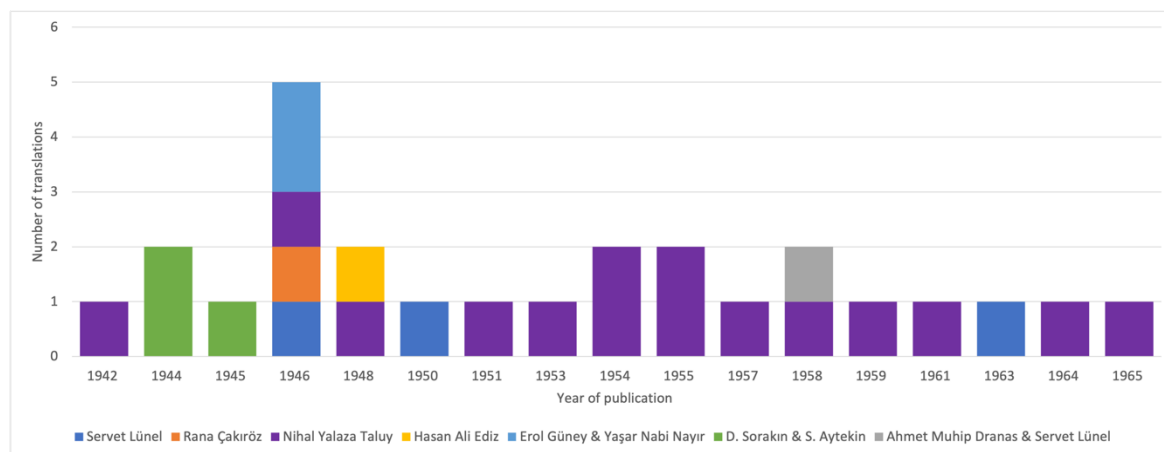


Figure 2. Translations of Dostoevsky from Russian published by the MoE (1942–1965)

After Taluy's death in 1958, Varlık Publishing commissioned two new translators from Russian, Mehmet Özgül (1936-) and Ergin Altay (1937-), to complete the Varlık-Dostoevsky collection with retranslations. At that time, other publishers produced retranslations of Dostoevsky, but there were only a few Turkish literary translators capable of translating from the Russian. As a result, they resorted again to indirect translations from French. In the 1960s, the publishing house Ak Kitabevi published two Dostoevsky retranslations from French (*The Brothers Karamazov* and *Crime and Punishment*). Then, the end of that decade saw the first wave of retranslations of Dostoevsky from Russian. And after that, each decade witnessed new retranslators of Dostoevsky: Leyla Soykut (1921-1974), Ahmet Ekeş (1944-2017), and Mazlum Beyhan (1948-) who worked for the new publishing houses: Altın, Ararat, Cem, and Sosyal (see Figure 3).

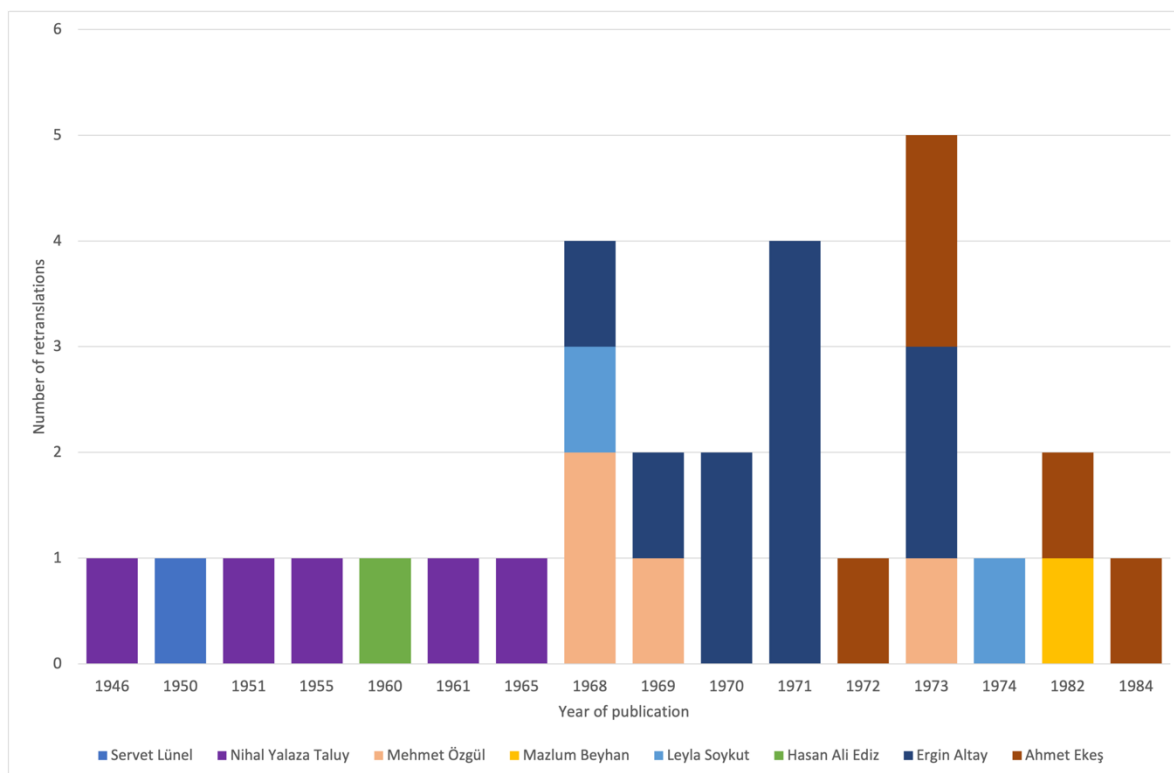


Figure 3. Early retranslations from Russian (1946–1984)

At the same time, to complete this complex picture, the MoE continued to reprint its Dostoevsky series until 2001, when it was stopped and Nihal Yalaza's translations were picked up by several publishers. Three of these were taken over by Can Publishing and five by İş Bankası Publishing, which added value to their already published collections of Russian literature, because her name attracted and persuaded readers. Can Publishing has reprinted the retranslations by Özgül and Altay until 2000, then both translators accepted a proposal by the famous author Orhan Pamuk for a complete collection of Dostoevsky. After adding translations by Nihal Yalaza to fill a few gaps in their collection, Can Publishing commissioned new retranslations of Dostoevsky from Russian by a new generation of translators (see Appendix 2).

5. The role of author-editors

In 2000, Orhan Pamuk started curating a collection of translated Russian classics for his publisher, İletişim Publishing. The collection included the works of Dostoevsky, Tolstoy, Gogol and others, and the translations included in the collection were a mix of old and new retranslations by Altay, Özgül, and Beyhan. Pamuk wrote prefaces for each book, in which he commented on his deep affinity with Russian literature, comparing his own craftsmanship to the artistry of these famous Russian authors, supporting the simile with selected articles by famous literary critics. This project helped to strengthen his reputation as a world class novelist, a few years prior to being awarded the Nobel Prize for Literature in 2006.

Dostoevsky was the first and central figure in Pamuk's project. The Dostoevsky collection was launched in 2000, with reprints of five retranslations: *Записки из подполья* (Notes from the Underground) (1968) and *Белые ночи* (White Nights, 1969) by Mehmet Özgül; *Униженные и оскорблённые* (The Insulted and the Injured), *Бесы* (The Possessed), and *Бедные люди* (Poor People) by Ergin Altay. In 2001, Altay retranslated *Crime and Punishment*, in 2003 Mazlum Beyhan retranslated *The Idiot*, and the rest of the collection was completed by Altay in 2014. The

collection was advertised as “Dostoevsky with his complete works, under the general direction of Orhan Pamuk. With unabridged translations from the original language. Including the most important articles and prefaces ever written about these books” (our own translation). Pamuk left the project in 2013 when he changed publisher, but by then the project had grown to include translations of English and French classics as well.

Pamuk’s collection gave Turkish readers a new perspective on Dostoevsky. By alluding to the similarity of his own writings to the style of Dostoevsky and Tolstoy, and implying that Russians and Turks had a common sentimentality and attitudes toward the West, he initiated a new reading of Dostoevsky. This may have had an impact on the translations of his books into Russian, as in Russia he is known as a good commentator and admirer of Russian literature (Muratkali, 2017).

Authors who are also editors have always been able to valorize translations, as exemplified by Yaşar Nabi Nayır. Before establishing his publishing house, Nayır had launched a literary magazine under the same name (*Varlık*), and the books he published were presented and promoted in this magazine. Both the magazine and the publishing house still exist (Koçak & Yağcı, 2018).

6. Second state intervention

Pamuk’s Russian classics project coincided with another MoE intervention in 2005. To promote a reading habit in the country, the Ministry set up a commission tasked with compiling a list of “100 must-read books” for schools. The list included Russian works, among which Dostoevsky’s *Crime and Punishment*. This time, however, the MoE’s was not in the role of publisher, but a supporter of the publishers with an aim to encourage the Turkish youth to read quality literature. At the time of this second intervention, four translations of *Crime and Punishment* from Russian were already on the market. It is these extant translations that draw new added value from the new state intervention as such official book lists were still deemed principled as well as prescriptive by the general public.

However, this second intervention had a downside. Publishers began competing for translations and retranslations of the books on the list. This had a negative effect on their commercial value, as publishers tried to find ways to lower costs. In the case of Dostoevsky, previous translations and retranslations had already been purchased by several publishers (Can, İletişim, İş Bankası etc.). Now, the number of retranslations increased as other publishers tried to enter into this novel and promising market. Some used the translations they could acquire to enrich their collection of classical works; others commissioned new translations. Within a few years, three more retranslations of *Crime and Punishment* appeared in the market. This forced publishers to invent sales strategies to compete with other re/translations and lowering the price of the book was an effective strategy. The price differences and the sheer number of retranslations on offer brought readers to question the value of retranslations.

7. Copyright-free and plagiaristic publishing

Inadvertently, the 100-must-read-books campaign promoted by the MoE also flooded the book market with plagiaristic, forged so-called “rettranslations” of Dostoevsky and other authors on the list. To get their share of the commercial value, several publishing companies produced counterfeit translated books. Overnight, unknown “retranslators” appeared on the market, with over 50 new translations of classics they had supposedly produced. Their “publishers” advertised these purported retranslations in the media and bookstores, with attractive prices because they were not obliged to pay royalties or purchase the copyright for either the original text nor its translation. Readers found themselves caught in a dysfunctional translatsphere (Şahin & Gürses, 2022), in which it had become difficult, if not impossible

altogether, to differentiate between a genuine Dostoevsky re/translation and plagiarism. Unlike what happened during the first MoE intervention, when the Ministry vouched for the quality of the translations, this time readers had no other option than to choose between the available translations, without being able to differentiate between the actual translations, and the counterfeit ones. How are readers to know that so-called translators such as Celal Öner or Mustafa Bahar are fake names? Even though a few literary critics commented on this issue, they were not able to drive these impostor plagiarists out of the market. (See Appendix 3 for the huge number of fake and real Dostoevsky publishers according to the titles published in this period.)

When there are numerous retranslations and plagiarisms in the translation market, some readers pay attention to the quality and originality of translations; others become inured to inferior quality due to constant exposure to what could be described as a polluted translation ecosystem (Gürses, 2006). The youth, especially the generation born just after the turn of the millennium (Generation Z), may be considered more susceptible to the degenerative effects of plagiarism in translation, i.e., these so-called retranslations that are poorly produced through “transcollaging” (collating or copy-pasting parts of different translations). In addition, advances in translation technologies and the increasing use of raw, unedited machine translation (MT) output are likely to only exacerbate the vulnerability of the Turkish translation market to counterfeit translations.

8. Digital technology

The increasing role of digital technology in translation has paved the way for improved translation performance and sharper analytical skills. Translators are now able to delve deeper into the source text to produce more dialogical translations, which leads to a more successful transfer of the original. The arguments put forward by Berman (1990) and Bensimon (1990) as motivations for retranslation, namely ageing and getting closer to the source text, which were then developed into the “Retranslation Hypothesis” by Chesterman (2000), are perhaps outdated in this respect. Such arguments stemmed from a time when the transfer from a source into a target text was a matter of much effort and time; today, digital tools have changed and enriched the process of reproduction of a source text in a target text. It is now possible to create a translation almost instantly with the help of neural machine translation (NMT) or to modify an existing translation with editing tools powered by artificial intelligence (AI).

With the proliferation of personal computers and the advent of the Internet, the literary publishing sector as well began its digital journey, that is, translated texts began to circulate in the digital environment. In previous research, it was found that digital tools played an important part in the creation of plagiaristic, forged retranslations (Şahin et al., 2015). Today, plagiarisms of translations are usually reproduced with text editing software that alters the syntax, changes words, and amends the style of an original translation. There are cases in which a plagiarized translation becomes in turn the source text of yet another plagiarized version. Paloposki and Koskinen (2010, p. 46) referred to revisions that rely heavily on a previous translator’s work as plagiarism or “trans-piracy.” However, they could not have imagined the extent to which trans-piracy can corrupt a retranslation market like the one that has emerged in Turkey. In a retranslation, it is not uncommon to see the previous translations cited in a translator’s preface or editor’s note, but even that practice is now being subverted. The reprocessing power of digital tools poses a real danger to retranslation because such tools can lessen and devalue the originality of the work and lead to plagiarism, as has been observed in some academic publications. Foltýnek et al. (2020, p. 816), for example, describe “online paraphrasing tools as a severe threat to the effectiveness of plagiarism detection systems”. Gu, et al. (2022, p. 1)

highlight “the vast risk of potential image fraud based on artificial intelligence (AI) generative technologies in academic publications”. For example, the outputs produced by ChatGPT¹ tool developed by OpenAI have already intensified discussions on academic integrity (Gleason, 2022). Today’s digitized retranslation space is also filled with out-of-copyright translations. Apollonio (2015, pp. 239–240) underscores this fact with reference to English translations of Russian literature, noting that “[s]ome early translations are making a comeback in the digital age, for, whatever their literary value, they possess the economic benefit of expired copyright.” He cites as examples von Thilo’s *Записки из Мёртвого дома* (Buried Alive, 1881) and Whishaw’s *Преступление и наказание* (Crime and Punishment, 1886), which are currently available as e-books. As of 2023, the first Turkish indirect translations of *Преступление и наказание* (Crime and Punishment) and *Братья Карамазовы* (The Brothers Karamazov) by Hakkı Süha Gezgin will be out of copyright, with more to follow. It is to be expected that they will re-enter the market, either in print or as cheap e-books.

NMT has become yet another pressing issue for translators. It is widely recognized that for some language pairs, online MT systems provide satisfactory output, which can then be post-edited (Vieira, 2019), this increasing the speed of translation work. The increasing number of e-books in the market and the growing data traffic online have contributed to the improvement of MT, and neural machine translation systems provide increasingly better results even for language pairs such as English and Turkish, in several domains. MT researchers have now turned to a more challenging task: literary machine translation, and experiments have been conducted for the English-Turkish language pair (Şahin & Gürses, 2019, 2021), and will no doubt continue to be conducted in the future, given the ongoing need and demand for translation and retranslation. Such experiments and the increasing use of computer-aided translation (CAT) tools have the potential to change the very nature of retranslation, especially when the task is undertaken by novice translators.

Ever since the 1940s, the Turkish Dostoevsky retranslations have had a varying, yet significant cultural and market value in the target context, determined by different factors, and depending on when they were published. As NMT and AI technologies permeate the translation market, the scope of translators’ work and that of other agents in the translation process (e.g., editors, publishers) is changing. These technologies also affect translators’ level of engagement with texts. It is therefore to be expected that the value of retranslations will change significantly. In ten years or so, what will have the greatest impact on the value of a retranslation — either as a valorizing or a devalorizing factor? It might be the use of MT, or perhaps the customizability of retranslated texts through automatic transformation of the target text. As we move more and more to on-screen publishing and reading (especially in countries where paper prices have seen dramatic increases, this may become an unavoidable choice), the criteria by which a retranslation can be defined as a “retranslation” might change. These might include the degree of difference between previous versions. Society at large has already accepted online-instant MTs such as Google’s as translators, but such NMT systems are also retranslators, and are changing the concept of retranslation as a new translation created after a previous translation’s linguistic ageing or out-datedness for literary or other reasons. The value of retranslations may well evolve in the direction of what we now already see in the Turkish context, that is, fast, easy, and perhaps fundamentally dishonest negation of human authority over translated texts. Yet, we would like to conclude with the hope that this will not be the case thanks to joint efforts by key actors including translators, translation studies scholars, translation organizations, publishers, and public institutions towards creating a fair translatisphere.

¹ <https://openai.com/blog/chatgpt/>

9. Conclusion

The history of retranslations of Dostoevsky's works into Turkish shows that the relative weight of the constituent elements of retranslation have changed over time. Measures designed to increase the value of a retranslation do not always lead to the desired outcomes. In the early retranslation period in Turkey, a relatively low value was placed on direct translations due to the existence of mostly indirect translations. However, in later periods, state support for direct translations added value to that practice. The retranslations of Dostoevsky in the 1960s and 1970s, on the other hand, regained value when they were integrated into Orhan Pamuk's project. Most of these are still on the market. The value of indirect translations, however, has declined in that second period, while direct retranslations are gaining ground. New retranslations created since the 1980s also seem to have added value, because they were created in a time of considerable advances in digital tools and online resources. But then, in the early 2000s, fake translations and plagiarisms inundated the translation market — usually under fake translator names. These were plagiarized versions of earlier translations and became to be placed alongside these earlier versions and real retranslations by well-known, real translators. The influence of these fakes on the value of retranslation in the Turkish context seems to be a two-sided coin. It can be regarded as positive, because the so-called retranslations, which were generally poorly done, raised readers' awareness of the efforts needed to produce a good and genuine translation, as evidenced by discussions on online platforms where readers evaluate and rate translations. Yet it is, quite obviously, also negative, because the presence of such counterfeit texts on both the physical and online market makes it difficult for the ordinary reader to find his way to truthful, genuine retranslations. We may also soon witness more involvement of MT and AI in the translation market. In another context, Gordin (2016) ironically referred to "The Dostoevsky Machine" in the title of his seminal article on the historical and political aspects of the Georgetown-IBM experiment². At the time of the experiment, the machines were not dealing with literary texts, but with scientific ones. But today, a Dostoevsky Machine — trained with Dostoevsky's original and translated texts — might not be far off. This is not mere speculation, for in a current research project (Şahin et al., 2022), translation and computer engineering researchers are already working to develop a MT system that will be able to reflect the style of a particular translator.³ The act of retranslating — which by its nature builds on previous work — will not be spared from the effects of further automation of the translation process, which will most probably change publishers', translators', and readers' reactions to, and perceptions of new translations.

Every Turkish translation of Dostoevsky, whether direct or indirect, has added value to the conception of his art in Turkey, and every translation has added something of its own time and creative environment. When a new Dostoevsky retranslation appears, it has the potential to build on the value created by previous translations, and its value often lies in factors other than the quality, novelty, or creativity of the new product. The value of a retranslation is revealed by its place in the cultural space, and in a cultural space with a weak tradition of literary criticism, underdeveloped or developing cultural institutions, or a market where the publishing of fake and plagiarized texts is allowed to proceed unchecked, the value of a retranslation is a fragile commodity.

² It was the first large-scale machine translation project in history. The experiment focused on the Russian-English language pair and received a significant amount of funding from institutions such as the Department of Defense, the Central Intelligence Agency, and the National Science Foundation.

³ A scientific project entitled "Literary Machine Translation to Produce Translations that Reflect Translators' Style and Generate Retranslations" funded by The Scientific and Technological Research Council of Turkey (TÜBİTAK) started in November 2021 in Turkey.

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11. Acknowledgments

We dedicate our article to the people that were killed in the earthquake of February 6th, 2023 in Turkey and Syria. The magnitude of the earthquake was 7.4, but the high number of victims, over 48.000 and rising, is mostly due to the corrupt work of contractors and constructors who stole from the material. The blame also goes for the bureaucrats and officials that ignored this corrupt business. This is the same plagiarist culture that we have been trying to document for many years and in this article. May the victims of the earthquake rest in peace.

12. Appendix 1

Direct Translations of Dostoyevsky in the lifetime of Nihal Yalaza Taluy (Publishers: MoE and Varlık)

Title	Published in	Translator/s
*The Idiot (Идиот)	1942	Nihal Yalaza Taluy
Another Man's Wife and a Husband Under the Bed (Чужая жена и муж под кроватью)	1944	D. Sorakin and S. Aytekin
An Honest Thief (Честный вор)	1944	D. Sorakin and S. Aytekin
*A Gentle Creature (Кроткая)	1945	D. Sorakin and S. Aytekin
A Little Hero (Маленький герой)	1946	Rana Çakıröz
The Adolescent (Подросток)	1946	Servet Lünel
A Faint Heart (Слабое сердце)	1946	Erol Güney and Yaşar Nabi Nayır
A Christmas Tree and a Wedding (Елка и свадьба)	1946	Erol Güney and Yaşar Nabi Nayır
The House of the Dead (Записки из Мертвого дома)	1946	Nihal Yalaza Taluy
*Crime and Punishment (Преступление и наказание)	1948	Hasan Ali Ediz
The Village of Stepanichkovo (Село Степанчиково и его обитатели)	1948	Nihal Yalaza Taluy
Stories (Рассказы)	1950	Servet Lünel
The Landlady (Хозяйка)	1951	Nihal Yalaza Taluy
White Nights (Белые ночи)	1953	Nihal Yalaza Taluy

Title	Published in	Translator/s
The Gambler (Игрок)	1954	Nihal Yalaza Taluy
Poor People (Бедные люди)	1954	Nihal Yalaza Taluy
Notes from the Underground (Записки из подполья)	1955	Nihal Yalaza Taluy
The Eternal Husband (Вечный муж)	1955	Nihal Yalaza Taluy
The Insulted and the Injured (Униженные и оскорбленные)	1957	Nihal Yalaza Taluy
**The Possessed (Бесы)	1958	Ahmet Muhip Dranas, Servet Lünel
The Brothers Karamazov (Братья Карамазовы)	1958	Nihal Yalaza Taluy
Uncle's Dream (Дядюшкин сон)	1959	Nihal Yalaza Taluy
An Unpleasant Predicament (Скверный анекдот)	1961	Nihal Yalaza Taluy
*The Idiot (Идиот)	1963	Servet Lünel
Netochka Nezvanova (Нечка Незванова)	1964	Nihal Yalaza Taluy
The Double (Двойник)	1965	Nihal Yalaza Taluy

(* = retranslation; ** = edited by a direct translator)

13. Appendix 2

The publishing strategy of Can Publishing for Dostoevsky.

Title	Published in	Translator/s
White Nights	1982	Mehmet Özgül
The Brothers Karamazov	1982	Ergin Altay
The Idiot	1982	Mehmet Özgül
The Possessed	1982	Ergin Altay
The Adolescent	1994	Ergin Altay
The Idiot	2002	Nihal Yalaza Taluy
A Gentle Creature	2004	Mehmet Özgül
An Unpleasant Predicament	2005	Nihal Yalaza Taluy
Uncle's Dream	2005	Nihal Yalaza Taluy
White Nights	2009	Sabri Gürses
The Brothers Karamazov	2010	Ayşe Hacıhasanoğlu
The Double	2010	Sabri Gürses
Notes from the Underground	2011	Ergin Altay
The House of the Dead	2012	Sabri Gürses
Poor People	2013	Sabri Gürses
Crime and Punishment	2015	Sabri Gürses

When in 2001 Orhan Pamuk's collection was created in another company, İletişim and Özgül's and Altay's retranslations started to be published there. Can Publishing bought Taluy's translations and commissioned new retranslations.

14. Appendix 3

Dostoevsky titles and their publishers between 2000-2022.

The high number of publishers rings the plagiarism alert. Because, for example it is impossible

to have 68 translators to translate *Crime and Punishment*. But this doesn't imply that low number is plagiarism-free. For example, 7 out of 12 publishers of *The Adolescent* are known to be plagiarist-publishers, or the Zümer edition of *Another Man's Wife* is known to be fake. This list has been created from the data of two online bookstores, Kitapyurdu and Idefix. There are still a few other publishers-brands that have published Dostoevsky and other 100-books-to-read. Many of the publishers who published fake translations and plagiarisms no longer exist, but the books are still available in public libraries and bookstores.

An important thing to consider is this: Unlike Constance Garnett's and some other translators in English, not a single translation into Turkish is out of copyright yet. So, it is impossible for these publishers to print out-of-copyright texts.

A) *The Idiot* (31 publishers):

Aden, Akvaryum, Alfa, Alter, Amfora, Antik, Can, Dionis, Dorlion, Ema, Everest, Evrensel İletişim, Goa, Güven, İletişim, İlyas, İş Bankası, İskele, İthaki, Klas, Kum Saati, Kutup Yıldızı, Morpa, Nora, Oda, Ötüken, Sonsuz Kitap, Şule, Timaş, Üç Harf, Yason

B) *Another Man's Wife* (13 publishers):

Araf, Aslı, Helikopter, İletişim, İş Bankası, Kafekültür, Kapra, Karbon Kitaplar, Klas, Maviçatı, Mütena, Tutku, Zümer

C) *A Honest Thief* (6 publishers):

Can, Helikopter, İletişim, İş Bankası, Karbon Kitaplar, Kapra

D) *A Gentle Creature* (9 publishers):

Araf, Antik, Can, Doğan Kitap, İletişim, Karmen, Mütena, Notos, Oda, Yason

E) *The Adolescent* (13 publishers):

Can, Dionis, Engin, İletişim, İskele, Kapra, Kitap Zamanı, Kum Saati, Oda, Sonsuz Kitap, Üç Harf, Yason, Yordam

F) *The House of the Dead* (20 publishers):

Akyüz, Alter, Amfora, Antik, Bordo Siyah, Can, Dionis, Dorlion, Goa, İmge, İş Bankası, İskele, Kitap Zamanı, Kutup Yıldızı, Metropol, Oda, Olympia, Şule, Timaş, Zeplin

G) *Crime and Punishment* (68 publishers):

Aden, Akçağ, Akvaryum, Alfa, Alter, Amfora, Antik, Araf, Athena, Ayrıntı, Beda, Bilge Karınca, Bookcase, Bordo Siyah, Can, Cem, Dionis, Dionis, Doğan, Doğan, Doğu Batı, Dorlion, Elips, Ema, Evrensel İletişim, Goa, Gönül, İletişim, İlgi, İlyas, İmge, İş Bankası, İskele, İspinoz, İthaki, Kabalcı, Kaldırım, Kapra, Karaca, Karanfil, Karatay, Karbon Kitaplar, Kare, Kitap Zamanı, Klas, Kum Saati, Kuşak, Martı, Müjde, Mum, Mütena, Okumuş Adam, Pan, Panama, Papatya, Sahaf, Semele, Sis, Sonsuz, Timaş, Tropikal, Turna, Tutku, Uğur Tuna, Yason, Yılmaz, Yordam, Zambak

H) *The Landlady* (14 publishers):

Aslı, Can, Beda, Berikan, Helikopter, İletişim, İş Bankası, Kitap Zamanı, Klas, Kum Saati, Mütena, Oda, Timaş, Varlık

I) *White Nights* (45 publishers):

Akvaryum, Amfora, Antik, Araf, Araf, Aslı, Bahar, Beda, Beşir, Bilge, Bordo Siyah, Can,

Destek, Ema, Evrensel, Fark, İletişim, İş Bankası, İskele, Kafekültür, Kapra, Karbon Kitaplar, Karmen, Kavis, Kolektif Kitap, Kum Saati, Mahzen, Martı, Martı, Metropol, Mütena, Oda, Palto, Panama, Puslu, Ren, Sis, Timaş, Turkuvaz, Tutku, Varlık, Vaveyla, Zeplin

J) The Gambler (40 publishers):

Akvaryum, Alter, Amfora, Antik, Araf, Beda, Berikan, Bordo Siyah, Can, Dionis, Doğu Batı, Dorlion, Ema, Helikopter, İlgı, İlya, İmge, İş Bankası, İskele, İthaki, Kaldırım, Kapra, Karaca, Karbon Kitaplar, Kitap Zamanı, Kum Saati, Kutup Yıldızı, Mavi Yelken, Maviçatı, Mitra, Mütena, Oda, Panama, Rönesans, Salkımsöğüt, Sis, Tutku, Varlık, Yason

K) Poor People (28 publishers):

Akvaryum, Altınpost, Antik, Bahar, Can, Ema, Fark, Hece, İletişim, İlgı, İlya, İnkılap, Kanca, Kapra, Karaca, Karbon Kitaplar, Kenta, Kitap Zamanı, Mahzen, Maviçatı, Metropol, Oda, Toker, Tutku, Varlık, Yason, Zambak

L) Notes from the Underground (51 publishers):

Alfa, Alter, Altınpost, Antik, Araf, Armoni, Ayrıntı, Bahar, Berikan, Birey, Bordo Siyah, Can, Çeviribilim, Destek, Doğu Batı, Dorlion, Ema, Engin, Everest, Fide, Gülhane, Hayy, İletişim, İlgı, İlya, İş Bankası, İskele, İthaki, Kaldırım, Kapra, Karbon Kitaplar, Kum Saati, Librum, Mahzen, Martı, Maviçatı, Maviçatı, Metropol, Mütena, Notos, Oda, Puslu, Ren, Terapi, Timaş, Tutku, Yabancı, Yason, Yordam, Zeplin

M) The Eternal Husband (7 publishers):

Dorlion, Mütena, Araf, İmge, İletişim, Karmen, Oda

N) The Insulted and the Injured (19 publishers):

Alter, Amfora, Athena, Bordo Siyah, Dionis, Dorlion, Goa, İletişim, İmge, İş Bankası, İskele, Karbon Kitaplar, Kitap Zamanı, Kutup Yıldızı, Maviçatı, Oda, Sonsuz Kitap, Tutku, Üç Harf, Yason

O) The Possessed (9 publishers):

Akvaryum, Antik, Dorlion, Engin, İletişim, İnkılap, İş Bankası, Oda, Timaş

P) The Brothers Karamazov (25 publishers):

Akvaryum, Alfa, Alter, Amfora, Antik, Athena, Can, Dionis, Evrensel İletişim, İlasos, İletişim, İş Bankası, İskele, Kitap Zamanı, Maviçatı, Morpa, Oda, Ötüken, Sis, Sonsuz Kitap, Timaş, Üç Harf, Yason, Yordam

R) Netochka Nezvanova (5 publishers):

Aslı, İletişim, Klas, Oda, Varlık

S) The Double (11 publishers):

Antik, Bordo Siyah, Can, Dorlion, Fark, İletişim, İş Bankası, Kapra, Karbon Kitaplar, Varlık, Yason

T) The Village of Stepanichkovo (2 publishers):

İletişim, İş Bankası

	Dostoevsky Titles																		
Publishers	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	R	S	T
Name/ Total Number	31	13	6	9	13	20	68	14	45	40	28	51	7	19	9	25	5	11	2
Aden																			
Akçağ																			
Akvaryum																			
Akyüz																			
Alfa																			
Altınpost																			
Alter																			
Amfora																			
Antik																			
Araf																			
Armoni																			
Aslı																			
Athena																			
Ayrıntı																			
Bahar																			
Beda																			
Berikan																			
Birey																			
Bilge Karınca																			
Bookcase																			
Bordo Siyah																			
Can																			
Cem																			
Çeviribilim																			
Destek																			
Dionis																			
Doğan Kitap																			
Doğu Batı																			
Dorlion																			
Elips																			
Ema																			
Engin																			
Everest																			
Evrensel İletişim																			
Fark																			
Fide																			
Goa																			
Gönül																			
Gülhane																			

	Dostoevsky Titles																		
Publishers	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	R	S	T
Name/ Total Number	31	13	6	9	13	20	68	14	45	40	28	51	7	19	9	25	5	11	2
Güven																			
Hayy																			
Hece																			
Helikopter																			
İasos																			
İletişim																			X
İlgi																			
İlyâ																			
İmge																			
İnkılap																			
İskele																			
İspinoz																			
İş Bankası																			X
İthaki																			
Kabalcı																			
Kafe Kültür																			
Kaldırım																			
Kanca																			
Kapra																			
Karaca																			
Karanfil																			
Karatay																			
Karbon Kitaplar																			
Kare																			
Karmen																			
Kitap Zamanı																			
Klas																			
Kum Saati																			
Kuşak																			
Kutup Yıldızı																			
Librum																			
Mahzen																			
Martı																			
Maviçatı																			
Mavi Yelken																			
Metropol																			
Mitra																			
Morpa																			
Mum																			
Müşde																			

	Dostoevsky Titles																		
Publishers	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	R	S	T
Name/ Total Number	31	13	6	9	13	20	68	14	45	40	28	51	7	19	9	25	5	11	2
Mütena																			
Nora																			
Notos																			
Oda																			
Okumuş Adam																			
Olympia																			
Ötüken																			
Pan																			
Panama																			
Papatya																			
Puslu																			
Remzi																			
Ren																			
Rönesans																			
Sahaf																			
Salkımsöğüt																			
Semele																			
Sis																			
Sonsuz Kitap																			
Şule																			
Terapi																			
Timaş																			
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Turna																			
Tutku																			
Üç Harf																			
Varlık																			
Yabancı																			
Yason																			
Yordam																			
Zambak																			
Zeplin																			
Zümer																			



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