



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**A COMPARATIVE STUDY OF THE TWO ENGLISH
TRANSLATIONS OF ORHAN PAMUK'S *KARA KİTAP* FROM
BERMAN'S STYLISTIC PERSPECTIVE**

Gözde Begüm MIZRAK

Master's Thesis

Ankara, 2018

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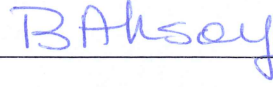
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KABUL VE ONAY

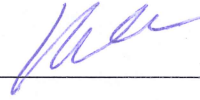
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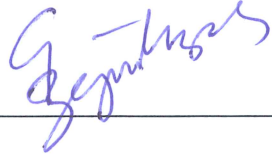
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o Tezimin/Raporumun 20.06.2024 tarihine kadar erişime açılmasını ve fotokopi alınmasını (İç Kapak, Özet, İçindekiler ve Kaynakça hariç) istemiyorum.

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o Tezimin/Raporumun.....tarihine kadar erişime açılmasını istemiyorum ancak kaynak gösterilmek şartıyla bir kısmı veya tamamının fotokopisinin alınmasını onaylıyorum.

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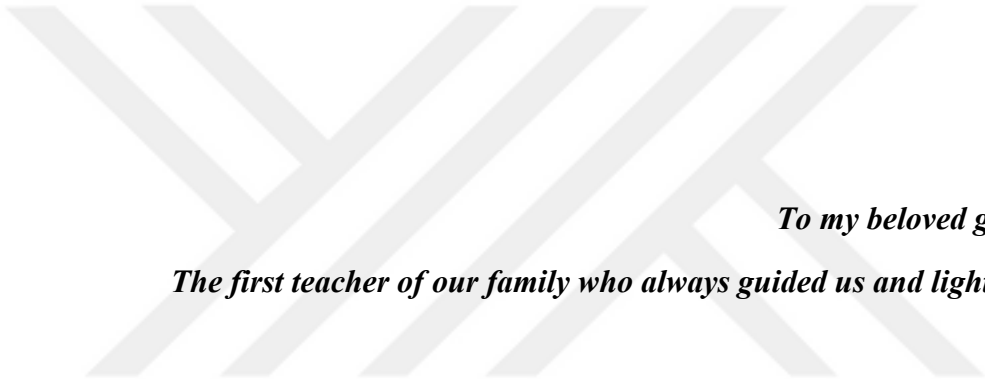
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Gözde Begüm MIZRAK

ETİK BEYAN

Bu alıřmadaki btn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandıđım verilerde herhangi bir tahrifat yapmadıđımı, yararlandıđım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, **Prof. Dr. Asalet ERTEN** danıřmanlıđında tarafımdan retildiđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđını beyan ederim.

đr. Gr. Gzde Begm MIZRAK



To my beloved grandfather...

The first teacher of our family who always guided us and lighted our way...

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ÖZET

MIZRAK Gözde Begüm. *Orhan Pamuk'un Kara Kitap Adlı Romanının İki Çevirisinin Berman'ın Biçembilimsel Perspektifi Çerçevesinde Karşılaştırmalı İncelenmesi*, Yüksek Lisans Tezi, Ankara, 2018.

Biçem, belirli bir edebi metni oluşturan yazarın bilinçli ya da bilinçsiz yaptığı dil kullanımlarının bütünüdür. Yazarın kasıtlı kullanımlarını yansıtan kendine özgü karakteristiklere sahip olmakla birlikte çeviri bilimi ile yakından ilgilidir. Yazarın kendine has biçeminin çeviri yoluyla aktarılması gereken durumlarda, erek metnin kaynak metnin yazarına ve kültürüne ait olan biçemsel özelliklerini koruması büyük önem arz etmektedir. Bu, zorlu bir çeviri süreci gerektirdiğinden, erek metinde belirli deformasyonlar meydana gelebilmektedir. Bu çalışma, kaynak metin olarak seçilen Orhan Pamuk'un *Kara Kitap* adlı romanının biçemsel özelliklerinin, Güneli Gün (1994) ve Maureen Freely (2006) tarafından yapılan ve erek metin olarak seçilen İngilizce çevirilerinde korunup korunmadığını araştırmayı amaçlamaktadır. Bu doğrultuda, Antoine Berman'ın *Çeviri Analitiği* ve analitikte sunulan on iki deforme edici eğilim ışığında karşılaştırmalı bir biçemsel analiz gerçekleştirilmiştir. Berman'ın bahsi geçen analitiği, çalışmanın ana metodolojisi olarak belirlenmiş olup, daha detaylı verilere ulaşabilmek adına kaynak ve erek metinlerden beşer örnek her bir deforma edici eğilimin analizinde kullanılmak üzere seçilmiştir. Analizin sonucunda, deforme edici eğilimlerin her iki çeviride de gözlemlenmesine rağmen, Freely'nin çevirisinin, bu eğilimlerin sık kullanımına bağlı olarak daha fazla deformasyona uğradığı ve Freely'nin erek odaklı bir yaklaşım benimsediği görülmüştür. Öte yandan, deforme edici eğilimlerin daha az kullanımına ve kaynak metin odaklı seçilen çeviri stratejisine bağlı olarak, Gün'ün çevirisinin kaynak metnin biçemine daha sadık olduğu ve daha az deformasyona uğradığı sonuçlarına ulaşılmıştır.

Anahtar Sözcükler

Biçem, biçembilim, Antoine Berman, *Çeviri Analitiği*, deforme edici eğilimler, Orhan Pamuk, *Kara Kitap*

ABSTRACT

MIZRAK Gözde Begüm. *A Comparative Study of the Two English Translations of Orhan Pamuk's Kara Kitap from Berman's Stylistic Perspective*, Master's Thesis, Ankara, 2018.

Style is a constitution of conscious or unconscious choice of language set by the writer in a specific literary work. It has certain unique characteristics that reflect the writer's intentions and it is closely related to translation studies. When the peculiar style of a writer needs to be translated, the target text should preserve the unique stylistic characteristics belonging to the source text writer and culture. As it is a rather challenging task, certain deformations may occur during the translation process. This study aims at exploring whether the stylistic features of Orhan Pamuk's *Kara Kitap* which has been selected as the source text is kept in the two English translations of the novel translated by Güneli Gün (1994) and Maureen Freely (2006) which are the target texts of the study. A comparative stylistic analysis has been conducted in the light of Antoine Berman's *Analytic of Translation* and his twelve deforming tendencies that are introduced within the analytic. Berman's analytic has been taken as the main methodological framework of the study, and to complete the analysis in a more detailed way, five examples have been chosen from the source and target texts. At the end of the analysis, it has been found out that although the deforming tendencies have been observed in both target texts, in Freely's translation, the source text seems to be more deformed as a result of the frequent use of deforming tendencies and the adopted target-oriented strategy. On the other hand, Gün's translation has appeared to be more faithful to the original with fewer deforming tendencies in number resulting from the chosen source-oriented strategy.

Key Words

Style, stylistics, Antoine Berman, *Analytic of Translation*, deforming tendencies, Orhan Pamuk, *Kara Kitap*

TABLE OF CONTENTS

KABUL VE ONAY	i
BİLDİRİM	ii
YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI.....	iii
ETİK BEYAN.....	iv
DEDICATION.....	v
ACKNOWLEDGEMENTS.....	vi
ÖZET.....	vii
ABSTRACT	viii
TABLE OF CONTENTS.....	ix
LIST OF ABBREVIATIONS	xi
INTRODUCTION.....	1
1. PROBLEM STATEMENT	2
2. PURPOSE OF STUDY	2
3. RESEARCH QUESTIONS	3
4. THEORETICAL AND METHODOLOGICAL FRAMEWORK	3
5. LIMITATIONS	4
CHAPTER I: THEORETICAL FRAMEWORK.....	5
1. STYLE, STYLISTICS AND STYLISTICS AS A NEW DISCIPLINE AND TRANSLATION STUDIES.....	5
1.1. Style	5
1.2. Stylistics.....	6
1.3. Stylistics as a New Discipline and Translation Studies	7
2. ANTOINE BERMAN, <i>ANALYTIC OF TRANSLATION</i> AND HIS TWELVE DEFORMING TENDENCIES	9
2.1. Rationalization.....	10
2.2. Clarification	11
2.3. Expansion	11
2.4. Ennoblement and Popularization.....	11
2.5. Qualitative Impoverishment	12
2.6. Quantitative Impoverishment	12

2.7. The Destruction of Rhythms	13
2.8. The Destruction of Underlying Networks of Signification	13
2.9. The Destruction of Linguistics Patternings	13
2.10. The Destruction of Vernacular Networks or Their Exoticization	14
2.11. The Destruction of Expressions and Idioms.....	14
2.12. The Effacement of the Superimposition of Languages	15
CHAPTER II: THE AUTHOR, THE TRANSLATORS AND THE NOVEL	16
1. BIOGRAPHY OF ORHAN PAMUK	16
2. ABOUT THE TRANSLATORS OF <i>KARA KİTAP</i>	19
2.1. A Short Biography of Güneli Gün.....	19
2.2. A Short Biography of Maureen Freely	21
3. PLOT OF <i>KARA KİTAP</i>	21
4. <i>KARA KİTAP</i> AND ORHAN PAMUK'S STYLE	25
CHAPTER III: CASE STUDY ON <i>KARA KİTAP</i>	27
1. A COMPARATIVE STYLISTIC ANALYSIS OF <i>KARA KİTAP</i> AND ITS TWO ENGLISH TRANSLATIONS	27
1.1. Rationalization.....	27
1.2. Clarification	36
1.3. Expansion.....	43
1.4. Ennoblement and Popularization	49
1.5. Qualitative Impoverishment	56
1.6. Quantitative Impoverishment	63
1.7. The Destruction of Rhythms.....	70
1.8. The Destruction of Underlying Networks of Signification	75
1.9. The Destruction of Linguistic Patternings	82
1.10. The Destruction of Vernacular Networks or Their Exoticization.....	94
1.11. The Destruction of Expressions and Idioms	100
1.12. The Effacement of the Superimposition of Languages	107
CONCLUSION.....	115
BIBLIOGRAPHY	123
APPENDIX 1: ETİK KURUL İZİN MUAFİYETİ FORMU	132
APPENDIX 2: ORJİNALLİK RAPORU	134

LIST OF ABBREVIATIONS

SOURCE TEXT:	ST
TARGET TEXT ONE:	TT 1
TARGET TEXT TWO:	TT 2



INTRODUCTION

Kara Kitap is one of the early masterpieces of Orhan Pamuk which contains biographical elements from his own life and depicts life in İstanbul in many chapters with vivid details making the novel to be categorised as a city novel, as well. The novel's peculiar style stands out with long descriptive sentences that last for one whole paragraph from time to time. The language of the novel contains vernaculars reflecting the source text culture and the use of idioms and reduplications are quite frequent throughout the book. Pamuk also has a unique word choice that he invents at times and places allegoric expressions in between the lines that create a pattern and certain imageries in the novel. All these elements constitute the style of the novel and makes the translation of it a challenging task. Whether this unique style is managed to be kept during translation process or to what extent it could be reflected is the main interest of this study. To conduct it, the two translations of *Kara Kitap* by Güneli Gün and Maureen Freely have been chosen and the analysis of them is going to be carried out in a comparative way during the case study.

The thesis consists of three chapters: The first chapter is dedicated to the definitions of style and stylistics and their relation with translation studies that is traced back to the notions of 'foreign' and 'foreignizing'. Based upon this relationship, Antoine Berman and the analytic he proposes, which comprises the theoretical background of the study are presented and his twelve deforming tendencies occurring in the process of translation are explained.

In the second chapter, information about the writer and the two translators of the novel is given together with the plot of the novel. The chapter ends with the part examining the style of *Kara Kitap*.

The third chapter is reserved for the case study which takes *Kara Kitap* and its two English translations both entitled *The Black Book* translated by Güneli Gün and Maureen Freely to be analysed comparatively. To do so, Antoine Berman's negative analytic that suggests twelve deforming tendencies is going to be applied and whether any of these tendencies is practiced in the target texts or to what extent they are

exercised and lastly which translator's work is more deformed as a result of the application of these tendencies are going to be touched upon. In the conclusion part, the research questions are going to be answered and whether the style of the source text is preserved in translation(s) is going to be revealed.

1. PROBLEM STATEMENT

Kara Kitap is a novel that has a unique style and idiosyncratic characteristics including the use of metaphors, similes, allegories, long descriptions, standard and vernacular language, idioms and other cultural expressions. It consists of two parts and each tell a different story along with the novel's own narration making the novel an example of metafiction. These stylistic elements make the novel's translation a formidable one and if the linguistic and cultural elements of the source text are reflected in the target texts or not are going to be interrogated in the view of Antoine Berman's *Analytic of Translation*.

2. PURPOSE OF THE STUDY

The purpose of this study is to conduct a comparative analysis between the source text and the two existing target texts in the light of Berman's negative analytic. His classification of twelve deforming tendencies is going to be applied on the analysis to find out the divergences between the target texts. While doing so, whether the characteristic style of the source text is maintained or not is going to be the main concern of the study. Furthermore, how much the style is kept and with the effect of the deforming tendencies, which translator's work seems to be more deformed are going to be mentioned.

As stated earlier, the selected books for the case study are Orhan Pamuk's *Kara Kitap* as the source text and its two English translations by Güneli Gün and Maureen Freely both entitled *The Black Book*, which serve as the target texts of the study.

3. RESEARCH QUESTIONS

The answers of the following questions are going to be explored:

1. What are the characteristics of Orhan Pamuk's style in *Kara Kitap*?
2. How does Orhan Pamuk's style influence the two translators' choices in *Kara Kitap*?
3. What happens when one writer is translated by many translators? Is the writer's voice fragmented in the two translations of *Kara Kitap*?
4. What are the distinctive characteristics of Gün's and Freely's translations and how do they affect the understanding of *Kara Kitap*?

4. THEORETICAL AND METHODOLOGICAL FRAMEWORK

In the study, The *Analytic of Translation* suggested by Antoine Berman is going to be used as the theoretical framework. As Berman puts in his article 'Translation and the Trials of the Foreign' (2000), this analytic is two-sided—positive and negative. To him, the negative analytic is the area where deforming forces for the translator are encountered “inescapably” (2000, p. 286) and as a result, certain deforming tendencies are observed. For this reason; this study is going to be based on the negative analytic, in which twelve deforming tendencies are proposed by Berman. He states that these tendencies “intervene in the domain of literary prose—the novel and the essay.” (p. 287) and as that domain contains both the style of the novel and the writer, the aforementioned tendencies closely relate to style and stylistics. That's why, Berman's analytic and his twelve deforming tendencies have been decided so as to be used in the case study that is going to compare *Kara Kitap*'s – by Orhan Pamuk two English translations completed by Güneli Gün and Maureen Freely. These twelve deforming tendencies are as follows:

1. Rationalization
2. Clarification
3. Expansion

4. Ennoblement
5. Qualitative Impoverishment
6. Quantitative Impoverishment
7. The Destruction of Rhythms
8. The Destruction of Underlying Networks of Signification
9. The Destruction of Linguistic Patternings
10. The Destruction of Vernacular Networks or Their Exoticization
11. The Destruction of Expressions and Idioms
12. The Effacement of the Superimposition of Languages (p. 288)

The case study is going to focus on each of these tendencies and examples are going to be provided to compare and analyze the two translator's choices in their translations.

5. LIMITATIONS

In the light of Antione Berman's twelve deforming tendencies, a comparative stylistic analysis between Orhan Pamuk's *Kara Kitap* and its two different English translations translated by Güneli Gün in 1994 and by Maureen Freely in 2006 is going to be conducted. The reason why this novel has been chosen for the case study is that it is Pamuk's one and only novel which was retranslated, and it has its own peculiar style that is challenging and effortful to reflect appropriately in translation. Güneli Gün's translation was published by Harvest publishing house with the title of *The Black Book* and Maureen Freely's translation was published by Faber and Faber under the same title *The Black Book*.

The analysis is going to be focused only on Berman's *Analytic of Translation* in which his twelve deforming tendencies are presented. This analytic is put forward in Berman's article 'La Traduction comme épreuve de l'étranger' written originally in French in 1985. In this thesis, its English translation by Lawrence Venuti entitled 'Translation and the Trials of the Foreign' that was translated in 2000 is going to be consulted to methodologically.

CHAPTER I: THEORETICAL FRAMEWORK

1. STYLE, STYLISTICS AND STYLISTICS AS A NEW DISCIPLINE AND TRANSLATION STUDIES

1.1. Style

Throughout the history of translation studies, style has always been a broadly used term and has found various definitions for itself provided by many different scholars. Generally speaking, it can be defined as patterned choices that occur systematically in a text either consciously or unconsciously. Geoffrey Leech and Mick Short, in their book entitled *Style in Fiction: A Linguistic Introduction to English Fictional Prose* state that “we shall not be dogmatic on the use of the term ‘style’ itself.” (Leech & Short, 2007, p. 31) As it has been given a definition constantly and excessively, they assert that one does not have to find a single definition for the term and for this reason, they suggest a set of definitions for ‘style’ as follows:

- (i) Style is a way in which language is *used*: i.e., it belongs to *parole* rather than to *langue*.
- (ii) Therefore style consists in *choices* made from the repertoire of the language.
- (iii) A style is defined in terms of a domain of language use (e.g., what choices are made by a particular author, in a particular genre, or in a particular text).
- ...
- (vi) Style is relatively *transparent* or *opaque*: transparency implies paraphrasability; opacity implies that a text cannot be adequately paraphrased, and that interpretation of the text depends greatly on the creative imagination of the reader. (Leech & Short, 2007, p. 31)

Being related to the given definitions above, in literary texts, style is a formation consisting of the choices of a particular author. However, it does not mean that one author uses the same peculiar style in all of his/her works. The style of the author may vary from text to text, genre to genre and even from publisher to publisher that s/he is working with at the time. The essential thing is that the current style is patterned and repeated regularly in the relevant text. These patterns are “choices made by a particular author within the resources and limitations of the language and literary genre in which he is working.” (Nida & Taber, 1969/1974, p. 207) The chosen style for a text is supposed to be maintained rather than to be exercised in “one-off occurrences”

(Munday, 2008, p. 60) Therefore, style is a set of individual choices repeated systematically; however, “the linguistic habits” of a specific writer, “genre” or “period” are some other factors that shape the style of a literal work. (Leech & Short, 1981, p. 10-1) Nevertheless, it is the individual style that is widely brought to the fore and is the main interest of the field of stylistics as “any utterance—oral or written, primary or secondary, and in any sphere of communication—is individual” (Bakhtin, 1981, p. 276) and are considered that they reflect the style of the individual. In addition, it would be insufficient to regard only the author’s style as an individual available. As well as the style of the author in the source text, the style of the translator(s) in the target text(s) exists and it features the characteristics below explained by Mona Baker:

A study of a translator’s style must focus on the manner of expression that is typical of a translator, rather than simply instances of open intervention. It must attempt to capture the translator’s characteristic use of language, his or her individual profile of linguistic habits, compared to other translators. (Baker, 2000, p. 245)

In accordance with Bakhtin, she assumes that the notion of style is associated with three things conventionally: “the style of an individual writer or speaker, linguistic features associated with texts produced by specific institutional setting, or stylistic features specific to texts produced in a particular historical period.” (p. 243) When these stylistic features come together in a specific text, they compose a unique style and make the text recognizable and distinguishable among other texts. At this point, the ideas of uniqueness and authenticity collaborate with the concept of deviation (from the standard and common language) and thus can be treated as a norm in the field of translation studies (Leech, 1985, p. 40).

1.2. Stylistics

The area of stylistics has found several definitions for itself since the emergence of the field. This results from the vastness of the area as there are a variety of stylistic approaches to examine a literal work, which makes it a challenging task for definition. (McRae & Clark, 2004, p. 328) “Style is seen as the (conscious or unconscious) selection of a set of linguistic features from all possibilities in a language.” (Crystal, 1989, p. 66) These selections are choices made by an individual and studying them

which comprise the 'style' altogether, is called the field of stylistics. Although there are a range of elements that constitute stylistics for different scholars, some common elements are agreed upon by most of them, which are as follows:

- a. Stylistics can sit comfortably between language and literature. It can contribute to the understanding of the text as cultural practice; it can work as a bridge between cultural, literary and linguistic studies.
- b. Its key concepts ... have remained the same: to investigate the effects of linguistic choices. (Zyngier, 2001, p. 367)

The purpose of stylistics is "to relate literary effects to linguistic "causes" where these are felt to be relevant" (Wales, 2001, p. 437-8) Despite the fact that stylistics had initially become the subject of certain criticism because of its subjective nature as it mainly dealt with the meaning of the text at the beginning, with the shift towards the studies of the social and cultural background of the translator which comprises his/her ideology, and towards the association of the translator's choices with such socio-cultural contexts (Thornborrow & Wareing, 1998, p. 5), stylistics gained "a more Bakhtinian notion of dialogism" getting rid of its "stable" form. (Carter and McCarthy, 1994, p. 10) This occurred as a result of the interaction among people who work in the field collaboratively to reach the understanding of how the readers perceive the meaning of a literal work and what lies behind this understanding that may vary from one individual to another. It also interrogates the reasons behind the stylistic choices of the translator as stylistics is an area which "enables us to identify the name and distinguishing features of literal texts ... and to articulate the sequence of choices, decisions, responses, acts and consequences that make up our lives." (Bradford, 2005, p. ix) This act changed the focus of stylistics from mere textual basis to a more context integrated one.

1. 3. Stylistics as a New Discipline and Translation Studies

Stylistics appeared in the twentieth century as a new discipline in social sciences. Two separate groups of researchers played an important role in the formation and shaping of the area. The first group is often regarded as Russian and European Formalists majority of whom coming from central Europe and the second group is widely identified as

British and American writers also known as writers from New Criticism movement. Through the end of 1950s, the writers from these groups produced their works within the boundaries of their own countries or regions and concentrated on their related areas of study. It wasn't until 1960s that these two separate groups noticed similarities between their notions and purposes of their studies. Since then, they have directed their attention to the common notions they share and started to produce works benefitting from various relevant areas such as "structuralism", "poststructuralism" and "feminism". (2005, p. 11) Both groups of writers mainly adopted a textual approach to analyse a literary work as they believed style and stylistic choices make a text completed. For a long time, stylistics had been regarded as a branch of linguistics and as well as the meaning, the sociocultural characteristics of the original work determined by the writer remained as the subject of the general research conducted on the area. Transferring these peculiar choices which is what makes the style of the text was a challenging task as the target text may lack of certain unique words that have sonorous richness or some grammatical structures may not find their equivalent forms and the use of vernaculars and dialects may not be easily reflected on the target language in the same way without losing the original style. For this reason, "it is more difficult to remain faithful to the original when we translate into a language provided with a certain grammatical category from a language devoid of such a category." (Jakobson, 1959, p. 235) This situation caused the relation between style and translating style to stay in the background of the discipline of stylistics for a while.

Following Jakobson who mostly focused on linguistic aspects in his works as an influential linguist of the period, other authorities such as Mary Snell-Hornby (1995) and Mona Baker (2000) took important steps to create a link between stylistics and translation. Through the beginning of 2000s, these steps gained momentum and the link between stylistics and translation studies were strengthened by the subsequent works of Jean Boase-Beier. She especially dwelled on the concepts of foreignization and domestication strategies stating that they are indeed subjective terms and can change depending on the targeted reader. (Boase-Beier, 2006, p. 68-69) The emerge of the interest in style and the translatability of style was brought a new dimension with Antoine Berman's 'Translation and the Trials of the Foreign' through Lawrence Venuti's translation (2000) where he puts forward twelve deforming tendencies that

possibly occur when translating style and suggests certain strategies to avoid them. In spite of the fact that Berman's article is not a theory in translation studies, it is considered as an approach in the field of stylistics with the comparative stylistic analysis he provides between source and target texts.

2. ANTOINE BERMAN, *ANALYTIC OF TRANSLATION* AND HIS TWELVE DEFORMING TENDENCIES

Through the end of the 20th century, the idea of 'foreign' and translating a text according to 'foreignization' strategies were introduced by Venuti. He states that a text's success and acceptance by its readers and critics are determined by its fluency which is provided with the individual choices of the translator in the translation process when it lacks stylistic characteristics making the translated text seem transparent as if it were the original. (Venuti, 1995, p. 1) The fluency of a text is decided in direct proportion to the translator's "invisibility". (p. 2) The register is agreed by the translator according to the source text style, the situation of the society, the needs or demands of the source text writer or the translator's own individual choices reflecting his or her discourse and sociocultural background. However, Venuti mainly promoted that the translator is supposed to be 'visible' and to opt for foreignization strategy in his/her translation for the sake of keeping the source text style in the target text. In this way, the foreignness of the text is preserved and the unique style of it is reflected more effectively in translation. For Friedrich Schleiermacher, there are two paths that a translator can direct his or her way to when translating a text: the source-oriented or the target-oriented ways. In the former, the reader is approached to the writer and in the latter, the opposite situation occurs where the writer is approached to the reader. (Schleiermacher, 1813/2012, p. 49) This is a choice lying ahead the translator to choose between foreignizing or domesticating translation strategies. Following this view, Antoine Berman suggested in his work entitled 'The Experience of the Foreign' (1992) that the translator himself/herself may "appear to be a foreigner" (Berman, 1992, p. 3) if source text-oriented approach is preferred and on the contrary to that, the translator may seem as if he or she betrayed the original if target-oriented approach is opted. (p. 4) He believes the authenticity of the source text should be kept in translation

(p. 5) as far as possible and resulting from that he regards the process of translation as “the trial of the foreign” in his work entitled ‘Translation and the Trials of the Foreign’ (2000, p. 284) He names the process as such because translation is a trial of the target culture where the translator initially meets that culture and attempts to keep its foreignness when it is transferred into target text and it is also a trial of the source text in other words the foreign text because it is attempted to be situated in another set of language. (p. 284) At that point, he suggests an “analytic” named “analytic of translation” (p. 286) where he presents twelve deforming tendencies that may appear in translation process, defines and describes them and recommends certain ways to avoid them in target texts. This analytic is regarded as a negative one as it is “primarily concerned with ethnocentric, annexationist translations and hypertextual translations (pastiche, imitation, adaptation, free writing), where the play of deforming forces is freely exercised.” (p. 286) According to Berman, each translator comes across these “deforming forces” consciously or unconsciously although he or she has been stimulated by a different aspiration. (p. 286) He suggests twelve deforming tendencies which are clarified as follows:

2.1. Rationalization

Rationalization is mainly concerned with the syntactical structures of the original work. Generally, the deformation occurs in “the most meaningful and changeable element” (Berman, 2000, p. 288) of a prose text which is punctuation. The tendency of rationalization is also about changing the sequence of sentences and rearranging their order. According to Berman, whenever there is a rather free sentence structure in a prose text, the essential elements of it such as relative clauses, participles and long sentences are liable to the deforming tendency of rationalization. (p. 288) In addition, rationalization eradicates another crucial element of a prose – its concreteness. It directs the prose from concrete to abstract and in this way, it destroys the original work.

2.2. Clarification

Clarification mainly deals with the concept of accuracy and transparency in meaning. This tendency appears when a word or a phrase is left ambiguous or indefinite deliberately and that is translated in a clear and definite way in the target text. Berman states that “clarification seems to be an obvious principle to many translators and authors.” (p. 289) It also includes explication which is a frequently preferred method by translators. Paraphrasing some intentionally hidden meanings, providing additional explanations and “movement from polysemy to monosemy” (p. 289) are handled in this deforming tendency, as well.

2.3. Expansion

This category is closely related to clarification. As widely believed, translations are mostly longer than original texts. That’s partly because clarification, expansion and paraphrasing add to the length of the translated text. To Berman; however, such additions aiming to make the text clearer actually add nothing to the text and they can be approached as “empty” expansions. Conversely, they “obscure its (the text’s) own mode of clarity” and are often regarded as “overtranslation”. (p. 290)

2.4. Ennoblement and Popularization

Ennoblement can be identified as changing some common words and sentences with the more poetic ones in order to make them seem more elegant in the translated version of the text. Berman classifies ennoblement as “rhetorization” in prose and as “poetization” in poetry. In other words, rhetorization uses the original text as “raw material” for the sake of producing more “elegant”, “readable” and “brilliant” sentences in the translated text by eliminating the “clumsiness” and “complexity” (p. 290-1) Under this category, Berman introduces another concept as a deforming tendency which is the opposite form of ennoblement – popularization. Instead of getting rid of the basic and common words and replacing them with the more elegant and sophisticated ones, popularization is the

act of replacing some of the old-fashioned words with the more popular ones. This can also be practiced by changing the formal words in a source text with their informal versions in the target text.

2.5. Qualitative Impoverishment

This tendency refers to the uniqueness of certain words in the source text and the loss of their peculiar sound in the target text after the process of translation. Berman describes this as “the replacement of terms, expressions and figures in the original with terms, expressions and figures that lack their sonorous richness or, correspondingly, their signifying or “iconic” richness”. (p. 291) To him, such unique and iconic sounds in specific words are not appropriate for translation and generally these are bound to lose their form and sound in target texts. Although this is performed unconsciously by many translators, when this deformation is spread the whole text, the characteristics of some words are missed.

2.6. Quantitative Impoverishment

This tendency dwells on the deformation in a lexical sense. When the writer opts for using various words for the same concept in the source text, but the translator chooses to use the same word for different uses continuously instead of giving importance to diversity in lexis, this results in a lexical loss. Quantitative impoverishment can also be observed in occasions when the translator adds some articles and relatives to certain words to make them look diverse and to try to provide the richness of the source text in the translated one even though they do not have any connection with the lexical structure of the original text, which causes the translations to be perceived as “poorer” and “longer”. (p. 292)

2.7. The Destruction of Rhythms

Even though this tendency is mostly the subject of poetry, Berman declares that it can be an area of interest for prose, as well. He states “the novel is not less rhythmic than poetry. It even comprises a multiplicity of rhythms.” (p. 292) On condition that there is unnecessary or extreme use of punctuation in the target text when compared to the original one, it is highly possible that there is the destruction of rhythm in the related area. The alteration in the use of alliteration can also be considered as a deformation to study under this heading.

2.8. The Destruction of Underlying Networks of Signification

Being closely related to the concept of style and stylistics, in almost every literary work, the author has some deliberate intentions. S/he can avoid certain words and expressions in the text while s/he can also choose to overuse some other expressions. When these intentions are ignored in the translated text, the destruction of underlying networks of signification occurs because the hidden and underlying concepts determined by the author are somehow destroyed. Although these may be regarded as insignificant in certain occasions, when this condition is applied to the whole text, the overall meaning is largely affected.

2.9. The Destruction of Linguistic Patternings

A literary text is generally a combination of different linguistic patterns in that metaphors, alliterations, assonances, personifications, etc. can appear in an irregular order and these constitute a “heterogeneous” kind of text. (p. 293) The state of heterogeneity in fact adds to the uniqueness and originality of the text and when all these patterns come together, they form the style of the author and the text. However, in the event that these various and irregular patternings are reduced to a single type, appear in a regular order or are completely omitted, the heterogeneous nature of the text is deteriorated. As a result, the text gains a rather “homogenous” feature (p. 293) and this

deformation is called the destruction of linguistic patternings according to Berman's analytic.

2.10. The Destruction of Vernacular Networks or Their Exoticization

Vernacular language and networks have a special place in Berman's analytic and he calls this category "... essential because all great prose is rooted in the vernacular language." (p. 294) He believes that the use of vernacular language is an iconic element in a writer's style and omissions or neutralization of this causes the text to suffer severely. He asserts that "the effacement of vernaculars is ... a very serious injury to the textuality of prose works." (p. 294) To keep the aura of vernacular in the target text, exoticization is a commonly applied method by translators. It can be implemented in two different ways: firstly, italic form can be used in the target text although it doesn't appear in the original text and secondly, the vernacular language can be replaced with its equivalent form in the target text i.e. an English slang can be compensated for a Turkish slang which is thought to be an equivalent form in the Turkish culture. This practice is closely related to popularization, which has been explained under the heading of 'Ennoblement and Popularization'. However, Berman believes that the form of exoticization is not a decent technique as "a vernacular clings tightly to its soil and completely resists any direct translating into another vernacular." (p. 294) An exoticization is in a way ripping that soil and placing it in a completely different climate where it inevitably dries out.

2.11. The Destruction of Expressions and Idioms

Partly deriving from the vernacular and colloquial language, a prose is rich in images, idioms, proverbs etc. Generally, their more or less equivalent forms can be found in the target culture and translating the original by using those equivalent forms is not something acceptable for Berman. He expresses that "to translate is not to search for equivalences." (p. 295) Instead, he is in favor of translating those expressions literally for in this way, he believes that the absurdity is prevented, and the originality/foreignness of the work is preserved. Insisting on using the equivalent is an "attack" (p. 295) towards the discourse of the foreign work; that's why, literal

translation is the most suitable option in the translation of expressions and idioms according to Bermanian point of view.

2.12. The Effacement of the Superimposition of Languages

In a prose, there may be a variety of dialects, diverse uses of vernacular language, accents and so on. The superimposition of languages means the collective use of all these together with the standard language in a text. As these different usages reflect characters from various backgrounds and their identities, preserving their coexistence in the target culture is essential for Berman. If this heterogeneous formation is effaced, the deforming tendency of the effacement of the superimposition of languages is likely to be observed in the target text. Berman regards this as “the central problem posed by translating novels—a problem that demands maximum reflection from the translator.” (p. 296) For this reason, keeping the heterogenic structure of the original and avoiding turning it into a homogeneous one requires an utmost carefulness of translators.

As stated above, these twelve deforming tendencies in Antoine Berman’s *Analytic of Translation* describe types of deformations that can be found in every text universally. Berman’s main aim to present them to the world of translation studies is to create more “clear”, “elegant”, “fluent” and “pure” translations than the original. (p. 297) Berman wishes to make the originality and foreignness of the text stand out by suggesting his twelve deforming tendencies and as it can be inferred from their definitions; these tendencies are in a close interaction with the study of stylistics and can be applied to stylistic research and analysis. In the light of Berman’s abovementioned analytic, a case study comparing the two different English translations of Orhan Pamuk’s *Kara Kitap* is going to be analyzed.

CHAPTER II: THE AUTHOR, THE TRANSLATORS AND THE NOVEL

1. BIOGRAPHY OF ORHAN PAMUK

Ferit Orhan Pamuk was born on 07 June 1952 in İstanbul into a family who migrated from the Black Sea region of Turkey to the European side of İstanbul during the war between the Ottoman Empire and Russia through the end of 19th century. His father Gündüz Pamuk was a civil engineer who was a very optimistic person as Pamuk describes and was a man who believed “life was not something to be earned but to be enjoyed” (Pamuk, 2007, p. 12) and stood by Pamuk on his best and worst times. Orhan Pamuk’s mother Şeküre Pamuk was a woman who was raised in a family dealing with textile business and had wealthy roots. Pamuk’s parents got married in 1949. However, the differences between their points of views towards life loosened the ties of their realitonship as time went by even though they were in love with each other in the early years of their marriage. His father spent most of his time away from home or abroad while his mother was usually at home in Nişantaşı where most of Pamuk’s childhood was spent.

Pamuk’s elder brother Şevket Pamuk was born in 1950 and graduated from Yale University as a very successful student, which aroused rivalry between the two brothers and was reflected to *Kara Kitap* as the characters of Galip and Celâl (Hashemipour, 2017, p. 6). While Orhan Pamuk was representing the artistic side within the family with his interest in painting and poetry, Şevket Pamuk was a representation of the academic side. When they became adults; however, this competition disappeared and left its place to friendship.

Pamuk attended private Işık Schools for his high school education following his father, uncle and brother, but completed high school in Robert College. After he graduated from high school, pursuing his passion into drawing and painting, he chose the faculty of architecture at İstanbul Technical University, but the social and economic difficulties of the time in the society forced him to quit university. At the end of three years in this department, he turned to journalism which is a choice related to his enthusiasm in

writing and started studying journalism at İstanbul University. When he graduated from the program, he started writing for *Taraf*, the *New York Times* and the *Guardian*. However, he could not oppress his desire to be a writer as “literature is medicine” (Pamuk, 2007, p. 3) for him and in 1974, he started to write his first novel *Cevdet Bey ve Oğulları* which took him four years to complete. He participated in a contest in *Milliyet* and won The Best Novel Prize with his first novel. It was published in 1982 and Pamuk was also rewarded for Orhan Kemal Novel Prize within the same year. Although the book was criticized “for not having a social realist view, it later became a bestseller.” (Hashemipour, 2017, p. 24)

1982 was also the year for Pamuk when he did his first marriage with Aylın Lal Türegün to whom he dedicated *Kara Kitap*. A year later, in 1983 he published his second novel *Sessiz Ev* whose translation into French under the name *La Mansion de Silence* brought Pamuk Prix de la Découverte Européenne Prize in 1991. Pamuk started to attract attention in Europe with this book and years later, its English translation made him receive the Man Asian Literary Prize in 2012.

Following *Sessiz Ev*, in 1985, *Beyaz Kale* which narrates the story of the tension and friendship between a Venetian slave and an Ottoman scholar was published and Pamuk became renown internationally after its translations into many languages. In the same year, he went to the United States of America with his wife and stayed there as a guest lecturer at the University of Columbia between the years 1985 and 1988. For one semester, he also studied in the International Writing program at the University of Iowa. There, in his little dorm room, he started to write *Kara Kitap* which took him five years to finish later in İstanbul. During the writing process, he took inspiration from Rumi, Shams, *Hüsn-ü Aşk*, *One Thousand and One Nights* and several other masterpieces that make the novel gain the characteristic of intertextuality. He describes this long period in the Afterword of *Kara Kitap* that the fact that the book never came to an end as he wrote made him slowly resemble to the protagonist Galip with the feelings of loneliness and unhappiness together with the pleasures of writing and loneliness at the same time. (Pamuk, 1990/2016, p. 470) His father was worried about him as he was in a dirty and lonely situation in a little flat in Erenköy while his wife was still in New York at the University of Columbia for her PhD. (p. 470)

Kara Kitap increased Pamuk's reputation both in Turkey and worldwide as a novelist who wrote about the past and the present with the same enthusiasm and eagerness and made him gain the France Culture Prize with its translation into French. In 1991, Pamuk's daughter Rüya was born who had her name from Galip's lost wife in *Kara Kitap*. In 1992, he released a scenario named *Gizli Yüz* which received the Best Scenario Prize in Antalya at the Golden Orange Film Festival. Following it, in 1994, he published his poetic novel *Yeni Hayat* which tells the story of a young university student who was affected by a mysterious book.

In 1998, *Benim Adım Kırmızı* that presents the Ottoman and Persian painters through the eyes of the world apart from the West combined with a love and family novel's plot was published. Thanks to this novel, Pamuk was awarded with Prix du Meilleur livre étranger in France (2002), with Grinzane Cavour in Italy (2002) and with the International Impact-Dublin in Ireland (2003).

Beginning from the mid-90s, Pamuk wrote articles on human rights and the freedom of thought. In 1999 he published a selection compiled from them and also consisting of literal and cultural articles he wrote for national and international newspapers and journals under the name of *Öteki Renkler*. In 2002, he published his first and presumably last political book *Kar* which was chosen as one of the best ten books of 2004 by the *New York Times Book Review*. It also received the prize of Le Prix Médicis étranger in France that is given annually to the best foreign novelist.

In 2003, Pamuk published an essay entitled *İstanbul* which is in the form of a memory book where his memories until the age of twenty-two were delivered and serves as a personal album displaying the Western painters' and national photographers' works, as well.

Pamuk whose books were translated into sixty-three languages and sold thirteen million worldwide received a lot of doctorates of honor from many universities. The Peace Prize that has been given every year since 1950 by the German Union of Booksellers and has been accepted as the most prestigious cultural award of Germany was given to Pamuk in 2005 and he became the second Turkish citizen after Yaşar Kemal who received that prize. In the same year, he was nominated among a hundred intellectuals

of the world by the *Prospect* magazine and in 2006, he was selected as one of the one hundred most influential people by *Times* magazine.

Pamuk was awarded with the Nobel Literature Prize in 2006 and became the first Turkish person to receive it. A year later in 2007, the speech he made during the awarding ceremony was turned into a book called *Babamın Bavulu* together with his other prize-winning speeches. Following these in 2008, his novel *Masumiyet Müzesi* in which topics such as love, marriage, friendship and happiness are mentioned with their individual and social aspects was published. In 2010, he published another book entitled *Manzaradan Parçalar* which consists of his interviews and pieces of writings based on his life story beginning from his childhood and his relationship with literature. In 2011, Pamuk turned the Norton lectures he gave at Harvard University in 2009 into a book under the name of *Saf ve Düşünceli Romancı*.

In 2012, he opened a museum in İstanbul called Masumiyet Müzesi taking its name from the novel with the same title and published the catalogue of the museum with the name *Şeylerin Masumiyeti*. Within the same year, he received the Sonning Prize in Denmark owing to his magnificent contributions to the culture of Europe. In 2013, he published *Ben Bir Ağacım* in which he collected the best pieces he chose from his novels. In 2014, Masumiyet Müzesi was chosen as the best museum in Europe by the European Museum Forum. In December of the same year, he published *Kafamda Bir Tuhaflık* on which he studied for six years depicting the forty years of a street vendor's and his family's life in İstanbul. The book gained a great interest and in 2015, it received Aydın Doğan Foundation Prize in the novel category together with Erdal Öz Prize. Pamuk's latest novel *Kırmızı Saçlı Kadın* was released in 2016 and he continues giving lectures for one semester every year at the University of Columbia.

2. ABOUT THE TRANSLATORS OF *KARA KİTAP*

2.1. A Short Biography of Güneli Gün

Writer and translator Güneli Tamkoç Gün was born in Şanlıurfa, Turkey. After she completed high school at İzmir American College, she went to the United States of

America to get writing education at Hollins College in Virginia and settled there. She gave lectures at Oberlin College on writing and women studies. She received her doctorate degree from John Hopkins University and a writing certificate from Iowa University Writing Workshop. There, she fell in love with David Hershisier who was doing his PhD on psychology at the time and they got married. Later, she moved to Oberlin in Ohio state and started to give lectures at Oberlin College on creative writing and women studies. In 1979, she wrote *Book of Trances*, which is an example of magic realism within forty days in Oberlin and it was published in California and London.

Following *One Thousand and One Nights* stories' tradition, she wanted to produce an Ottoman-Turkish masterpiece and she created a strong imaginary world consisting of the elements of Keloğlan, history, myths, culture, Islamic mysticism, poems and beliefs with that aim. She gave place to the Turkish way of life during the reign of Yavuz Sultan Selim the Stern; thus, she shed a light to the history of Ottoman Empire which is full of rich imageries. On the basis of these, she desired to emphasize individual freedom and freedom of living.

She translated several of Orhan Pamuk's early novels including *Kara Kitap* and *Yeni Hayat* and Bilge Karasu's works into English. As well as being a translator, she is also a writer who mainly wrote in English. Her novel *On the Road to Baghdat* was translated into twelve languages including Turkish by Yurdanur Salman in 1993 and was staged in London as a ballet. A year later, with her translation of *Yeni Hayat*, she received the American National Translation Award. In 1999, she wrote a story named *Ökse*.

Although she moved to another country and set a new life there, she regards herself as a woman from Anatolia as she had a chance to see many cities there because of her father's job (he was a doctor) and during her high school years, she had such a strong tie to the city that she felt as if she were from İzmir. (Çongar, 1999) Moreover, since she stayed in the dorm of the school and spent even the weekends there reading almost all the English books in the school library, she started to feel like an American, which had an important effect on her interest in the country and the language. Gün has been living in the United States for more than twenty years and continues her writing career in the state of Ohio.

2.2. A Short Biography of Maureen Freely

Maureen Deidre Freely was born in 1952 in New Jersey. With the occasion of her father John Freely's giving lectures at Robert College, she moved to İstanbul with her family in 1960. After she completed high school at American College for girls, she left İstanbul to study at Harvard University in the United States.

She is widely known as the translator of many of Orhan Pamuk's works with whom she worked together most of the time during the translation processes. Some of her Pamuk translations are *The Black Book*, *Snow*, *Other Colors: Essays and a Story*, *Istanbul: Memories and the City* and *The Museum of Innocence*. She also translated Sabahattin Ali, Ahmet Hamdi Tanpınar and Sait Faik Abasıyanık who are some of the most precious and well-known masters of Turkish literature.

Freely's other identities as a novelist, a journalist and an academic are as strong as her translator identity. Along with her articles published in newspapers such as the *Guardian*, *Independent*, *Observer* and the *Sunday Times*, she had three essay books and six novels: *Mother's Helper* (1982), *The Life of the Party* (1986), *Under the Vulcania* (1994), *The Stork Club* (1995), *What about Us* (1996), *The Other Rebecca* (2000), *The Parent Trap* (2002), *Sailing through Byzantium* (2003) and *Enlightenment* (2008). Among them, *The Sailing through Byzantium* was selected as one of the best novels of 2014 by the *Sunday Times*.

Recently, she has been working as a professor at the University of Warwick in England giving lectures on creative writing and is the president of English PEN.

3. PLOT OF *KARA KİTAP*

Kara Kitap consists of two books within the novel and includes various stories being told by the view of two characters Celâl and Galip, which makes the novel an example of metafiction in that sense. The setting of the novel is mainly Nişantaşı and the streets of İstanbul as it is a story of a man who is in search of his missing wife together with his own self through the streets of the city.

Galip and his family live in an apartment called Şehrikalp Apartmanı in Nişantaşı. His relatives also reside in the different flats of the same apartment. While Galip and his parents stay in one flat, his uncle Melih Bey, his uncle's wife ('yenge') and Celâl stay in another. As Melih Bey is someone who is constantly abroad because of his job and deals with trade affairs, he is not mainly in the borders of Turkey; for this reason, he always sends postcards to his family from the places he visits. In those postcards, he usually gives information about when he is coming back or what he is doing there. However, after a while, the number and the frequency of his postcards decrease and Celâl and his mother get suspicious of this situation and decide to go back to her family home. Then, everything is revealed with a letter coming from Uncle Melih saying he falls in love with a very beautiful Turkish woman in Marrakech and wants to marry her. Upon this, he leaves his wife and gets married the woman he is madly in love with whose name is Suzan and this marriage is completed with a pretty daughter called Rüya. After a short time, Uncle Melih and his new family decide to go back to İstanbul and move into the flat where Celâl and his mother previously live. In the meantime, Celâl is sent to the flat in the attic when he is newly writing columns for *Milliyet* and suffers from loneliness. When they start to grow up, Celâl, Galip and Rüya get very close and become friends who spend most of their time together. Especially Galip and Rüya who are indeed cousins have a stronger connection as they are peers. As time goes by, Galip understands what he feels for Rüya is more than friendship, but love.

At the end of nineteen years, they become husband and wife. The marriage that starts perfectly in the beginning changes its direction to a rather monotonous one. Galip is a lawyer who spends most of the day outside in his office whereas Rüya does not prefer to work, but to be a housewife spending most of her time reading crime fiction. Their life gets even messier and unhappier every day. Soon, they realise their characters are quite different from each other, but this does not change Galip's love towards her.

During those days, Celâl's writings on the newspaper column become more and more popular and he starts to get telephone calls from the readers almost every day. The readers write letters to the paper about him and his writings, as well. Galip also reads about those writings and secretly enjoys them. One day, when he goes out to get the paper, he cannot find Rüya at home when he returns; instead, there is a short letter

containing only nineteen words stating that Rüya leaves Galip without giving any reasonable explanations. Beginning from that day, Galip dedicates the rest of his life to find his missing wife and tries to get clues about her whereabouts. First, he starts by collecting the clues in the house and decides not to tell anything about his wife's disappearance to the family members who are very curious about everything. In one of the early chapters; for example, when the couple is invited for a family dinner, Galip makes up an excuse saying that Rüya is ill or when Suzan calls their flat, he says his wife is sleeping. (Pamuk, 1990/2016, p. 46)

Throughout the novel, either from Galip's perspective or through Celâl's columns, Galip's journey is depicted and at times it becomes very ambiguous to understand who is narrating the related chapter, which is an intentional choice by the writer. After doing a quick search, Galip realizes that Celâl who is also Rüya's step-brother is also not around. When he interrogates about Celâl by going to visit him in the newspaper, his colleagues tell him that he does not stop by the paper for days and his phone does not answer, either. What's worse, his flat is also empty for days, which increases Galip's jealousy and suspicion more. At the same time, Galip decides to visit Rüya's ex-husband of whom he is suspicious, as well. With that aim, he goes to see an old friend to do research about the ex-husband who writes articles for various newspapers and magazines. There, they find out about his address, but when Galip goes there, he learns that the ex-husband is remarried now with children and does not have any idea about where Rüya is just like her high school friends. Galip even visits a brothel to find Rüya in the eyes or the body of another woman but becomes unsuccessful.

One day, when Galip is sitting in a coffeehouse, he notices that maybe Celâl's columns takes him to Rüya. He starts to read them over and over and believes the two are together for sure. He discovers Celâl's hidden flat and when he asks the janitor of the apartment where Celâl is, he says he does not come to his house for a couple of days. There, he gets the keys of the flat and enters inside. The moment he enters, the phone rings and Galip hardly ever restrains himself from answering it. In his house, he gradually starts to feel like he is actually Celâl himself. He wears his pyjamas, uses his desk and stays in his house. In the meantime, the newspaper is short of the writings for Celâl's column where they publish his old pieces of writings during the period when he

is missing. However, now they also come to an end. This is the point when Galip starts to write for the column as if he were Celâl and takes his identity telling the paper Celâl is too busy to deliver the writings himself; that's why it is Galip who brings them. The journey that starts initially to find Rüya turns to an inner journey for Galip to find his true self that he is looking for some time unconsciously. As time passes, he even starts to think like Celâl and gives an interview for BBC introducing himself as Celâl when he answers one of the many phone calls he gets in his flat.

One day, when he comes back home from the paper after delivering another piece he writes for the column, the phone rings as it does continuously from the day he stays there. This is a man introducing himself as one of the fans of Celâl and for a long time Galip talks to him on the phone as if he were Celâl himself. Thinking that it is him again, he answers it; however, this time it is a woman's voice on the phone. The woman says her name is Emine and that she likes Celâl so much wishing that she wants to meet him one day. Galip does not spoil the game and keeps talking in Celâl's identity. Suddenly, a man takes the phone and starts insulting and swearing him. In the background, the woman's scream is heard trying to warn Celâl. It turns out that this man is actually the same man he phones regularly with the purpose of getting Galip's (thinking he is Celâl) address because he believes his writings indeed are addressed to his wife that previously has an affair with Celâl who cannot forget about the man's wife. He also chases Galip for some time thinking that he will take him to Celâl which is one of the reasons behind why Galip frequently feels an 'eye' is following him when he is walking on the streets. Finally, Galip agrees to meet him in front of a store called 'Alâaddin'in dükkânı' that gives its name to one of the chapters in the book, too, but the man does not show up.

Shortly after this event, one day when he is on the way to Celâl's house, Galip sees a crowd gathered in front of Alâaddin's store and notices a man lying on the ground whose dead body is covered with newspapers. When he approaches, he sees that this man is Celâl and opposite, there is another body inside of the store. This second body belongs to a woman none other than Rüya. That day, the two are returning from Konak Cinema when suddenly a man comes and shoots them dead and escapes.

After it is searched for some time, it is concluded that the killer is a barber who is against the writings of Celâl and he even visits him in the paper once to have a chat. However, it is not for sure because he confesses his guilt one time, then denies it and confesses it again, which leaves the book's finish open-ended combining its postmodernist characteristics with a whodunit situation in crime fiction, which is Rüya's favorite type of fiction.

At the very end of the book, when the reader is confused enough after reading the detailly described chapters that are at times unclear in terms of who the narrator is (Galip or Celâl) each telling a different story and introducing various characters Galip meets on his journey to find Rüya, the narrator of *Kara Kitap* is included as the third person stating that nothing is as surprising as life itself, except writing. (p. 465) As for Galip, he spends the rest of his life trying to get over Rüya and Celâl's deaths and living as himself in his true identity.

4. *KARA KİTAP* AND ORHAN PAMUK'S STYLE

Kara Kitap is the fourth novel of Pamuk in which he places allegoric and ambiguous elements carefully aiming at solving a mysterious event that is the sudden disappearance of his wife. These are conveyed through a language that could be regarded as "baroque" (Kılıç, 2000, p. 165) combined with long and structured sentences. In that sense, the genre of the novel could also be assumed as a "modern epic" (p. 165) as well as being a detective story since it is not an easy novel to read mainly because of the lengthy sentences that last through a paragraph at times and of the metafictional and intertextual characteristics of it. Additionally, for some critics, it is even considered as an encyclopedical novel because İstanbul is presented as if it were one of the characters within the novel that takes the reader to see around like a "tour guide". (p. 166)

This unusual style of *Kara Kitap* attracted the attention of many critics and they expressed their opinions about it. Enis Batur states the excessive use of cultural and literal information that not every kind of reader may be familiar with does not "flood the engine of *Kara Kitap*" (Batur, 1990/2013, p. 18); conversely, it increases the pleasure of

reading with its coherent rhythm flowing from one chapter to another. (p. 18) For some other critics such as Mustafa Kutlu, this peculiar style is believed to be “unprecedented, different and risky” (Kutlu, 1990/2013, p. 22) and Pamuk takes initiative to try it. On the other hand, Kutlu also praises the language of the novel that is implemented fantastically making use of the tradition at the same time and for him, the sentences that last half a page are examples of a work of art. (p. 24) As the critics implied, the language of the novel forms an important part of its style that the writer applied deliberately. The dense sentences have a quite high capacity of eloquence, which give the inference that Pamuk, as a writer, “takes his reader seriously”. (Baysal, 1991/2013, p. 100)

Pamuk also includes cultural elements belonging to the source text culture in his narration especially when the setting is the streets of İstanbul. Furthermore, the use of vernaculars, colloquial expressions and idioms are outstanding deriving from the fact that there are a lot of characters in the novel that Galip meets during his search of Rüya and each represents a different social and cultural background. For this reason, these characters as well as the family members use different idiolects or sociolects that are noticable in the course of the readers’ encounter with them. The rhythm and the use of alliteration as a result of the poetic language preferred in certain places of the novel are also some of the peculiar characteristics. Additionally, Pamuk likes using words that have unique characteristics and sounds special for the source language and culture and is fond of inventing words that do not exist in the language for the sake of a more interesting and complete narration. Transferring these stylistic features without destroying or vanishing the style is a tough task and the questions of whether they are preserved in the target texts or to what extent they are preserved are going to be analyzed in the scope of Antoine Berman’s *Analytic of Translation* in the next chapter.

CHAPTER III: CASE STUDY ON *KARA KİTAP*

1. A COMPARATIVE STYLISTIC ANALYSIS OF *KARA KİTAP* AND ITS TWO ENGLISH TRANSLATIONS

In this chapter, Pamuk's *Kara Kitap* chosen as the source text for the case study and their two different English translations by Güneli Gün and Maureen Freely are going to be analyzed comparatively within the framework of Antoine Berman's *Analytic of Translation*. While doing so, his twelve deforming tendencies are going to be considered as the main criteria of this analysis. These tendencies are likely to appear in almost every translational act and they are as follows:

rationalization, clarification, expansion, ennoblement and popularization, qualitative impoverishment, quantitative impoverishment, the destruction of rhythms, the destruction of underlying networks of signification, the destruction of linguistic patternings, the destruction of vernacular networks or their exoticization, the destruction of expressions and idioms and the effacement of the superimposition of languages (Berman, 2000, p. 288)

To provide a proper understanding of the analysis, five remarkable examples have been chosen from the source and target texts for each deforming tendency. TT1 refers to Güneli Gün's translation and TT2 refers to Maureen Freely's translation in the examples.

1.1. Rationalization

Rationalization mainly occurs in the syntactical features of a text. These include the changes in the word order of the sentence, changes in the use of punctuation and separations in sentences or paragraphs. For Berman, *rationalization* is one of the most common deforming tendencies that may appear in translation. (Berman, 2000, p. 288) Changes in the subject-verb order stemming from the different structures of languages, changes in active-passive structures, turning an affirmative sentence into an interrogative one or vice versa and omitting some relatively unnecessary parts also fall under this category. Below are five notable examples taken from the aforementioned case study books:

Example 1:**ST:**

Canım, güzelim, kederlim, felaketler zamanı gelip çattı, gel bana, nerede olursan ol gel, ister **sigara dumanıyla dolu bir yazıhanede, ister çamaşır kokan bir evin soğanlı mutfağında, ister dağınık mavi bir yatak odasında**, nerede olursan ol, vakit tamam, gel bana; yaklaşan korkunç felaketi unutmak için perdeleri çekili yarı karanlık bir odanın sessizliğinde bütün gücümüzle birbirimize sarılarak ölümü beklemenin zamanı geldi artık. (p. 28)

TT 1:

My soul, my beauty, my dolorous one, the day of disaster is at hand, come to me no matter where you are, mayhap **in an office thick with cigarette smoke, or in the onion-scented kitchen of a house redolent with the smell of laundry, or in a messy blue bedroom**, no matter where you are, it's time, come to me; now is the time for us to wait for death, embracing each other with all our might in the stillness of a dark room where the curtains are closed, hoping to lose sight of the awesome catastrophe that is fast approaching. (p. 18)

TT 2:

My darling, my beauty, my long-suffering sweet, the disaster is fast approaching, so come to me, come to me now; wherever you happen to be at the moment—**a smoke filled office, a messy blue bedroom, an onion-scented kitchen in a house steaming with laundry**—know that the time has come, so come to me; let us draw the curtains against the disaster pressing upon us; as darkness encroaches, let us lock ourselves in a last embrace and silently await the hour of our death. (p. 20)

The above example taken from the second chapter of the source text is a clear example of Pamuk's common style throughout: long sentences embroidered with a poetic language. In the original sentence, there is only one period at the very end of the sentence. While both of the translators try to keep that style, there are certain differences

in the use of other punctuation marks and in the order of the words in the sentence. Pamuk prefers to use only one semi colon to keep the tension of the sentence high without giving the reader a chance to stop and breathe and being loyal to that, Gün also uses one example of semi colon in her translation. Freely; on the other hand, increases that number to three which gives the reader a chance to stop and comprehend the loaded descriptions in the sentence, which deteriorates the style of Pamuk according to Berman's rationalization tendency in his analytic. In addition, she intervenes in the flow of the sentence by adding long dashes that do not exist in the original work. Another detail that attracts attention in Freely's version is that she changes the sequence of words in the part between the long dashes. Although she was supposed to say "... —a smoke filled office, an onion-scented kitchen in a house steaming with laundry or in a messy blue bedroom", she chooses to put the "messy blue bedroom" right before the "onion-scented kitchen". She expresses her translational choices in *Translator's Afterword* part and hopes that "this new translation might bring the book to a generation of readers who know Orhan Pamuk only from his later works." (2005, p. 464-5) It can be inferred from this statement that in her translation, Freely's priority was the meaning and the image of Pamuk and she felt herself obliged to make some changes for the sake of such priorities no matter how hard she tried to stay faithful to the original. When all these changes are taken into consideration within the framework of Berman's analytic; however, it can be appropriate to say that the deforming tendency of *rationalization* has been practiced in Freely's version as a result of her individual choices.

Example 2:

ST:

Amcamın hızla kıpırdanan ayağının ucunda bütün gün titreyerek sallanan talihsiz terliğin hiçbir zaman durdurulamayacak bir sinir ve sabırsızlıkla bana çocukluğumdaki gibi **"Canım sıkılıyor, bir şey yapmalı, canım sıkılıyor, bir şey yapmalı,"** diye acıyla seslendiğini düşüneceğim. (p. 36)

TT 1:

I will think that the unfortunate slipper flapping all day long at the tip of my uncle's

agitated foot is painfully calling out to me with the unrelenting irritation and impatience of childhood, **“I am bored, gotta do something; I am bored, gotta do something.”** (p. 25)

TT 2:

But his foot won’t stay still. Inside his luckless slippers his toes will be twitching with such impatience that I’ll think I can hear my own childhood lament: **I am bored; I have nothing to do, nothing to do, nothing to do....** (p. 28)

Here is another example of Pamuk’s long descriptive sentences from the novel. In this chapter, Galip lists the daily routine of the family that leads to a very close relationship with each other. Everyone has peculiar habits that they continue doing every day and Galip knows what they are. This part is significant in terms of introducing these to the reader at the beginning of the novel so that s/he can make some assumptions about the characters and get familiar with them. Galip has great observation skills that he developed as a result of his career in writing and journalism and he doesn’t refrain himself from using them in his private life. He even observes the movement of a simple slipper quite carefully and expresses his opinion about it in a rather literal way. To increase the effect of his sentences and to imply that he is getting bored of this monotonous life, he tries to show that he already knows what is going to happen later that day. That’s why; he desires to say everything that passes in his mind at one stroke. To reflect that feeling, Pamuk does not give a break in the sentence. Similarly, Gün does not prefer to divide the sentence and to use a period. Freely; however, chooses to stop the sentence’s flow from the very beginning. She, in a way, summarizes the “Amcamın hızla kıpırdanan ayağının ucunda bütün gün titreyerek sallanan talihsiz terliğin hiçbir zaman durdurulamayacak...” part by saying “But his foot won’t stay still.” Rather than presenting the dominant style of the source text, she brings the meaning to the fore in the target text. In the following sentence, though, the meaning also changes. “Ayağının ucunda bütün gün titreyerek sallanan terlik” becomes “Inside his luckless slippers his toes will be twitching with such impatience” in Freely’s translation, but there is no reference to “toe twitching” in the original sentence. Besides,

she removes the quotation marks that exist in the original serving to conduct the process of Galip's remembering a phrase told by himself from his childhood days. That phrase undergoes a change, as well. Freely's choice "I have nothing to do" phrase means "Yapacak hiçbir şeyim yok" in Turkish and does not necessarily provide the drive to do something, which is actually the intended meaning in the original. Gün's choice "gotta do something" gives that idea and implies a change is a must. It suits more to the sentence structure of the original because "bir şey yapmalı" does not emphasize the subject "I", which is conversely stressed with "I have nothing to do" in Freely's version. Lastly, while Pamuk's sentence does not end with a triple dot, Freely chooses to put one to make it apparent that this is an ongoing thought. Although all these changes are aimed to provide a clear understanding for the target reader worldwide, these are classified as *rationalization* in Berman's viewpoint and destruct the style of the author.

Example 3:

ST:

(**"Vakit geçiriyorum işte!"** derdi Rüya, polisiye romanla birlikte, Alâaddin'in dükkânından aldığı fındık fıstığı yutarken.) (p. 56)

TT 1:

(**Kills time!** Rüya used to say this as she scarfed up the novel, along with the nuts'n'tachios also bought at Aladdin's.) (p. 44)

TT 2:

(I'm just trying to pass the time, **OK?** Rüya would say, and then she'd reach into the bag of nuts she'd bought from Alâaddin before returning to her book.) (p. 50)

This extract is of great importance in terms of reflecting the genre of the novel by giving clues to the reader in one of the early chapters. It also introduces the personality of Rüya character whom the reader rarely has the chance to know and hear from as she is invisible throughout the novel with her disappearance with her step brother Celâl. Here, the reader has the opportunity to know that Rüya is into detective novels and crime

stories. One of her biggest passions is reading them every day while lying on the sofa lazily. In this way, she isolates herself from the outer world and most importantly, from her husband Galip, whom she does not show much interest in. She finds joy in such novels and tries to enjoy herself by diving deep into crime stories, which can be associated with her escape from Galip. Ironically, later, she herself becomes one of the main characters of a detective story. Güneli Gün touches upon this topic in her article called ‘Türkler Geliyor: Orhan Pamuk’un *Kara Kitap*’ını Çözmek’ shortly before translating the novel. She expresses that *Kara Kitap* uses the simple detective novel style and the readers who are sophisticated enough clearly know that the writer takes them to a labyrinth whose ways in and out have already been decided by the writer himself. (Gün, 1992/2000, p. 192) Throughout this journey, the writer tries to distract and confuse the reader by presenting false clues or details and takes them to a fictional world where he surely knows who the murderer or the criminal is. (p. 192) In *Kara Kitap*; however, although he uses the labyrinth model like many other crime-fiction novelists, Pamuk reverses this technique by keeping the identity of the criminal as a complete mystery as if he did not know about it, either. By doing so, Pamuk separates himself from the general crime novel world and implies this deliberate action right after the extract above when Galip and Rüya talk about crime novels. (Pamuk, 1990/2016, p. 56) Contrary to his wife, Galip does not enjoy crime novels and claims if one day a crime novel happens to be written where the writer does not know about the murderer, either, then he can actually read and enjoy it. (p. 56) As argued above, the chosen extract is essential to be familiar with the genre of the novel and the personality of characters and as mentioned before, Rüya does not seem to be really in love with her husband which affects her tone of voice and talking style. For this reason, the exclamation mark in the original, when she says “Vakit geçiriyorum işte!” is important because she shows she wants to send Galip away and to return to her book. While Gün keeps it in her translation, Freely chooses to use a question mark, instead by also adding “OK?”, which does not give the exact effect and makes Rüya sound a bit more amenable than she really is. When this change in punctuation is handled in terms of Berman’s analytic, it can be regarded as *rationalization* that causes deformation in the translation as it can have a misleading effect on comprehending the character of Rüya for the target reader.

Example 4:**ST:**

Sonraları başarıya ulaşacak iyi huylu gençlerin yoksulluk ve yalnızlık yıllarının anlatıldığı Yeşilçam filmlerinden çıkma bir sahneydi bu. Bir yılbaşı gecesine doğru, yoksul mahallesindeki yoksul evlerinde, çiçeği burnunda gazeteci genç Celâl, annesine ailenin zengin kanadının Nişantaşı'ndaki evine yılbaşı eğlencesi için çağrılı olduğunu söyler. (p. 101)

TT 1:

It was a scene right out of a schlock Yeşilçam movie depicting the poor and lonesome years of a deserving kid who'll eventually make good. On a New Year's Eve, in their shabby house in the poor district, the cub reporter Jelal tells his mother that the well-off branch of the family has invited him to a New Year's Eve entertainment at their place in Nişantaşı. (p. 84)

TT 2:

The story came straight out of one of those old Yeşilçam melodramas: two impatient youths fighting their way out of poverty and destined for success. **The time:** New Year's Eve. **The place:** a ramshackle house in a ramshackle neighborhood. Celâl the starry-eyed young journalist tells his mother that he has been invited to join the festivities at the home of their rich relations in Nişantaşı. (p. 98)

This extract presents the use of descriptions in Pamuk's style clearly which helps the readers to create the image of the scene in their minds. It also provides a fast and dense reading without giving a break. In this scene, one of Celal's new year celebration memories is given combined with the concept of typical and traditional Yeşilçam movies which play an important role and generally has a special place in the Turkish reader's mind as it is a part of the culture. The common background of Yeşilçam movies is given in the source text as descriptive sentences without being divided. The chosen extract consists of two sentences with commas in the second one to make the

time and place of the event distinct. In Gün's translation, being in accordance with Pamuk's style, the text consists of two sentences separated with a period and in the second sentence, just like the one in the original, time and place details are presented to the reader with the help of commas. In Freely's version, on the other hand, the first sentence is kept rather short with the omission of "yoksulluk ve yalnızlık yıllarının anlatıldığı..." and is ended with a colon instead of a period. This prepares the reader with the upcoming details and the reader has the chance to stop and breathe. In the original; however, this background scene is given as a flow without providing much chance to stop and think. By doing so, Freely, in a way, generalizes the scene and skips some details, which are indeed important for the Yeşilçam movies' image. Instead of saying "Sonraları başarıya ulaşacak iyi huylu gençlerin yoksulluk ve yalnızlık yıllarının anlatıldığı Yeşilçam filmleri", which translates "Yeşilçam movies which depicts the povety and lonesome years of well-mannered young people who will reach success later in life", she prefers "one of those old Yeşilçam melodramas" and make the translation sound too plain and general when compared to the original. According to Munday, this process of generalization is also a type of deforming tendency and can be dealt with under the heading of rationalization. (Munday, 2001, p. 147) In the next sentence, she again chooses a different style by giving the time and place details in completely independent sentences from each other. These sentences are like a trailer of a movie in her version and give long intervals to the reader in his/her reading, which is not the intention of the writer in the novel. As a result, there are five sentences rather than two in Freely's target text. Furthermore, although there is no reference to "two impatient youths" in the source text, she prefers such an addition in her target text. All things considered, these differences in sentence numbers, changes in punctuation and short omissions are examples of *rationalization* and deforms the text and the style of the writer in the light of Berman's analytic.

Example 5:

ST:

Bir tek o kişinin gözüktüğü gibi olmadığını biliyor, **bir baba, hatta bir tanrı gibi bu dokunaklı çocuğu, bu kulu, bu zavallı ve iyi yarattığı korumak, kanatlarımın**

altına almak istiyordum. (p. 122)

TT 1:

I was the only one who knew this person was not what he seemed; I wanted to protect **this touchy kid, this creature, as if I were his father, or even a god, take him under my wing. (p. 102)**

TT 2:

Only I knew that this person was not as he seemed, and I longed to take this **unfortunate creature—this mere mortal, this temperamental child—under my wing, be his father or perhaps his god. (p. 119)**

In this extract taken from the tenth chapter entitled “Göz” (Pamuk, 1990/2016, p. 115) and translated as “The Eye” in both Gün’s (1994, p.96) and Freely’s (2006, p. 112) translations, the protagonist Galip feels that he is followed by an eye when he is walking on the street. Then, he realizes that this eye is actually himself and starts to talk to the eye while he keeps walking at the same time. It is an intimate and a very honest moment in the book where Galip faces some truths about himself and has the courage to confess them to himself. The chosen excerpt is also a part of this self-dialogue. He reaches a kind of climax when he says “bu dokunaklı çocuğu, bu kulu, bu zavallı ve iyi yaratığı” and collocates some related adjectives one after another to describe himself. Keeping the order of these as the same and not omitting any of them is important to convey the meaning and the style here. Gün seems to be keeping the order of the phrases as the same although she omits “bu zavallı ve iyi yaratığı” part meaning “this poor and good creature”. This may be because she did not want to repeat the word “creature” which also means “kul” in Turkish and she already used it. However, as the omitted part adds to the understanding of Galip’s state of mind there, omission causes deformation in the meaning. In Freely’s version, there are also some changes. When she orders the adjectives, she opts for a long dash instead of a comma and for “bu zavallı ve iyi yaratığı”, she prefers the adjective “temperamental” which means “(usually disapproving) having a tendency to become angry, excited or upset easily, and to

behave in an unreasonable way.” (Oxford Advanced Learner’s Dictionary, 2006, p. 1523) This has a very opposite meaning compared with the intended one in the original and may change the perception of Galip in the reader’s eye. The meaning becomes vague and as Berman calls “rationalization makes the original pass from concrete to abstract.” (Berman, 2000, p. 289) According to him, such changes are the reasons of certain deformations in translations and the extract above can be regarded as an example of *rationalization*.

1.2. Clarification

Clarification is the intervention of the translator in the text by using paraphrasing, giving explanations, adding footnotes or making some vague points transparent. (p. 289-90) All these actions are taken in order to make the text more clear and understandable for the reader. However, as Berman argues, these cause the style of the writer to be deformed. The main reason for this argument is that some intentionally hidden meanings or implications are made clear and this may result in the loss of the text’s aura and most importantly its iconic style.

Example 1:

ST:

Alnının eğiminde, o sırada aklının içinde olup biten harika şeyleri insana korkuyla merak ettiren gerçekdışı bir yan vardı. “**Hafıza,**” diye yazmıştı bir köşe yazısında Celâl, “**bir bahçedir.**” “**Rüya’nın bahçeleri, Rüya’nın bahçeleri...**” diye düşünmüştü o zamanlar Galip, “düşünme, düşünme, kıskanırsın!” Ama Galip karısının alnına bakarak düşündü. (p. 11)

TT 1:

In the curve of her brow there was something surreal that brought on anxious curiosity about the wondrous events that took place inside her head. “**Memory,**” Jelal had written in one of his columns, “**is a garden.**” Then Galip had thought: **Gardens of Rüya, Gardens of Dreaming.** Don’t think, don’t think! If you do, you will suffer

jealousy. But Galip couldn't help thinking as he studied his wife's brow. (p. 3)

TT 2:

The wondrous sights playing in her mind gave her an unearthly glow that pulled him toward her even as it suffused him with fear. **Memory**, Celâl had once written in a column, **is a garden. Rüya's Gardens, Rüya's Gardens . . .** Galip thought. Don't think, don't think, it will make you jealous! But as he gazed at his wife's forehead, he still let himself think. (p. 3)

This is an introductory extract taken from the first chapter of the book where the reader encounters Rüya for the first time from Galip's point of view. In the scene, Galip watches her sleeping wife and examines her face while he thinks about one of Celâl's columns on memory at the same time. The thoughts passing in Galip's mind contain a hidden imagery reflected with a pun for the reader to comprehend later, in that "Rüya" which means "dream" in Turkish is also Galip's wife's name, who remains invisible like a dream throughout the novel. As readers, we know that she exists, but do not know or remember much about her as she only appears through Galip's memories in the novel. He searches for her and runs after her like someone who follows his dreams and he overestimates Rüya (his dream) in his mind because he has been madly in love with her since their school years together, but Rüya married to someone else before Galip, which causes a great jealousy in him. That's why, Rüya is a dream for Galip that finally comes true with their marriage. He is indeed suspicious of his wife's love towards him although he does not say it explicitly and cannot stand imagining what is passing in her mind even when she is sleeping. He gets lost in these thoughts and later in the novel, dedicates his life to find and reach Rüya, his dream, after she slips away from his hands suddenly leaving him one day and becoming the image of unreachable in the novel. (Innes, 1995/2000, p. 185) By saying "Rüya'nın bahçeleri", Pamuk implies Rüya's memory which is a garden where Galip is lost. However, the writer prefers not to say it directly and leaves it to the reader's understanding. Freely, in her target text, opts for "Rüya's Gardens" while Gün chooses giving the hidden image explicitly with the

Turkish equivalence of the word, which can be accepted as an explanation and falls under the category of *clarification*.

Example 2:

ST: Altında at olduğu yazan iri at, topal sucunun ve hırsız eskicinin arabalarının kemikli atlarından büyüktü. (p. 13)
TT 1: The horse under which it said HORSE was larger than the bony horses that belonged to the lame watercarrier's and thievish ragman's horse carts. (p. 4-5)
TT 2: A was for at, the Turkish word for horse; it was larger even than the bony horses that pulled the carts belonging to the lame water seller and the junk dealer they said was a thief. (p. 5)

This is a scene where Galip recalls his elementary school memories and the time when he was learning how to read and write with the help of a book that teaches the alphabet and words through pictures. For the phrase “Altında at olduğu yazan iri at”, Gün uses “the horse under which it said HORSE” meaning the same as the original and she does not give any further explanations but tries to make the sentence resemble to a real school book teaching images with capital letters. This can be regarded as a minor rationalization while Freely's version can better be accepted as *clarification* here because she explains that “at” means “horse” in Turkish, which a curious reader can easily look up and find out if s/he needs. By doing so, she aims at making it easier and much clearer for the reader to get the meaning of the sentence and provides an effortless reading, but this choice is classified as *clarification* according to Berman's analytic.

Example 3:

ST:

Evlerinde, yataklarında hasta yatan çocukların kendilerine Alâaddin'in dükkânından hediye, oyuncak (kurşun asker) ya da **kitap (Kırmızı Saçlı Çocuk) ya da resimli roman (Kinova'nın dirildiği onyedinci sayısı)** almaya giden annelerin dönüşünü nasıl sabırsızlıkla beklediklerini anlattım. (p. 48)

TT 1:

I told him how children sick at home waited impatiently in bed for their mothers to return from Aladdin's store with presents: a toy (lead soldier), **or a book (*Red Kit*), or a spaghetti-western photonovel (the seventeenth issue, in which Kinova, who'd been scalped, comes back to life and goes after the Redskins).** (p. 36)

TT 2:

I recounted how, **all over Nişantaşı**, there were children lying in their sickbeds, waiting impatiently for their mothers to come home with a present from Alâaddin's: a toy (a lead soldier) or **a book (*The Redheaded Child*) or an adventure comic (episode seventeen, in which Kinova comes back to life to get even with the Redskins who scalped him).** (p. 41)

In this extract, the name of the book mentioned in parenthesis is subject to the interpretation and/or paraphrase of the reader. "Kırmızı Saçlı Çocuk" that literally means "The Child with the Red Hair" in Turkish is translated as "*Red Kit*" in Gün's target text, which can be regarded as her perception of the context and she brings it to the fore with the aim of a clearer understanding of the text for the target reader. However, *Red Kit* is the name of the Turkish version of the cartoon *Lucky Luke* and is not widely known as a book, but as a cartoon. Ironically, the illustration of the character Red Kit, who is a cowboy, is not red headed – he is a brunet. Although the translator wishes to reach an easier and clear understanding; on the contrary, it seems to create confusion for the reader. The fact that the intended meaning here can simply be a red

headed child or as Gün presumes it may also be associated with a well-known and highly popular Turkish version of *Lucky Luke* shows that it is an open-ended phrase and can have different meanings depending on the interpretation left to the reader. Reducing the meaning and “the movement from polysemy to monosemy is a mode of clarification” (Berman, 2000, p. 289) and may result in misinterpretation as it could be the case here. Freely; however, chooses a more literal translation and seems to avoid a possible misinterpretation. However, for “Kinova’nın dirildiği onyedinci sayısı”, which means “the seventeenth issue in which Kinova returns to life”, both translators prefer to give extra information to provide a clearer image of the issue and of Kinova in the mind of the reader. Taking such initiatives for the sake of a better understanding in target texts are rendered as acts of *clarification* and are regarded as deforming tendencies according to Berman’s analytic.

Example 4:

ST:

Dükkânından baktığında, kaldırımdan akan insanların hiç de “öyle, öyle...” olduğunu anlayamazdın, ama “bir... bir...- ne bileyim-” idi insanlar. (p. 51)

TT 1:

When you looked out of **your** store window, **you wouldn’t think people who flowed down the sidewalk were “this way and that way,”** but . . . people were “something else.” (p. 39)

TT 2:

If you stood in **this shop** and looked out at the people passing by, **you’d never guess that they were inclined this way or that way, but once you knew them as customers, you came to see they really were a crowd, a crowd driven by desires he could not begin to fathom.** (p. 45)

This extract has been taken from a significant chapter in the book entitled ‘Alâaddin’ in *Dükkânı* (Pamuk, 1990/2016, p.47) and is translated as ‘Alâaddin’s Shop’ in Freely’s

translation (2006, p. 40) and as ‘Aladdin’s Store’ (1994, p. 35) in Gün’s. It is a shop full of various and trivial gadgets ranging from books and clothes to toys and dolls. Galip who is in search of his wife’s whereabouts goes there to find some clues. Though he could not find any in the first part of the book where this extract is taken from, unfortunately he ends up finding her there in the second part – dead. The excerpt describes the feelings that arise in one’s self when people are observed through the store. Sevdâ Şener, in her article ‘İşaretleri Değerlendirme Kitabı’ which is originally written in 1991 in the journal *Gösteri* and later published in Nüket Esen’s *Kara Kitap Üzerine Yazılar* ascribes another important aspect to Alâddin’s store and associates it with the cultural richness and accumulation. She asserts that all those items sold in that little local store from buttons to needles, from toys to newspapers, and from socks to underwear actually represent the integration of rich and complicated cultural accumulation. Also, finding the truth or what one is looking for is hidden among those piles of dusty gadgets and can be found there if looked closely enough just like Galip’s finding Rüya in that small shop. (Şener, 1991/2013, p. 113-4) The extract mentions these differences and variety in culture by depicting the commuters passing by the shop and making inferences out of their movements. As there is not a detailed description about these inferences and is given in a covered and ambiguous way, according to Berman’s analytic, the translation is supposed to keep the same vagueness, as well. It should not make things clearer with further explanations although it is a common technique applied by translators. (Berman, 2000, p. 289) Gün seems to be keeping the style with the phrases she used for people being “this way and that way” or being “something else”. The only big difference in her translation is the change of possessive adjective. The original phrase “dükkânından baktığında” here means when “one” or “someone” looks out of “the store” or “his store” in Turkish, but Gün uses the subject “you” twice by saying “when **you** looked out of **your** store window” and changes the focus from action to person, which may result in a slight semantic shift. Freely, on the other hand, links the situation to a condition with the use of “if”, but uses a more similar sentence structure to Pamuk by saying “if you stood in **this shop** and looked out at people passing by” without changing the focus from action to person. She; however, uncovers the intentionally covered description of Pamuk and undertakes an explanation for the sake of having a clearer meaning. In a way, she paraphrases the ambiguous

sentence with her own words and perception. The phrase “but once you knew them as customers, you came to see they really were a crowd, a crowd driven by desires he could not begin to fathom” includes words that are not available in the source text. Knowing the passersby people as “customers” and understanding that they are actually a group of people “driven by desires” are phrases that are not found in the original which belong to Freely’s interpretation of the covered description given by Pamuk. This initiative of the translator to provide a clear meaning for the reader is called the deforming tendency of *clarification* in Berman’s analytic and results in the loss of the writer’s unique style.

Example 5:

ST:

Sütunlarımızı her kesimden, her sınıftan, her cinsten insanımızın sorunlarına **pervasızca** açtığımızdan beri okuyucularımızdan **ilginç mektuplar alıyoruz**. (p. 65)

TT 1:

Ever since we **recklessly** invited the problems of the populace into our column, no matter what origin, class, or creed, we have been inundated with reader email, and **some of the letters are doozies**. (p. 52)

TT 2:

Ever since we opened our column to **the fearless examination of the things** we human beings really care about, no matter who they are or where they’re from, **we have been inundated with letters**. (p. 59)

In this example taken from the source text, “sütunları insanımızın sorunlarına ‘pervasızca’ açmak” means opening the columns without any hesitation or fear for people’s use. (www.tdk.gov.tr) In the first target text; however, Gün chooses the adverb “recklessly” which is driven from the adjective “reckless” meaning “showing a lack of care about danger and possible results of your actions.” (Oxford Advanced Learner’s Dictionary, 2006, p. 1215) “A lack of care about danger” is not the intended meaning in

the excerpt and does not necessarily compensate for “fearless” as every fearless action is not reckless. Also, for the “ilginç mektuplar alıyoruz” phrase which means “we receive interesting letters”, she opts for the translation “some of the letters are doozies.” She replaced the adjective “interesting” which means “something exciting and keeps your attention” (Cambridge Dictionaries, dictionary.cambridge.org) with the noun “doozy” meaning “something special or unusual, especially something unusually bad” (Cambridge Dictionaries, dictionary.cambridge.org) and is used in an informal way. These changes in the choice of words may have an effect on the reader in the perception of the meaning of the sentence. Gün does not make any other changes in the style and does not paraphrase or give explanations for the words here, though. Freely, on the other hand, uses the word “fearless” for “pervasızca” and this seems to be fitting the meaning better, but for “ilginç mektuplar”, there is an omission in the translation. She omits the adjective there and says, “we have been inundated with letters.” Furthermore, for the “Sütunlarımızı her kesimden, her sınıftan, her cinsten insanımızın sorunlarına pervasızca açtığımızdan beri” part meaning “Since we opened our columns to the problems of our people from every background, class or type”, she gives her own interpretation and provides an explanation for the sake of a clearer meaning with her translation “Ever since we opened our column to the fearless examination of **the things we human beings really care about**”. The bold part is not included either in the original or in Gün’s version, but Freely chooses it as an explanation for the word “sorunlarına” meaning “problems” in Turkish in her translation. In addition, for the “her kesimden, her sınıftan, her cinsten insanımızın” part meaning “people from every background, class or type”, she reduces the meaning to a much simpler version and puts “no matter who they are or where they’re from” and aims to have a flow in reading for the target reader. Reducing the words for such a purpose is rendered as the deforming tendency of *clarification* and results in a loss of style in translation.

1.3. Expansion

Expansion dwells on the idea that translations are generally longer than the original works, which is a result of “overtranslation” as Berman calls. (Berman, 2000, p. 290) This does not necessarily occur in the overall translation and may not always be

understood by comparing the page numbers of source and target texts as font sizes may be different or foreword and afterword parts may have been added to the translation. *Expansion* can also be observed in sentence base appearing systematically and regularly as it is the case in this study. For Berman, the overtranslated parts do not tend to add any crucial information to the text and *expansion* automatically occurs together with the deforming tendencies of *rationalization* and *clarification*. As the translator adds additional information or paraphrases the existing information of the source text, the target text gets longer with explanations and interpretations. These are referred as expansions in translations.

Example 1:

ST:

Kendi gerçeklerinin en sonunda dile gelebileceğini gören **bazı okuyucularımız, bazan bunları yazacak sabrı bile gösteremiyorlar da, koşarak matbaamıza gelip, bize kana kana hikâyelerini anlatıyorlar.** (p. 65)

TT 1:

Some readers, who've caught on to the fact that their material too can be articulated at last, don't even bother to write it all down but dash to our press offices personally and tell us their stories until they're blue in the face. (p. 52)

TT 2:

While it is touching to see how eager our readers are to speak openly about their own lives, and certainly they have had to wait a long time for this privilege, **I regret to inform you that** some of them are so impatient that they don't stop to write down their experiences. Instead, they come straight to the office, **where they sit huffing and puffing until they've given us a full and unexpurgated account.** (p. 59)

This extract is about the excitement of Celal's columns' readers when they have the opportunity to share their stories with the other readers. When Freely's target text is studied, it is clear that she makes hers longer than the original and also than Gün's

translation. That is because she uses additional sentences to include her own feelings about the topic, which causes her version not only to be longer but also to have the deforming tendency of *expansion*. “While it is touching to see”, “I regret to inform you that” and “until they’ve given us a full and unexpurgated account” parts do not exist in the original; instead, they are the additions that Freely makes reflecting certain emotions on the topic. Gün’s version does not contain any expansions reflecting her feelings, but her preference to convey the meaning of “kana kana” meaning “not getting enough of something” in Turkish (www.tdk.gov.tr) with the idiom “until they’re blue in the face” may create problems in the understanding of the reader. This idiom is explained in this way: “if you say or shout something until you are blue in the face, you are wasting your efforts because you will get no results.” (Cambridge Dictionaries, dictionary.cambridge.org), which apparently has a different meaning from “kana kana”. Similarly, Freely’s choice “huffing and puffing” does not meet the intended meaning here, either. It expresses disapproval and means “to complain loudly” (Cambridge Dictionaries, dictionary.cambridge.org) while “kana kana anlatmak” means “telling something in a very eager and excited way”. As Berman claims, such additions generally “add nothing to the translation” (Berman, 2000, p. 290) and results in the deforming tendency of *expansion* in translation.

Example 2:

ST:

Ama ‘Beyoğlu’ denen bu gösterişli alışveriş ve eğlence caddesinde ölümüne kadar kendisini yeniden yeraltındaki hayatın karanlığına itecek yeni bir hayalkırıklığıyla karşılaşmış. (p. 66-7)

TT 1:

But it was in the flashy streets of commerce and entertainment in Beyoğlu where he met up with a new disappointment which would, until the day he died, exile him to a life of darkness lived underground. (p. 54)

TT 2:

But on Beyoğlu Avenue, with its glittering c  fes and clubs and its crowds of ostentatious shoppers, he met with a new disillusion that was to send him reeling back into the darkness of his basement atelier, there to stay until the day he died. (p. 61)

At the beginning of this extract, the phrase “Ama ‘Beyo  lu’ denen bu g  steri  li alı  veri   ve e  lence caddesinde” does not originally have a reference to “c  fes and clubs” or “ostentatious shoppers”, which are Freely’s explanations to describe such a street in real life and to create a clear image of the place in the reader’s mind aiming to provide easiness. She makes such a street more explicit with her descriptions and adds the portrait of people shopping there, which is originally left implicit by Pamuk in the source text. For Berman and according to his analytic, “explicitations may render the text more “clear,” but they actually obscure *its own mode of clarity.*” (Berman, 2000, p. 290) In the light of this explanation, Freely’s target text can be rendered as an example of the deforming tendency of *expansion*.

Example 3:

ST:

     de mezarlarında huzurla uyusunlar diye de  il, bu bilgiyi hak eden okurla, hak etmeyi  ni birbirinden ayırmak i  in. (p. 91)

TT 1:

Not so much to make sure the threesome sleep peacefully in their graves, but to weed out the readers who don’t deserve this bit of information from those who do. (p. 75)

TT 2:

This is not to leave them to sleep in peace in the cemeteries that are now their homes, but to separate those readers who deserve to know from those who do not. (p. 86)

In the beginning of this extract, *expansion* is practiced one more time. “Üçü de mezarlarında huzurla uyusunlar diye değil” means “Not to let them sleep in peace in their graves” and there is no more metaphorical reference in the original. Freely; however, prefers to lengthen the text with her own metaphor by making the cemetery resemble to the dead’s new homes, which is not available in the source text. This, in fact, does not add any significant information to the text and interrupts the place of the emphasis right before the comma in the original. Berman explains this situation saying, “the addition is no more than the babble designed to muffle the work’s own voice.” (p. 290) The flow of the reading halts and the emphasized part takes longer to get with the addition, which is regarded as the deforming tendency of *expansion* here.

Example 4:

ST:

Şekersiz su muhallebimi kaşıklarken, çoktan evlendiğimi, çok iyi para kazandığımı, senin beni evde beklediğini, Chevrolet arabamı Taksim’e bırakıp, **senin nazın üzerine buraya sana tavukgöğsü almaya geldiğimi**, Nişantaşı’nda oturduğumuzu, onları arabamla yolum üzerinde bir yere bırakabileceğimi **itiraf ettim**: ... (p. 142)

TT 1:

Spooning up my unsweetened pudding as I gave them the scoop, I **confessed** that I myself had been married for quite some time, that you were waiting for me at home, that I parked my Chevy at Taksim and **had walked here to pick up the chicken-breast pudding you had a sudden craving for**, that we lived in Nişantaşı, and that I could drop them off somewhere on my way. (p. 120)

TT 2:

As I dragged my spoon through my unsugared pudding, I **told** him I’d been married for some time; I was earning good money; you were waiting for me at home; my Chevrolet was parked in Taksim; **I’d come here because you had a sweet tooth, and a sudden craving for chicken-breast pudding, and no one made it as well as they did here**; we lived in Nişantaşı; could I drop them off on my way home? (p. 139)

In this extract, as Galip talks about his wife Rüya's sudden desire to eat chicken-breast pudding with some acquaintances that he has not seen for long, he turns his speech into a confession and uses the word "to confess". While Gün makes the same choice on that point with her translation "I confessed that...", Freely chooses to put "I told him..." which eliminates the style of the speech here. In addition, for the "senin nazın üzerine buraya sana tavukgöğsü almaya geldiğimi" part, Freely's lengthy additions that can be regarded as expansions stand out. The mentioned part literally means "... that I had come here to buy chicken-breast pudding for you upon your affectation". However, she adds the detail that "she had a sweet tooth" which is used for people who "like eating sweet foods, especially sweets and chocolate." (Cambridge Dictionaries, dictionary.cambridge.org) Also, in the original, there is no reference to the shop's doing the best pudding in town, which is another expansion made by Freely. As the confession here is mainly on Galip and Rüya and the details about their lives to impress the person opposite, Freely's addition about the café to make the meaning stronger and more emphasized destroys the text's voice showing that her translation is target-oriented and includes *expansions* for the sake of a clearer meaning.

Example 5:

ST:

Olaysız geçen hayatında tek sarsıntı, **Marcel Proust'un geçmiş zamanın peşine düştüğü o okumakla bitmeyecek kitabını ömrünün sonuna doğru okumaya başlamasıymış.** (p. 177)

TT 1:

The only rub in his uneventful life was toward the end when he began reading **Marcel Proust's seemingly endless book in search of time past.** (p. 151)

TT 2:

The only tremor in his quiet life was when Marcel Proust enticed him into reading *À la recherche du temps perdu*; **reaching the end of the book, he went straight back to**

the beginning to read through to the end again; this he continued to do for the rest of his life. (p. 174)

This example does not only contain *expansion*, but also *clarification* which is in close association with the former. In the original, while Pamuk gives a short description of the book saying “geçmiş zamanın peşine düştüğü kitap” meaning “the book in which he chases after the past”, Freely opts for giving the book’s original name in French which is not available in the source text. Also, “o okumakla bitmeyecek kitabı” section is explained in detail by Freely in a sentence two-lines-long to reach the clarity. It has a meaning saying that the book is not an easy one to finish, but Freely paraphrases the meaning in a rather long additional sentence for her target reader. By doing so, she practices *clarification* and as a result of it, she applies *expansion* in her translation.

1.4. Ennoblement and Popularization

Ennoblement can be identified with the use of relatively more elegant words in translation than the already existing ones in the source text. While it is a more common practice in poetry, it is also popular to observe *ennoblement* as rhetorization in prose so that the text looks more poetic. The opposite of this practice is titled *popularization* which “popularizes” (Berman, 2000, p. 291) the original to address the new generations more and to raise interest in the translated work by placing it in a more target-oriented base. Both of these practices are dealt with in the stylistic sense since they appear as variations in word choice, which directly affects the style of the author.

Example 1:

ST:

Başbakanımız bu konuyla **ilgilenmiyor mu hiç?** (p. 24)

TT 1:

Does our prime minister **give a damn?** (p. 14)

TT 2:

Isn't our prime minister at all interested in knowing why? (p. 16)

In this extract, the verb 'ilgilenmek' used in the source text is a common verb in Turkish and the closer meaning to that could be 'to be interested in' in English which is Freely's version in her target text. Gün; however, prefers a more colloquial use with her choice "give a damn". 'Give a damn' or as widely used 'not give a damn' means "to not care at all about sb/sth" (Oxford Advanced Learner's Dictionary, 2007, p. 368) It is quite informal unlike the original phrase in the source text and can be attributed to slang use. This not only changes the tone of the chosen extract but also changes the way the question is asked. In the original, the question is asked in the negative interrogative style whereas in Gün's target text, it is asked in the positive interrogative one. With the informal and harsher choice of verb, she wishes to be visible and brings her agency as a translator to the fore. According to Berman's analytic, such a shift in the word choice from formal to informal or from common to informal/slang is called *popularization* and makes the text approach to the spoken language. (Berman, 2000, p. 291)

Example 2:

ST:

Bu soruyu kibarca, dikkatlice tartışırken gözleri bana da kaydığı, beyaz kaşları bana soru işaretleri yolladığı için, **ben de düşüncemi söyledim:** ... (p. 91)

TT 1:

Seeing how their eyes shot glances at me and their white eyebrows posed questions as they debated the last subject cautiously and courteously, **I too tossed in my two cents' worth:** ... (p. 74)

TT 2:

It was while they were politely dissecting this last question that their eyes glided in my direction, and because they had also indicated with their white eyebrows that they were asking me the question, **I added my thoughts to the discussion:** ... (p. 86)

This extract is another example of *popularization*. ‘Düşünce söylemek’ meaning “to tell one’s opinion” is expressed with an idiom ‘toss in your two cents’ worth’ in Gün’s translation that means “to give your opinion about something, even if people do not want to hear it” (Macmillan Dictionaries, www.macmillandictionary.com) Freely; on the other hand, neither changes the meaning by using phrases belonging to colloquial language nor changes the part of speech of words. Gün’s practice is applied to make the text gain a more popular characteristic increasing its readability in popular target culture; however, by moving its style to a more colloquial one, it positions the text in a place, which is not a desired destination of the author. According to Berman, such shifts in translation cause deformations as it is the case in this example, which can be regarded as *popularization*.

Example 3:

ST:

Hayır, hiç de olmadı böyle bir şey. Bir an bana yeniden mutlulukla gülümsedikten sonra, sanki aydınlanması gereken şey aydınlanmış, sanki bir dama problemini çözmüş gibi heyecanla durakladı ve benim dünyamda her şeyi anlaşılmaz bir karanlıkta bırakan son kelimeleri de yazdı. (p. 124)

TT 1:

Nice try! But nothing. Zilch. He shot another beatific smile at me, as if all that needed clarification were clear as a bell; he paused, emotionally worked up as if he’d solved a problem in game of checkers, and wrote the final words that plunged my world into an impenetrable darkness. (p. 104)

TT 2:

But no, it was not to be. He gave me a quick beatific smile, as if to say that everything I longed for him to illuminate was already as bright as day; then he paused, as elated as a man about to make a brilliant chess move, plunging me into the impenetrable darkness of the unknown as he wrote his last words. (p. 121)

In this example, “Hayır hiç de olmadı böyle bir şey.” refers to a statement meaning “No, such a thing never happened at all.” It does not consist of informal words belonging to popular culture and as it can be understood from the rest of the extract, there is actually a rather poetic language here, which is apparently not written in colloquial words of the source culture. While Freely chooses to keep the style with her choice “But no, it was not to be.”, Gün directs the text towards the spoken language and colloquial expressions. “Nice try!” is an expression generally used when there is an argument between the two parties or when someone is trying to become superior to the other by underestimating his/her words. Also, the exclamation mark changes the tone of the sentence moving it from a more emotional concept to a more aggressive and authoritative one. With that exclamation mark and the two following periods, the sentence has intervals giving emphasis to the short phrases and making the speaker more confident of himself, which is not the originally intended tone of style here. Also “Zilch” means “nothing” (Oxford Advanced Learner’s Dictionary, 2006, p. 1714) and is an informal expression. With this choice, Gün indeed uses the word ‘nothing’ twice, which not only changes the tone of the sentence but also the style of the author. As a result, the above-mentioned initial sentence does not match with the style of the upcoming sentences in Gün’s translation and deforms the style of the target text with the choice of more popular and informal words causing the deforming tendency of *popularization* to occur here.

Example 4:

ST:

Yeni **kimlikleri** sayesinde dünyada şimdiye kadar okuyamadıkları anlamlar okuyorlardı: Dünya baştan sona okunabilecek yepyeni bir ansiklopediydi; okudukça

ansiklopedi de deęiřirdi, onlar da; öyle ki, bařtan sona okuyup bitirdikten sonra, geri dönüp ansiklopedi-dünyayı birinci ciltten yeniden okumaya bařlar, sayfaların arasında, kaçıncısı olduęunu unuttukları **yeni kimliklerinin sarhořluęuyla kendilerinden geçerlerdi.** (p. 131)

TT 1:

Thanks to **their** new identities they read meanings in a world they hadn't been able to see before: the world was a brand-new encyclopedia which could be read from the beginning to the end; the more you read it the more the encyclopedia changed, and so did you; so much so that once they finished reading it, they went back to read again the encyclopedia-world beginning with volume one, and **they went into a trance, inebriated with the umpteen new identities they found within the pages.** (p. 111)

TT 2:

Equipped with **his** new identity, he could now read meanings into the world around him that he had never before suspected: The world was a brand new encyclopedia, waiting to be read from start to finish; as they read this new tome, it would change before their eyes, **and so too would its readers;** so when they'd read it right to the end, they could return to the first page of their encyclopedia world and read the whole thing over again, finally to disappear between the pages, **lost even to themselves in the drunken profusion of assumed names.** (p. 129)

This extract is about a group of writers who have had to change their identities constantly because of the politics of the time and of their political affairs. With every new identity they take, their perception of the world and the meanings they attributed to it change. This meaning is given with the metaphor of encyclopedia making it resemble to the world itself in the source text. When both translations are studied, it is clear that the translators practiced expansion that can be understood from the length of the target texts. Especially Freely adds her own interpretation of the changing world before the mentioned writers' eyes by saying "and so too its readers" meaning the world of the readers and their understanding would also change after the change in the writers'

points of views with the new identities they take. In addition, Freely changes the possessive adjective ‘their’ to ‘his’ in the beginning and the subject pronoun ‘they’ to ‘he’ probably to provide a clearer meaning for the reader wishing them to focus on the metaphor here rather than getting lost in people. In the last sentence of the source text, the word ‘sarhoşluk’ simply means “being drunk” or “drunkenness” and being faithful to that choice, Freely uses “drunken profusion” for her target text. In opposition to that, Gün prefers the word ‘inebriated’ which means “having drunk too much alcohol” in formal English (Cambridge Dictionaries, dictionary.cambridge.org). Instead of using the common literal meaning and placing it in a metaphorical sentence, which is Pamuk’s style in the extract, although she uses a word that faithfully has the same meaning, Gün makes her target text more formal and challenging to understand for the reader especially for those who can easily read in English but are not native and may not be familiar with the formal words of the language. This may stem from the fact that as the original style of the book is “flamboyantly baroque” (McGaha, 2008, p. 120), she wanted to reflect this as much as she could in the most faithful way, which has caused ennoblement with a reversing effect. On the other hand; however, she makes it more readable for the native American reader. Being related to the word choice of the first translation of *Kara Kitap*, which is Gün’s version, Freely asserts in the afterword of her translation: “It first appeared in English in 1995; the translation, though ebullient and faithful to the original, was also somewhat opaque” (Freely, 2006, p. 464) It is clear from this statement that unlike Gün, Freely opts for clarity and understandability rather than having a more formal or non-transparent meaning and she arranges her choice of words accordingly. In this sense, while she avoids *ennoblement*, the chosen extract shows that for the sake of having a more readable text, with her formal and elaborate word choice, Gün practices *ennoblement* that deforms the unique style of the source text.

Example 5:

ST:

Üstelik, bu ikinci şakayla, **birinci şakanın etkisi de artıyor**, her şey yokluğumda anlatılacak şık bir hikâye haline dönüşüyordu. (p. 183)

TT 1:

On top of that, **a second joke would aggrandize the first**, making it even more impressive, turning it into an elegant story that could be repeated in my absence. (p. 156)

TT 2:

What's more, **a second joke would, I hoped, add to the first** and turn this little incident into an elegant story people would tell in my absence. (p. 179)

In this example, for the word 'artmak' that means "to increase", Gün prefers 'aggrandize' meaning "to make someone more powerful or important" in formal language with the implication of disapproving (Cambridge Dictionaries, dictionary.cambridge.org). The fact that the word is used for "someone" and in a "formal disapproving" way does not correspond with the source text style as the subject in question here is not "someone", but "something – a joke". For Berman, *ennoblement* is "a stylistic exercise" and it is applied with the aim of making the target texts more "readable", "brilliant" and "rid of their original clumsiness ... to enhance the meaning". (Berman, 2000, p. 291) The simple use of 'artmak' is lost in Gün's target text in order to make it seem more "readable" and "brilliant". Esim Erdim, who is a scholar and has mentioned Gün's translation in her doctoral dissertation states that her approach in the translation of *Kara Kitap* is "to use the more exotic meaning" when she has two options ahead. (Erdim, 1999, p. 150) For this reason, instead of using 'to increase' or 'to raise', she opts for 'to aggrandize' that results in the change in the author's style and is noted as the deforming tendency of *ennoblement* in the light of Berman's analytic. As a conclusion, when the examples of this section are taken into consideration, it is apparent that the applications of *popularization and ennoblement* are widely used in Gün's target text rather than Freely's whose priority is to reach the clear meaning than having a stylistically faithful translation. In the previous sections, while the deforming tendencies are commonly observed in Freely's translation and Gün generally stays faithful to the source text style, in this section, the opposite practices are found with Gün using more deforming tendencies in her target text.

1.5. Qualitative Impoverishment

This deforming tendency refers to the loss of forms and sounds of certain words that make them unique in the target language. When these words are replaced with phrases and expressions in the target language that lack “their sonorous richness”, they end up losing their “iconic richness”. (Berman, 2000, p. 291) *Qualitative impoverishment* is also in relation with the rhythm of words that are peculiar to the source language.

Example 1:

ST:

Bir zamanlar deniz kıyısındaki köylerinde yaşayan **İstanbulular**, akşam evlerine yorgun argın dönerlerken yosun kokusunu duymak için otobüs pencerelerini fayrap açmayacaklar; tam tersi, çürümüş ölü ve çamur kokusu sızmasın diye, alevlerle aydınlanan aşağıdaki o korkunç karanlığı seyrettikleri belediye otobüslerinin pencere kenarlarına gazete ve kumaş parçaları sıkıştıracaklar. (p. 26)

TT 1:

Natives of İstanbul who live in boroughs that were once by the seaside will no longer open their bus windows wide to breathe in the smell of seaweed as they return home dog weary; on the contrary, to prevent the smell of mud and rotten corpses from seeping in, they'll be stuffing rags and newspapers around the municipal bus windows through which they watch the horrible darkness below that is lit by flames. (p. 16)

TT 2:

As for the İstanbululus who once lived on the edge of the water, when they return to their homes exhausted of an evening they will no longer open bus windows to drink in the sea air; instead, they'll stuff newspaper and cloth in the cracks to keep the stink of rotting flesh and mud from seeping in; they'll sit there staring through the glass at the flames that rise from the fearsome black chasm gaping below. (p. 18)

In this example, as the bald word has a sonorous richness in itself with the repetition of ‘l’ sounds and with the connotation that it gives for the reader just like the words ‘Londoners’ or ‘New Yorkers’, it has its “iconic” richness. (p. 291) The extract implies that being an ‘İstanbulu’ was once a prestigious concept with the opportunity to live near the sea, but in Galip’s imagination, it now turns into a catastrophic event and loses its prestige. Gün’s choice by turning it into a three-word-phrase makes it lose its sonorous and lexical richness. Freely; on the other hand, keeps the original word in her target text and naturally the sonorous richness of it, but prefers to make it authentic by using it in italics. In this way, willingly or not, she directs the attention of the reader to that word rather than the overall meaning of the lengthy extract and changes the focus of the sentence. When both texts are taken into account, there seems to be differences in the style to some extent as a result of the mentioned changes; however, Gün’s text can be rendered as an example of *qualitative impoverishment* with the changes she makes in the sound of the word.

Example 2:

ST:

Şaşırtıcı olan edebi hayallerimin Kafdağı’nda yaşayan yetmiş küsür yaşındaki bu üç ihtiyara, Sirkeci tren istasyonunun ölümlü kalabalığı ve hırgürü içinde rastgelmek değil, bütün yazı hayatları boyunca birbirlerine nefretle hakaret etmiş bu **üç kaleşörü**, yirmi yıl sonra gene Baba Duma’nın meyhanesinde toplanıp içen **üç silahşörler** gibi aynı masada rakı içerken görmektir. (p. 89)

TT 1:

What surprised me was not running into the three septuagenarians who inhabited the Mount Kaf of my literary imagination among the mortal multitudes and the rumpus in the Sirkeci train station, but seeing them seated together at all, at the same table drinking like the **three musketeers** at Duma *père’s* tavern, when all through their literary lives these **three pen wielders** had laid into each other with bitter insults. (p. 73)

TT 2:

What shocked me was not to see these three old men—who were all over seventy and longtime residents of my literary Mount Kaf—the amid the deadly, noisy crowds of Sirkeci station, but to see these **three polemicists**, who had been insulting each other in print since the start of their writerly careers, still sitting together at a table twenty years on, clinking their glasses like the **three musketeers** at Dumas *père's* tavern. (p. 84)

In this example, the words ‘kalemşör’ and ‘silahşör’ in the source text possess a certain rhythm and they also rhyme with each other, which makes the extract an interesting piece to read. As they are not common words of the source language and actually there is not an official definition for ‘kalemşör’ which is the invention of Pamuk used for writers who argue and disagree with each other through their pens, these words have an iconic richness within themselves which is not easy to transfer to the target language. Just like a ‘silahşör’ which means “musketeer” in English fights with his gun or sword, a ‘kalemşör’ fights with his pen and defends himself through his ‘pen’ meaning “kalem” in Turkish. For this reason, the relationship between these words are important in the selected extract here. When the two target texts are examined, Gün seems to have tried to keep the rhythm with her choice of the words ‘musketeers’ and ‘pen wielders’ that also give an idea of the intended meaning to the reader. In Freely’s version; however, the rhythm seems to have been lost with the choice of not rhyming words causing the rhythm to disappear. In her afterword, she touches upon the topic expressing the difficulty of translating Pamuk’s long sentences and keeping the rhythm of them at the same time.

The verb that should have been the twist in the tail appears so early it robs the long sentence of its suspense, so that, instead of gaining momentum, each sentence seems to double back on itself. It’s not just the meaning that gets muffled, it’s the music. (Freely, p. 464)

The same applies to the translation of some specific words that are unique to Turkish with their sound effects and this difficulty that Freely faced can be seen in the example in question here. ‘Polemicists’ and ‘musketeers’ do not create a rhythm together as they do not have rhyming letters. In addition, a polemicist is “a person who makes skillful use of polemic”. (Oxford Advanced Learner’s Dictionary, p. 1121). This shows that a

polemicist does not necessarily have to ‘write’ something and does not have to support his argument with a ‘pen’. Therefore, as well as causing the loss of the rhythm and the sonorous style, this word does not give the aimed meaning of Pamuk here, either causing the deforming tendency of *qualitative impoverishment* to be observed here.

Example 3:

ST:

(O ara biri ‘en büyük egzistansiyalist’in İbni Arabi olduğunu, Batı’dakilerin yedi yüz yıl sonra, yalnızca ondan **çalıp çırpıp** taklit ettiklerini yazmıştı.) (p. 89)

TT 1:

(At the time, one of them had claimed that “the existentialist of all time” had been Ibn Arabi who’d not only been imitated seven centuries later but also been **robbed blind** by the Western World.) (p. 73)

TT 2:

(At around that time, one of them had written a column pointing out that the greatest existentialist of all time was Ibn’ Arabi, and that the Western existentialists who came onto the scene a full seven hundred years later were mere imitations who had **plundered** his every idea.) (p. 84.)

In this example, the reduplication written in bold in the source language has its own phonetic quality with the repetition of sounds ‘ç’, ‘ı’ and ‘p’. It refers to taking something from someone or somewhere without permission and/or combining it with the other things you took in the same way or with your own things. In this context, it has a similar meaning to plagiarism. The reduplication is a deliberate choice here as it makes the meaning stronger and more emphasized. Also, it is a common colloquial use in the source language. In the target texts, Gün prefers the phrase ‘rob blind’ meaning “to succeed completely in cheating someone and taking their money”. (Macmillan Dictionaries, www.macmillandictionary.com) When it is considered in the metaphorical sense, the meaning matches with the original one and the phrase consists of two words

as in the case of the source text phrase ‘çalıp çırpıp’. Most importantly, the sonorous quality of the phrase with the repetition of ‘ç’, ‘ı’ and ‘p’ letters are aimed to be compensated for the repetition of the sounds ‘b’ and ‘d’ in the target text. Freely, on the other hand, prefers not to use a phrase consisting of two words and have a certain sound system in it. Her choice is on the word ‘plunder’ meaning “to steal or remove something precious from something, in a way that does not consider moral laws or is more severe than it need be.” (Cambridge Dictionaries, dictionary.cambridge.org) The meaning seems to be matching with the original again, but the lack of sound repetitions that do not give the sonorous quality of the source text to the target text leads Freely’s version to Berman’s deforming tendency of *qualitative impoverishment*. To him, when such changes and replacements occur in translation, the target text loses its expression and style that is “what makes a work *speak* to us”. (Berman, 2000, p. 291) The reduplication in the source text is what gives the idea of “speaking” in terms of referring to the colloquial language and to the sonorous quality of the text. The replacement of it with a one-word phrase, which do not resemble to the original phrase with regard to the sonorous effects renders Freely’s target text to the deforming tendency at issue.

Example 4:

ST:

Bu esrarın güzelliğini hâlâ anlayamadığım için, tıpkı satranç grand masterlerinin anlayamadıkları hamlelerini dergilerin satranç köşelerinde yorumlayan talihsiz yeteneksizler gibi, ben de ustalarımın öğütlerinin arasına **naçizane** yorumlarımı ve **acizane** düşüncelerimi parantezler içinde yerleştirdim. (p. 91)

TT 1:

Given that I’m still not clear about the beauty of the mystery, like some unfortunate incompetents who interpret the grand masters’ moves through the aid of newspaper columns on chess I too have inserted my **abject** interpretations and **pitiful** thoughts parenthetically within the pieces of advice from my masters. (p. 75)

TT 2:

Because I am still unable to grasp the beauty of this secret—and in this I am like the luckless dolt who scours chess columns in the vain hope that he might learn from the game’s greatest minds—I have interspersed my master’s enigmatic words with parenthetical comments in which I offer my own **humble** interpretations of the text along with any **piteous** theories I may have drawn from it. (p. 87)

In this extract, another rhythmic structure stands out with the words ‘naçizane’ and ‘acizane’. According to Turkish Language Association (TDK), ‘naçizane’ means “önemsiz bir şey olarak, haddi olmayarak, çok küçük bir şey olarak” (www.tdk.gov.tr). This refers to something being ‘not very important’. It is especially used when someone expresses his/her opinion in front of others who have vast knowledge and are more experienced and respectable than him/her. It also functions as a defense not to offend anyone. ‘Acizane’ is defined in this way: “Söz söyleyen kimsenin, kendi yaptıklarını abartmamak için kullandığı “acizlere yakışacak biçimde” anlamında kullanılan bir nezaket sözü.” (www.tdk.gov.tr) It is a polite expression used not to exaggerate what someone has done or not to praise himself/herself so much before other people. In a way, the person underestimates himself/herself before s/he expresses the opinion. Both words are used as adverbs and have their own rhythm in the source language. This rhythm is provided with the words’ being in tune with each other thanks to the repetition of ‘c/ç’, ‘z’ and ‘n’ sounds. The iconic richness and this sonorous quality as Berman calls probably comes from the pronunciation of letter ‘c’ and the letter ‘ç’ which is available in the source language alphabet whereas it is not in the target text’s. For this reason, it is not easy for the translators to keep the rhythm and these sounds in their target texts. Unfortunately, although the meanings of their chosen words are somehow related to the source text meaning, neither Gün’s (‘abject’ - ‘pitiful’) nor Freely’s (‘humble’ – ‘piteous’) word choices do not rhyme within themselves and do not show a rhythm without any sound repetitions. As a result, since the same or a similar style is not observed in the chosen words’ styles, *qualitative impoverishment* is practiced in both translators’ works in this example.

Example 5:**ST:**

Mahallesindeki **öpüşken** bir kızın (yani evlenmeden önce öpüşen bir kızın) maceralarını anlatan bir lise arkadaşım vardı. (p. 139)

TT 1:

A schoolmate used to tell tales about a girl in his neighborhood who was a known **kisser** (that is, known to give kisses before she got married.) (p. 118)

TT 2:

An old friend of mine from my lycée days lived there; I remembered him telling me that there was a **“kissable”** girl (an unmarried girl, I mean) who lived in his neighborhood. (p. 137)

In this extract, the word ‘öpüşken’ contains some letters that are not found in every language just as they are not in English. ‘Ö’, ‘ü’, and ‘ş’ letters make the word gain a certain sound when it is pronounced, which can also be associated with the act of kissing when the shape of the mouth is taken into consideration during the pronunciation. In that sense, it can be regarded as an iconic one with the peculiarities it has in the source language. In addition, as it does not have an official definition in the Turkish Language Association because it has been invented wisely by Pamuk reflecting the sound effect he wanted to give here, it is challenging to transfer to the target texts. The intended meaning here is to draw a portrait of a girl in the reader’s mind who enjoys kissing and does it frequently. Both translators’ choices (‘kisser’ and ‘kissable’) already exist in the target language and although Gün’s choice provides the meaning partly, it does not give the idea that the person who kisses enjoys it and performs it often. The reader can only get the idea that there exists a girl who kisses. In that sense, the richness of the word is lost stylistically and rhythmically. Also, Freely’s choice ‘kissable’ has a completely different meaning here although, with its longer form, it resembles to ‘öpüşken’ more than ‘kisser’ does. ‘Kissable’ means “nice enough to kiss”

(Cambridge Dictionaries, dictionary.cambridge.org), so it generally refers to the opposite person or thing that is to be kissed, not to the person who performs the act of kissing. The abovementioned replacements in the sound, style and meaning render the extracts target texts with the deforming tendency of *qualitative impoverishment*.

1.6. Quantitative Impoverishment

This tendency occurs in lexical units. Sometimes, the target language may not be as rich as the source language and resulting from this situation, various words may be translated with the same equivalent in the target text. In such cases, quantitative impoverishment is almost indispensable as the style of the source text undergoes a change in lexical sense. Additionally, when a specific word is translated in a general concept, this situation is also regarded as *quantitative impoverishment* according to Berman's analytic.

Example 1:

ST:

Ama asıl hazırlıklı olmamız gereken şey, bütün İstanbul'un **koyu yeşil** lağım şelaleleriyle sulayacağı bu lanet çukurda, tarih öncesinin, yeraltından fokurdayan zehirli gazlar, kuruyan bataklıklar, yunus, kalkan ve kılıç leşleri ve yeni cennetlerini keşfeden fare orduları içerisinde çıkacak yepyeni bir salgın hastalığıdır. (p. 25)

TT 1:

But what we must prepare ourselves for in this accursed pit fed by the waterfalls of all Istanbul's **green** sewage is a new kind of plague that will break out thanks to hordes of rats who will have discovered a paradise among the gurgling prehistoric underground gases, dried-up bogs, the carcasses of dolphins, the turbot, and the swordfish. (p. 15)

TT 2:

But that is not the worst of it, for in this accursed cesspool watered by the **dark green** spray of every sewage pipe in Istanbul, we can be sure that new epidemics will break

out among the armies of rats as they explore their new heaven, this drying seabed strewn with turbot and swordfish skeletons and polluted with the mysterious gases that have been bubbling beneath the surface since long before the birth of history. (p. 17)

This extract tells the reader about a probable disaster scenario that could happen in İstanbul in an exaggerated way. All the elements are presented quite vividly, and they are described in a very detailed way; that's why, every single detail of them is significant in terms of placing the setting in the reader's mind and making it more realistic so that they can imagine it in the way Pamuk wants. When some infrastructural elements are given with the example of sewage of İstanbul, the source text makes the color detail specific by putting "koyu yeşil lağım şelaleleri" literally meaning "dark green sewage waterfalls" in English. The writer prefers to use an exact shade of green rather than simply saying 'green' as it refers to the idea of 'sewage' more clearly and explicitly. Another reason why color 'green' and transferring the information about 'green' as precisely as possible is crucial is that it creates an imagery in the novel. It has an important role in keeping the tension of the roman high by stimulating the feeling of curiosity throughout the story. It generally appears as a 'green pen', but sometimes it is the 'greenish' windows of a Cadillac or the 'pistachio green' layer of seaweed that covers the windows of the Cadillac. (Pamuk, 1990, p.28) One of the most apparent reasons of the aforementioned curiosity is Rüya's letter that she writes to Galip with a 'green pen' when she leaves him. For Darmin Hadzibegovic, it is also because we, as readers, have to be contented with that 19-word letter, which we never get the chance to read the whole, but only two sentences of it. (Hadzigevovic, 2013, p.32) For these reasons, the imagery of 'green' and every detail about it should be given precisely in the target texts to keep the original style. However, on that point, Gün's preference is only "green" instead of "dark green" while Freely opts for "dark green" as the source text suggests. Rather than referring to the specific shade of green, using the color green in the general sense is an act of generalization and according to Berman's analytic, it is regarded as *quantitative impoverishment* that causes a certain deformation in the style of the target text.

Example 2:**ST:**

Sonraları, hem mahalledeki komşuların “büyücülük, sapıklık ve zındıklık” suçlamalarından sakınmak hem de gittikçe kalabalıklaşan “evlatlarıyla” alçakgönüllü bir Müslüman evine sığamadığı için, eski İstanbul’dan Galata’ya, **Frenk yakasında** bir eve taşınmış. (p. 66)

TT 1:

Later on, he moved away from old Istanbul into **the Christian quarter** in Galata, primarily as a precaution against his neighbors’ allegations of “witchcraft, perversion, and heresy.” Moreover, he could no longer fit all of his “children,” whose numbers steadily increased, into a modest Moslem domicile. (p. 53)

TT 2:

Later, perhaps fearing that his Muslim neighbors might denounce him for “sorcery, perversion, and heresy,” and also because there were by now more mannequins than could possibly fit into a humble Muslim home, he left Old Istanbul and set up house on **the European side** of the city, in Galata. (p. 60)

This example is about Bedii Usta and his mannequins that he talks about as “his children”. He is an old master of making mannequins in İstanbul and resists against the gradually changing İstanbul and the mindset of the people living there. While there are still some people who believe making mannequins that are so identical to human beings is like ‘creating’ them and is sinful for this reason, there is also a big emerging group who thinks mannequins to be presented on shop windows should catch up with the time and Bedii Usta’s mannequins are so old-fashioned and look so ‘Turkish’ that they should change their style to be adapted to the global world. Bedii Usta has to struggle with those two opposing views and no matter what, he continues making his traditional yet so evolutionary mannequins. According to Jale Parla, when Galip visits Bedii Usta’s workshop and examines the faces of the mannequins, he finds a piece of feature from

himself on every one of them (Parla, 1991/2018, p. 112) and it can be regarded as one of the climaxes of the novel as Galip has a revelation on the way to find his true self and own identity. This makes the selected extract and the related chapter of the novel important in terms of comprehending Galip's search for his self. Bedii Usta's representing the traditional and cultural in contrast with making 'art' out of them is of great importance at the same time. That's why, the language he uses or Pamuk uses for him needs to be transferred as it is to the target text in terms of style. The phrase 'Frenk yakası' is not a very common one to describe the European side of İstanbul; however, in the source text, it is chosen to emphasize Bedii Usta's traditional and nationalistic side as 'Frenk' means someone with the origin of Anglo-Saxon, Saxon or Latin races and a noun used for the Europeans especially for the French by the Ottomans. (www.tdk.gov.tr) He stresses that as a Muslim man, he has to move to the Christian side of İstanbul because of the size of his current house and of the difficulties he has had with some of his neighbors that do not confirm the fact that he makes mannequins. It seems a natural word for his discourse when his traditional side is taken into consideration. In a way, he tries to make a contrast by using the word 'Frenk' to refer to the non-Muslim community of İstanbul and as the word has a more specific meaning than the general terms 'Europeans' and 'Christians' which have also similar meanings and are more common choices, Bedii Usta may deliberately wish to show he moves to the side of İstanbul where especially French people live. In the target texts, Gün uses the phrase "the Christian quarter" and Freely chooses "the European side" for "Frenk yakası". Although Gün's choice seems to be reflecting the Muslim - non-Muslim contrast slightly better with the reference to the religion (Christianity), because of the lack of such a word in English addressing specifically French people among Europeans from the eyes of a non-European, both translators must have had a challenge in word choice and had to opt for more general terms. In the light of Berman's analytic, when this is the case, "lexical loss" takes place in translations and target texts have the deforming tendency of *quantitative impoverishment* as in this example (Berman, 2000, p. 291).

Example 3:

ST:

Macide'nin sevmediği güzel isimli Gül'ün ise, Gülbahçe Hastanesi'nde üçüncü ve dördüncü çocuklarını önceki gün doğurduğunu, Hüsün ve Aşk adı verilen sevimli ikizleri hastaneye koşarsa saat üç ile beş arasında bebek odasının penceresinden görebileceğini **zengin evin kibar hizmetçisinden** öğrendi. (p. 75)

TT 1:

He was told by **the gracious maid of the gracious household** that Gül with the pretty name, whom Macide didn't like, had given birth the day before yesterday to her third and fourth children simultaneously at the Gülbahçe (Rose Garden!) hospital, and that if he rushed he still had time to view the darling twins, who'd been named Hüsün and Aşk (Beauty and Love), through the plate glass nursery window. (p. 60)

TT 2:

But when he got through to **the beautiful home of the rose-scented Gül**, whom Macide did not like at all, **a well-spoken maid** informed him that she had delivered her third and fourth children at the Gülbahçe Hospital only the day before, and that he could see these adorable twins (named Hüsün and Aşk, Beauty and Love) if he ran straight over to the hospital and looked through the window of the nursery between three and five. (p. 69)

In this extract, the source text phrases “zengin evin kibar hizmetçisi” has two different adjectives: ‘zengin’ meaning “rich/wealthy” and ‘kibar’ meaning “kind/polite”. The literal translation roughly means “the kind maid of the wealthy household”. As seen, there are two different signifiers in the sentence which had various equivalents in the target language. Gün; however, chooses to use the same signifier for two different nouns with her choice ‘gracious’ meaning “behaving in a pleasant, polite, and calm way” (Cambridge Dictionaries, dictionary.cambridge.org). It only matches with the meaning of the second signifier which is ‘kibar’ but does not provide the first one’s

which is ‘zengin’ and has a completely different meaning. Freely; on the other hand, prefers two different signifiers, but the words she chooses have mismatching meanings. While there are various and more precise equivalents in the target language, not using them or using the same signifier for different signified words cause lexical loss and result in *quantitative impoverishment*, which can be seen in the both target texts here.

Example 4:

ST:

Bekçilerin kaldırımları döven bastonlarından ve uzak mahallelerde birbirleriyle boğuşan köpek çetelerinin **ulumalarından** başka hiçbir ses yok. (p. 159)

TT 1:

There is no sound besides the night watchmen’s nightsticks beating on the sidewalks and the **ululations** of dog packs fighting each other in distant neighborhoods. (p. 136)

TT 2:

Except for the watchmen beating their sticks against the pavement and the dogs **barking** in a distant neighborhood, all is silent. (p. 156)

In this extract, when the dogs are being described, the writer prefers the word ‘ulumak’ in the source text which is to make a long howling sound like a cry especially by animals such as a wolf or a dog. (www.tdk.gov.tr) As seen, it is a different concept from the general barking sound of dogs which is “the short loud sound made by dogs and some other animals” (Oxford Advanced Learner’s Dictionary, 2006, p. 105) While ululating is making long sounds, barking refers to short sounds by dogs and it is a more general term when describing dog sounds. In the target texts, Gün’s choice with the word ‘ululation’ that means “to give a long cry” (Oxford Advanced Learner’s Dictionary, 2006, p. 1598) not only matches with ‘ulumak’ in Turkish precisely, but also keeps the sonorous quality of the word with the similar sounds it contains. Freely’s version with her choice ‘barking’ remains general for a more specific concept here and

the distinctive feature of it is lost causing a lexical loss and *quantitative impoverishment* in the example.

Example 5:

ST:

Bütün sefaletin, acılarımızın kaynağı içimizdeki günahkârlar, tefeciler, kan içiciler, zalimler ya da öyle oldukları halde **sureti haktan gözükenler** olmasın sakın? (p. 161)

TT 1:

Might it not be that the authors of all our poverty and suffering are the sinners, the usurers, the vampires, and the sadists amongst us who palm themselves off as **ordinary citizens**? (p. 137)

TT 2:

Might it not be the case that the authors of our suffering are none other than the sinners, usurers, blood drinkers, and tyrants who walk among us, parading as **godfearing men**? (p. 158)

This example touches upon the issue that there are people among the society of the time who disguise themselves by using religion. Although they are not meeting the requirements of the religion and do not follow it truly, they pretend to be very religious men who have the fear of God within themselves. The expression ‘sureti haktan gözükmek’ in the source text refers to that kind of people who show themselves as if they had goodwill and good intentions. (www.tdk.gov.tr) When a general term is chosen as an equivalent for this phrase, the lexical features and the meaning disappear just as it is the case in Gün’s target text. The phrase ‘ordinary citizen’ does not necessarily refer to someone with good intentions. An ordinary citizen who leads his/her life in the way most people do in a society may have bad intentions and be trying to hide his/her inner self and opinions. Freely’s choice seems to suit better for the intended meaning of the source text with the inclusion of ‘fear of God’ for people with bad intentions who hide behind this trait as Pamuk implies. It is not a phrase as general as Gün’s and the lexical

unit seems to be kept regarding the meaning. Taking the TT1 into consideration, conveying a distinct meaning with an overgeneralized term causes a certain loss in the lexical sense that also affects the meaning and the style to be transferred to the target reader; as a result, *quantitative impoverishment* occurs as a deforming tendency in the target text.

1.7. The Destruction of Rhythms

Even though this title is mainly about poetry, destruction of rhythm can also be exercised in prose. It may happen through change in alliteration, unnecessary or excessive use of punctuation and through any other practices that destroy the rhythm of the text.

Example 1:

ST:

Yadırgatıcı olan şey, yıllardır her sabah gördüğü bu fotoğraftan Celâl'in kendisine **bugün bambaşka bir bakışla bakmasıydı.** (p. 73)

TT 1:

The unaccountable thing was that the photograph of Jelal, which was the same every morning, **now gave Galip a completely different look.** (p. 59)

TT 2:

It was the same picture he'd seen every morning for years and years, but this was the strangest thing of all: **Today it was looking at him in a new way.** (p. 67)

This example shows the alliteration of 'b' sound in the source text while Galip depicts the photograph of Celal on his column in the newspaper that he normally sees every day. This repetition of 'b' sound creates a certain rhythm and makes the ending of the sentence easier to read fluently. In the target texts; however, the practice of alliteration

is vanished. While Gün does not prefer a sound repetition in the chosen extract, Freely uses ‘w’ with the words ‘was’, ‘new’ and ‘way’; however, they do not seem enough to keep the rhythm because the source text uses ‘b’ repetition six times. Therefore, the rhythm could be regarded as lost as a consequence of *the destruction of rhythms* in Gün’s and partly in Freely’s target texts.

Example 2:

ST: Samimi bir inancın yoksa da, okuyucunun samimi bir inancın olduğuna inancı olsun. (p. 92)
TT 1: Even if you don’t have some kind of a sincere belief, make sure the reader believes that your beliefs are sincere. (p. 76)
TT 2: If you don’t believe strongly in anything, try to make your readers believe you do. (p. 88)

As previously discussed in the first example under the title of qualitative impoverishment, there are three writers who are referred as ‘three musketeers’ in the source text and in this extract, Celâl, whose column is very popular of the time has a conversation with them. They give advice to him on writing and share their experiences to which Celâl listens very attentively so that he could add his commentary. The chosen extract is a piece of advice taken from the conversation among them. The word ‘inanç’ which means “belief” in English is repeated three times that makes the sentence gain a certain rhythmic structure. It works as a reinforcement that strengthens the effect of advice and makes it easier to remember for Celâl with the repetitions and the rhythm. When the target texts are examined, it is seen that Gün stays faithful to the source text style and keeps all three of the repetitions in her translation as well as keeping the adjective ‘samimi’ meaning “sincere” in English. Freely; on the other hand, reduces the

number of the repetitions to two and omits the adjective ‘sincere’ that is significant in terms of the true meaning of the advice as it describes the word ‘belief’. These reductions and omissions destroy the rhythm and turn the piece of advice to a simpler one causing *the destruction of rhythms* as a deforming tendency to be exercised in Freely’s target text of the example.

Example 3:

ST: 23.A: Polemiğe gir, ama patronu yanına çekebileceksen. 24.C: Polemiğe gir, ama paltonu yanına alabileceksen (p. 93)
TT 1: 23. A: Get embroiled in polemics, but only if you can get your boss to back you up. 24. C: Get embroiled in polemics, but only if you have a great coat to take along. (p. 77)
TT 2: 23. A: By all means be polemical, but only if your editor takes your side. 24. C: By all means be polemical, but make sure to take your coat. (p. 89)

This example presents the repetition of the sentence ‘polemiğe gir’ that means “to enter into an argument or a polemic”, the rhythm between the words ‘yapabileceksen’ and ‘alabileceksen’ meaning “only if...” and the rhythm between the words ‘patron’ and ‘palto’ meaning “boss” and “coat” in the same order as an outcome of the similar sounds they contain. Both translators repeat the first source text sentence for the sake of keeping the rhythm; however, Freely adds the phrase ‘by all means’ which is not available in the original and instead of the exact equivalent of ‘polemik’ that is “polemic” in the noun form in English, she opts for the adjective form and changes the part of speech, which does not give the same melody as the source text. In the rest of the extract, although Gün cannot create a rhythm between the words ‘boss’ and ‘coat’ with

similar sounds, she compensates it for the rhythm she creates between ‘great coat’ and ‘take along’. She also transfers the conditional sentences beginning with ‘only if...’ faithfully and overall keeps the rhythm in her target text to some extent. Freely omits the second conditional sentence in her translation and replaces it with an imperative and does not choose rhyming words that could create a rhythm similar to the source text style. Related to the omissions she has made in her translation, Freely expresses: “...it’s the music I love most in Turkish” (Freely, 2006, p. 464) and she asserts she has put considerable effort to keep it as much as she could along with the long sentences of Pamuk, but sometimes, for the sake of a clear meaning, she had to sacrifice it. (p. 464) For Berman; however, “the novel is not less rhythmic than poetry” (Berman, 2000, p. 292) and the rhythm should be kept in the most possible form in the target text. The changes, omissions and additions in Freely’s version, though they may contribute to the meaning, makes her target text lose its rhythm leading it to *the destruction of rhythms* as a deforming tendency according to Berman’s analytic.

Example 4:

ST:

Esrarı ve ölümü pencerelerimize getiren bu yeni yerden yeni kelimelerle söz ediyorlardı artık: **Apartman aralığı, apartman karanlığı...** (p. 211)

TT 1:

They had a new way of referring to this new space that brought mystery and death up to our very windows; **they called this dark well the air shaft.** (p. 180)

TT 2:

How to describe this dread funnel bringing mystery and death to our windows? **Some called it the gap. Others called it the dark air shaft. . . .** (p. 206)

This extract provides the reader the rhythm of two similarly pronounced words ‘aralık’ meaning “gap/space” and ‘karanlık’ meaning “darkness” along with the repetition of ‘apartman’ meaning “apartment block”. The writer tells about a childhood memory and

the associations he made related to the well of the apartment block. The repetition and the rhythm add to the mystery of the well for the inhabitants of the apartment block and make the sentence sound like telling a story in a mysterious way, which also results from the connotations of the words and the triple dots at the end of the sentence. The target texts do not seem to present the same stylistic features to the reader in that sense. Gün's word choice 'well' - 'air shaft' and Freely's 'gap' - 'air shaft' do not have rhyming qualities and do not create a rhythm that sound like storytelling. Besides, the repetition of 'apartman' is omitted in both translators and Gün changes the punctuation from triple dots to a period, as well that impoverishes the idea of mystery the sentence contains. These show that neither of the target texts keeps the existing rhythm of the source text, which causes *the destruction of rhythms* to be observed as a deforming tendency in the translations.

Example 5:

ST: Az yaşıyoruz, az görüyoruz, az biliyoruz; bari hayal edelim. (p. 214)
TT 1: We live but for a short time, we see but very little, and we know almost nothing; so, at least, let's do some dreaming. (p. 183)
TT 2: How short our lives are, how little we see, how little we know; so let us dream, at least. (p. 209)

This excerpt is taken from one of the newspaper columns of Celâl where he is in conversation with his readers giving them advice about life. In the related column, he shares some of his life experiences and the lessons he got out of them intimately with his readers. The tone of the excerpt is intimate, and it is as if a real person was giving advice to the reader in person. For these reasons, the repetition of 'az' that means 'little' is crucial stressing the current life situation, which puts people in difficult conditions

and prevents them from enjoying life and the next sentence ‘bari hayal edelim’ is the piece of advice Celâl gives based upon his own experience. The repetitions form a certain rhythm rhyming with the verbs following them and work for attracting the attention of the reader making them wait patiently till the end to hear the upcoming advice. The word ‘az’ is repeated three times in the source text, but Gün’s target text does not follow a certain pattern in that for the first ‘az, she uses ‘for a short time’, for the second one, she uses ‘how little’ and for the third one, she prefers ‘almost nothing’ making the text detract from the original style. On the contrary to that, Freely, decides on a pattern to follow, which is ‘how’ to replace ‘az’ in order to create the similar source text rhythm. She faithfully repeats it three times as ‘how short’, ‘how little’ and ‘how little’ and keeps the rhythm to some extent. Freely states in one of her interviews that she chooses to “repeat” the words rather than constantly changing them because in this way, she can create “a narrative trance”. (Freely, 2011, p.5) As a consequence, while Freely tries to follow the rhythm of the source text in her translation, Gün seems to have a deforming tendency with her use of various equivalents to correspond to the same repeated word causing a loss in the rhythm, which makes her choice an example of *the destruction of rhythms* according to Berman’s analytic.

1.8. The Destruction of Underlying Networks of Signification

This tendency mainly deals with the underlying meaning of the text. Certain words, when come together, build a network that contribute to the understanding of the text. In a way, they create a “subtext” that is valuable for the apprehension of the text by the reader. (Berman, 2000, p. 292) All of these words are connected to each other and if one or several of them are omitted or the underlying meaning is ignored in translation, the network is disintegrated causing the original source text style to be deformed when it is transferred to the target text. This occasion is called *the destruction of underlying networks of signification* and is going to be discussed in detail in the following examples:

Example 1:**ST:**

Köşe yazarlarımızı bile, **dirsekleştığımız** vapur iskelelerinde, **kucak kucağa yuvarlandığımız** otobüs sahanlıklarında, **harflerin tir tir titrediği** dolmuş koltuklarında yarım yamalak okuyoruz. (p. 24)

TT 1:

We give even our columnists half-hearted readings **as we elbow each other on ferryboat landings, fall into each other's laps on bus platforms, or as we sit on *dolmuşes* where the newsprint shivers uncontrollably.**

TT 2:

It's hard even to keep abreast of our columnists—**we read them as we struggle across our mangled ferry landings, as we huddle together at our overcrowded bus stops, as we sit yawning in those *dolmuş* seats that make every letter tremble.** (p. 16)

In this example, the phrases ‘dirsekleşmek’ meaning “elbowing somebody”, ‘kucak kucağa yuvarlanmak’ meaning “falling on somebody’s lap and tumbling” and ‘harflerin tir tir titremesi’ meaning “shivering / trembling of letters (of a newspaper)” all establish a network when they come together and create a subtext describing a public transport journey in Turkey. That’s why; every single one of them is crucial in terms of understanding that underlying concept. They depict a typical journey by a public transport in İstanbul/Turkey that is often very crowded and stressful for the passengers. Gün’s target text provides all these signifiers as she includes the phrases ‘elbow each other’, ‘fall into each other’s laps’ and ‘the newsprint shivers uncontrollably’, which all keep the underlying meaning. Freely; on the other hand, instead of ‘elbowing somebody’, uses ‘struggle across’ and destroys an important element of the network by preferring a much more general term that does not match in meaning. In addition, instead of ‘falling on each other’s laps’, she opts for ‘huddle together’ that means “gather closely together, usually because of cold or fear” (Oxford Advanced Learner’s

Dictionary, 2006, p. 728) and this choice completely changes the meaning as well as causing the signifier to vanish. Last but not least, she replaces ‘harflerin tir tir titrediği dolmuş koltukları’ with ‘sit yawning in those *dolmuş* seats’ that is not a constituent of the network of the source text as the verb ‘yawn’ means “to open your mouth wide and breathe in deeply through it, usually because you are tired or bored” (Oxford Advanced Learner’s Dictionary, 2006, p. 1709). These changes in translation regardless of the subtext affect the understanding of the text for the reader and make them miss the intended concept in Freely’s target text and as a result, *the destruction of underlying networks of signification* is practiced in her translation.

Example 2:

ST:

Galip eve girer girmez, çay için ocağa su koydu, **paltosunu, ceketini çıkarıp astı**, yatak odasına girip soluk lambanın ışığında ıslak çoraplarını değiştirdi. (p. 46)

TT 1:

As soon as he entered, Galip put the teakettle on the burner, **took off his overcoat and jacket, hung them up**, and went into the bedroom where he changed his wet socks in the dim light. (p. 34)

TT 2:

He went straight into the kitchen and put the kettle on for tea. **After he’d taken off his jacket and trousers and hung them up**, he went into the bedroom, where, in the pale light of the bed lamp he changed out of his wet socks. (p. 39)

This excerpt presents the reader the outfit of Galip when he arrives home on one of the early days of Rüya’s disappearance. Here, the details ‘palto’ and ‘ceket’ that comprise his outfit establish a network describing his clothing. Omitting one of them causes a lack of understanding as ‘palto’ meaning “coat” and ‘ceket’ meaning “jacket” are of great importance in terms of displaying the weather of İstanbul at the time and they create a subtext when come together. It shows the underlying meaning that the weather

is really cold as Galip wears both a jacket and a coat and despite this, he is out to find out about his missing wife. In addition, the upcoming phrase ‘ıslak çoraplarını değiştirdi’ meaning “he changed his wet socks” is another proof that it was a cold wet İstanbul day. Other excerpts from the same chapter are as follows: “Sulu karı savuran soğuk rüzgâr, dokuz yıllık paltosunun (Celâl için bir başka yazı konusu) eteklerini havalandırırken, Galip hızlı hızlı yürüdü.” (p. 39), “Kâh kar yağıyordu, kâh karanlık.” (p. 46) It is clear that it is sleething and very cold and Galip’s nine-year-old coat has a story to tell that it becomes the topic of one of Celâl’s articles in his column. That’s why, omitting it in translation as Freely does destroys the unity of the network and causes the subtext to be missing. This situation positions Freely’s target text as an example of *the destruction of underlying networks of signification*.

Example 3:

ST: Kahvaltı etmişti (çay, beyaz peynir, ekmek); bulaşıkları yıkamamıştı. (p. 56)
TT 1: She’d had breakfast (tea, feta, bread) and hadn’t done the dishes. (p. 44)
TT 2: She’d had breakfast (tea, white cheese, bread) and done the dishes. (p. 50)

This excerpt describes the state of the house right after Rüya left Galip from his point of view. He examines every detail in the house with the hope of finding a clue on Rüya’s whereabouts. When he gives the details of her breakfast explaining what she ate, he in fact creates a network here, which presents the main components of a traditional Turkish breakfast. Tea, bread, and ‘white cheese’ as Turks call it are significant signifiers that depict the Turkish breakfast. Translating them with foreign equivalents and ignoring the network among them destroy the connection they have leading the text to be transferred to the target reader wrongly. For this reason, translating ‘beyaz peynir’ that is called ‘white cheese’ in Turkish as ‘feta’ which is “a white Greek cheese, usually

made from sheep's or goat's milk" (Cambridge Dictionaries, dictionary.cambridge.org) annihilates the connotation of the word and the traditional Turkish breakfast concept that is attributed to the word itself. Also, these typical breakfast foods have the implication that it was a usual day for Rüya when he left Galip as she did not do something unusual for Galip to keep track of. It seems that for the sake of providing an easier understanding and a more comfortable reading, Gün prefers to make the target text stand closer to the target culture and her choice of words does not "signify the linguistic and cultural difference of the foreign text". (Mattar, 2014, p. 47) According to Berman's analytic, this change in the transfer of a signifier in a network results in the loss of meaning and the destruction of the network that affects the comprehension of the text for the reader and is called *the destruction of underlying networks of signification* as it is the case in this example.

Example 4:

ST:

Adı, **Ali Harikaülke** olmuştu bu sefer ve gelecek güzel günlerde krallara ve kraliçelere hiç gerek kalmayacağı için satranç kurallarının da değişeceğini, Ali adlı çocukların iyi beslendikleri için boy pos atacaklarını ve mutluluğun neşesiyle duvarlara Türk usulü bağdaş kurup oturan ve yüzlerinde adları yazılan yumurtaların bilmece çözeceğini anlatıyordu. (p. 83)

TT 1:

... the guy's name was **Ali Celan**, who expounded on the details of how life would be lived in a classless society in a beautiful future: cobbled streets would remain cobbled and not covered under asphalt; detective novels which were a waste of time would be banned as well as mystifying newspaper columns; the habit of having barbers come home to give haircuts would be broken. (p. 68)

TT 2:

Now his name was **Ali Harikaülke**: looking forward to the beautiful future when kings and queens would be obsolete and the rules of chess could change accordingly; when

happy well-nourished boys named Ali would, by sitting cross-legged like good Turks with their backs against the wall, solve forever the riddle of Humpty Dumpty. (p. 78)

This example is taken from the chapter where Galip visits Rüya's ex husband Saim to investigate where she is. There, he and Saim look at some magazines and journals together in search of some writers. When they search further, they realize that some writers' names change periodically although they are actually the same people but use different pennames. Among them is Ali Harikaülke as appears in the excerpt. His surname has an underlying meaning in that it literally means "great country", which is a signifier for the following sentences. He imagines a country where some revolutionary changes take place such as the disappearance of kings and queens and the chess rules, the grown up well-fed children named Ali and so on. However, in Gün's translation, the surname of the author is completely different and all the other details that signify the 'great country' are either changed or omitted. In a way, as a translator, Gün creates her own network by using her own signifiers and change the original meaning of the sentence drastically. She includes herself in the process of translation and her voice mixes with Pamuk's (Eker Roditakis, 2015, p. 236) causing the excerpt's meaning change for the target reader. While Freely keeps the signifiers and the surname of the writer the same and does not make dramatic changes in the meaning, Gün's subjective choices make her target text has the deforming tendency of *the destruction of underlying networks of signification*.

Example 5:

ST:

Hafızalarımızı tahrip etmek için, Beyoğlu'nun arka sokaklarındaki, Boğaz tepelerindeki karanlık misyoner okullarında, Türk çocuklarına eflatun renkli bazı ("Rengin adına dikkat edin" demişti kocasını dikkatle dinleyen anne) sıvılar içirildiği biliniyordu. (p. 130)

TT 1:

It was a known fact that students were given lavender liquids to drink **in order to destroy our national consciousness** (“Take note of the name of the color,” said Mom, who was listening to her husband attentively) at the gloomy missionary schools settled on the hills of the Bosphorus and the backstreets in Beyoğlu. (p. 109)

TT 2:

It was known that Turkish children attending the shadowy missionary schools in the back streets of Beyoğlu and the hills overlooking the Bosphorus had once been made to drink a certain lilac-colored liquid (remember that color, said Mother, who was drinking in her husband’s every word). (p. 127)

This excerpt has the network of words that forms the description of the missionary schools of the time. Words such as ‘karanlık’ meaning “dark”, ‘arka sokaklar’ meaning “backstreets” and ‘eflatun renkli sıvılar’ meaning “lilac-colored liquids” become the important elements of missionary schools that are depicted here and although they do not seem vital on their own, they keep the unity of the network when they come together. At that point, Pamuk adds the reason why those schools are not described with favorable words by saying “hafızalarımızı tahrip etmek için” that means “to destroy our memories”. This phrase has an underlying meaning and it refers to assimilation of Turkish children and the idea ‘to destroy our memories’ is actually about destroying children’s identities. Taking this into consideration, keeping this phrase in translation is essential in terms of rendering the other signifiers and the network meaningful and coherent. Otherwise, the unity is destroyed, and the overall meaning becomes deficient if the underlying meaning does not contribute to that. While Gün gives the underlying meaning to the target reader with the phrase ‘in order to destroy our national consciousness’ more explicitly than the source text, though, Freely opts for omitting it completely leaving the excerpt without an important component of the signification. As a result, the other signifiers that help the network to be established cannot connect to an underlying meaning and the network loses its strength, which makes Freely’s target text an example for Berman’s tendency of *the destruction of underlying networks of signification*.

1.9. The Destruction of Linguistic Patternings

This tendency is about the loss of the heterogenous nature of the linguistic patterns that are used in the source text. When certain linguistic patterns such as some metaphors, alliterations or any words that appear systematically in the text are translated in a homogenous way, the destruction of the linguistic patternings occurs. For Berman, “rationalization, clarification, expansion, etc. destroy the systematic nature of the text” (Berman, 2000, p. 293) and the target text appears to be more “homogenous” than the original. (p. 293) This causes the text to be “more incoherent and, in a certain way, more heterogeneous, more inconsistent.” (p. 293) As a result, the style and the perception of the original work differs from the original. The regular repetitions of some words in a text are regarded as linguistic patterns, as well, so changes, variations or omissions in those repetitions are also accepted as *the destruction of linguistic patternings*. The following excerpts are going to provide examples in accordance with this view:

Example 1:

ST	TT 1	TT 2
...salaş bar, pavyon ve eğlence yerlerinden... (p. 25)	...bars, cabarets , pleasure places... (p. 15)	...bars, nightclubs , and amusement arcades... (p. 17)
Pavyonlarda , esrar tüccarları, Beyoğlu gangsteleri arasında... (p. 137)	...at the casinos where Beyoğlu gangsters and drug kingpins hang out. (p. 116)	...in one of those cheap nightclubs , perhaps involving gangsters or drug dealers? (p. 134)
... pavyona gitti. (164)	... into the club , ... (p. 140)	Not translated
...esrarkeş ve gariban kahvelerinde, meyhane ve pavyonlarında geziniyormuş. (p. 169)	... taverns, nightclubs , and opium dens where pathetic people hang out. (p. 144)	...and the coffeehouses, <i>meyhanes</i> , and clubs where the dregs of humanity gathered... (p. 165)

Galip pavyonu Türkan Şoray'ın pavyon kadını oynadığı... (p. 174)	Galip had a feeling the club ... in which Türkan Şoray played a call girl ... (p. 149)	By now Galip was quite sure ... here , ... in which Türkan Şoray had played the bar girl ... (p. 171)
Pavyon kadını ise, ... (p. 175)	The B-girl ... (p. 150)	The bar girl ... (p. 172)
"O gece pavyonda sen bir hikâye bile anlattın." (p. 416)	"You even told a story at the club that night." (p. 358)	"You even told a story at the club that night." (p. 412)
Beyoğlu'ndaki pavyonda gördüğü üç İngiliz gazeteci de oradaydılar. (p. 417)	All three British journalists he'd seen at the nightclub in Beyoğlu were in the room. (p. 359)	In the room were the three English journalists he'd met in the nightclub . (p. 414)
... meyhane ve pavyon görüntüleri; ... (p. 419)	... scenes from taverns and nightclubs ; ... (p. 361)	... scenes from <i>meyhanes</i> and nightclubs ; ... (p. 415)

This example presents the pattern of the systematical appearance of an important element of İstanbul – ‘pavyon’. Pamuk gives certain references to that concept in his source text and it is actually a representation of the culture as it depicts the life in the streets of İstanbul. ‘Pavyon’ is an entertainment place to go at night where especially alcoholic drinks are served. (www.tdk.gov.tr) It differs from a nightclub in that generally traditional Turkish music is played there and if asked, one can call a woman who works there to dance with. For this reason, it was a popular entertainment place among men of the time and the protagonist Galip also visits it from time to time. While the reader follows him through ‘pavyon’'s, s/he becomes familiar with the everyday life of İstanbul and can relate to the descriptions of the novel more easily. This also helps the reader to find a way out from “the Turkish labyrinth” presented in the book, which is a peculiar image of İstanbul. (McGrath, 1995/2000, p. 190) Therefore, keeping this pattern of ‘pavyon’ in the target text is of great importance because “...as Galip

wanders, we get a colorful, all-encompassing, sometimes surreal picture of the city, right down to its movie-star role-playing prostitutes and its pigeons. The city also reflects life dailiness, its careful balance of imposed form and chaos...” (Innes, 1995, p. 247) The word is repeated several times in different chapters, but it stays in the same form creating a linguistic pattern for the reader. According to Berman, using various equivalents destroy this pattern and the target text becomes “incoherent”. (Berman, 2000, p. 293) While Freely sticks to ‘club/nightclub’ for ‘pavyon’ and ‘bar girl’ for ‘pavyon kadını’ meaning “the woman who works in a ‘pavyon’”, Gün does not follow a pattern with her choice of different equivalents such as ‘cabarets’, ‘casinos’, ‘nightclubs’ for ‘pavyon’ and ‘B-girl’ or ‘call girl’ for ‘pavyon kadını’. These choices make her text “more heterogenous” (p. 293) than it originally is and within the framework of Berman’s analytic, her translation falls under the category of *the destruction of linguistic patternings* as a deforming tendency.

Example 2:

ST	TT 1	TT 2
... Şhrikalp Apartmanı’ndan ... (p. 15)	... the Heart-of-the-City Apartments ... (p. 7)	... the City-of-Hearts Apartments ... (p. 8)
... Şhrikalp Apartmanı’nın ... (p. 35)	... the Heart-of-the-City Apartments ... (p. 24)	... the City-of-Hearts Apartments ... (p. 27)
... Şhrikalp Apartmanı’ndan ... (p. 35)	... out of the Heart-of-the-City Apartments ... (p. 24)	... out of the City-of-Hearts Apartments ... (p. 27)
... Şhrikalp Apartmanı’ndakinin aynısıydı ... (p. 41)	... the same as in the Heart-of-the-City Apartments ... (p. 29)	... the same as in the City-of-Hearts Apartments ... (p. 34)
... (Şhrikalp’ti adı) ... (p. 123)	... (Heart-of-the-City Apartments) ... (p. 103)	... (named City-of-Hearts Apartments), ... (p. 120)
... Şhrikalp	... the Heart-of-the-City	... the City-of-Hearts

Apartmanı'nın ... (p. 230)	Apartments ... (p. 197)	Apartments ... (p. 224)
... Şehrikalp Apartmanı'nın ... (p. 230)	... the Heart-of-the-City Apartments ... (p. 197)	... the City-of-Hearts Apartments ... (p. 225)
... Şehrikalp Apartmanı'na ... (p. 231)	... the Heart-of-the-City Apartments ... (p. 197)	... into the City-of-Hearts Apartments ... (p. 225)
... Şehrikalp Apartmanı'na ... (p. 231)	... at the Heart-of-the-City Apartments ... (p. 197)	... at the attic apartment
... Şehrikalp Apartmanı'nından... (p. 231)	... from the Heart-of-the-City Apartments ... (p. 197)	... leave the City-of-Hearts Apartments ... (p. 225)
... Şehrikalp Apartmanı'nı ... (231)	... pointed at the Heart-of-the-City Apartments (p. 198)	... the City-of-Hearts Apartments ... (p. 226)
... Şehrikalp Apartmanı'nın ... (p. 233)	... in front of the Heart-of-the-City Apartments ... (p. 199)	... before the City-of-Hearts Apartments ... (p. 227)
... Şehrikalp Apartmanı ... (p. 233)	... the Heart-of-the-City Apartments ... (p. 199)	... the City-of-Hearts Apartments ... (p. 227)
... Şehrikalp Apartmanı'nın ... (p. 234)	... the Heart-of-the-City Apartments ... (p. 200)	... the City-of-Hearts Apartments ... (p. 229)
... Şehrikalp Apartmanı'nın ... (p. 330)	... the Heart-of-the-City Apartments ... (p. 284)	... the City-of-Hearts Apartments ... (p. 326)
Galip, yıllardır ilk defa Şehrikalp Apartmanı'nın eski asansörüne binmenin tadını çıkardı, ... (p. 350)	For the first time in years, Galip took some pleasure in riding the Heart-of-the-City Apartments' old	For the first time in many years, Galip had the pleasure of riding in the old apartment elevator,

	elevator; ... (p. 302)	... (p. 346)
Şehrikalp Apartmanı'nın ... (p. 409)	... the Heart-of-the-City Apartments, ... (p. 352)	... the City-of-Hearts Apartments ... (p. 406)
... Şehrikalp Apartmanı'ndan ... (p. 419)	... the Heart-of-the-City Apartments ... (p. 361)	... the City-of-Hearts Apartments ... (p. 415)
... Şehrikalp Apartmanı'na ... (p. 420)	... the Heart-of-the-City Apartments ... (362)	... the City-of-Hearts Apartments ... (p. 416-7)
... Şehrikalp Apartmanı'na ... (p. 442)	... the Heart-of-the-City Apartments ... (p. 380)	... the City-of-Hearts Apartments ... (p. 438)
Şehrikalp Apartmanı'nın ... (p. 445)	... the Heart-of-the-City Apartments ... (p. 382)	... the City-of-Hearts Apartments ... (p. 440)
Şehrikalp Apartmanı'na ... (p. 445)	... the Heart-of-the-City Apartments ... (p. 383)	... the City-of-Hearts Apartments ... (p. 441)
Şehrikalp Apartmanı'nın ... (p. 447)	... the Heart-of-the-City Apartments ... (p. 385)	... the City-of-Hearts Apartments ... (p. 443)
Şehrikalp Apartmanı'na ... (p. 447)	... the Heart-of-the-City Apartments ... (p. 385)	... the City-of-Hearts Apartments ... (p. 443)
... Şehrikalp Apartmanı'nda ... (p. 448)	... at the Heart-of-the-City Apartments (p. 385)	... in the City-of-Hearts Apartments ... (p. 444)
Şehrikalp Apartmanı'nın ... (p. 451)	... the Heart-of-the-City Apartments ... (p. 388)	... the City-of-Hearts Apartments ... (p. 447)
Şehrikalp Apartmanı'ndan ... (p. 453)	... out of the Heart-of-the-City Apartments ... (p. 389)	... out of the City-of-Hearts Apartments, ... (p. 449)
Şehrikalp Apartmanı'ndaki	... in the Heart-of-the-City	... the City-of-Hearts

... (p. 454)	Apartments ... (p. 390)	Apartments ... (p. 449)
Şehrikalp Apartmanı'na da ... (p. 462)	... to the Heart-of-the-City Apartments ... (p. 397)	... to the City-of-Hearts Apartments ... (p. 458)
Şehrikalp Apartmanı'nın ... (p. 463)	... in front of the Heart-of-the-City Apartments ... (p. 397)	... in front of the City-of-Hearts Apartments ... (p. 458)

‘Şehrikalp Apartmanı’ is an image used by the writer in *Kara Kitap*. It is the apartment block where Celâl resided at first and then Galip started to stay when he took over Celâl’s identity. It is also a reference to “Diyâr-ı Kalb” in *Mesnevi* that means “Gönüller Ülkesi” in Turkish and represents the place of destination. (Işıksalan, 2007, p. 450) It appears in a systematical way in the text in that the reader encounters it rarely in the first chapters, and through the middle of the novel, there are certain intervals where the reader does not see the image at all, towards the end; however, it appears quite often, which is a symbol of Galip’s approach to his ‘destination’—finding his true self. (p. 450) Omitting any of these phrases deconstructs this pattern and the system set by the source text writer also changes. When the two target texts are examined, it is seen that both translators prefer different equivalents for the image. While Gün chooses ‘the Heart-of-the-City Apartments’, Freely opts for ‘the City-of-Hearts Apartments’. For Sevinç Türkkan, Freely’s version poses a problem in the understanding of the image for the reader as it “carries a completely different meaning from what Pamuk’s original intention was.” (Türkkan, chapter IV) Rather than focusing on the inward journey of the protagonist Galip, this translation focuses more on the image of ‘city’ and the journey there, which causes the reviewers to perceive her retranslation of the novel as a “city novel”. (Türkkan, chapter IV) The existence of the linguistic pattern is kept especially in Gün’s translation as she uses all the images in her translation without reducing their number or changing the forms she initially chose. Freely follows a coherent method as well by keeping her chosen equivalent for the image the same throughout the translation; however, she omits two of the images that appear as ‘Şehrikalp Apartmanı’ in the source text and by doing so, reduces the number of the repetitions as shown above

in bold. This causes the linguistic pattern Pamuk follows to alter and is regarded as an “inconsistent” choice by Berman (Berman, 2000, p. 293), which makes Freely’s target text an example of *the destruction of linguistic patternings* as a deforming tendency.

Example 3:

ST	TT 1	TT 2
Esma Hanım (p. 20)	Mrs. Esma (p. 11)	Esma Hanım (p. 12)
Esma Hanım (p. 34)	Mrs. Esma (p. 24)	Esma Hanım (p. 26)
Esma Hanım (p. 36)	Mrs. Esma (p. 25)	Esma Hanım (p. 28)
Esma Hanım (p. 36)	Mrs. Esma (p. 25)	Esma Hanım (p. 12)
Esma Hanım (p. 36)	Mrs. Esma (p. 25)	Not translated
Esma Hanım (p. 37)	Mrs. Esma (p. 26)	Esma Hanım (p. 29)
Esma Hanım (p. 37)	Mrs. Esma (p. 26)	Esma Hanım (p. 29)
Esma Hanım (p. 39)	Mrs. Esma (p. 27)	Esma Hanım (p. 31)
Esma Hanım (p. 41)	Mrs. Esma (p. 29)	Esma Hanım (p. 33)
Esma Hanım (p. 44)	Mrs. Esma (p. 31)	Esma Hanım (p. 36)
Esma Hanım (p. 408)	Mrs. Esma (p. 352)	Esma Hanım (p. 405)
Esma Hanım (p. 409)	Mrs. Esma (p. 352-3)	Esma Hanım (p. 406)
Rüya Hanım (p. 235)	Rüya (p. 201)	Rüya Hanım (p. 230)
Kamer Hanım (p. 235)	Kamer (p. 201)	Kamer Hanım (p. 230)
Kamer Hanım (p. 409)	Kamer (p. 352)	Kamer Hanım (p. 406)
Kamer Hanım (p. 446)	Kamer (p. 384)	Kamer Hanım (p. 442)
Kamer Hanım (p. 447)	Kamer (p. 385)	Kamer Hanım (p. 443)

Kamer Hanım (p. 447)	Kamer (p. 385)	Kamer Hanım (p. 443)
Kamer Hanım (p. 447)	Kamer (p. 385)	Kamer Hanım (p. 443)
Kamer Hanım (p. 448)	Kamer (p. 385)	... she ... (p. 443)
Leyla Hanım (p. 436)	Lady Leyla (p. 375)	Leyla Hanım (p. 432)
Leyla Hanım (p. 437)	... she ... (p. 375)	... her ... (p. 433)
Leyla Hanım (p. 437)	Lady Leyla (p. 375)	Leyla Hanım (p. 432)
Leyla Hanım (p. 437)	Lady Leyla (p. 375)	Leyla Hanım (p. 432)
Leyla Hanım (p. 437)	Lady Leyla (p. 376)	Leyla Hanım (p. 433)
Leyla Hanım (p. 438)	Lady Leyla (p. 376)	Leyla Hanım (p. 433)
Leyla Hanım (p. 438)	Lady Leyla (p. 376)	Leyla Hanım (p. 433)
Leyla Hanım (p. 438)	Lady Leyla (p. 377)	Leyla Hanım (p. 434)

The proper names in the novel appear frequently because it consists of several stories and they all have various characters. Some of them; however, are presented in a more systematical way by the writer as they are names from the family or the acquaintances of the family. ‘Şehrikalp Apartmanı’ which is one of the main settings of the novel and hosts many chapters is the place where many characters from the family stay. In the example above, ‘Esmâ Hanım’ who is the maid of Galip’s uncle Melih but becomes like one of the members of the family in time and ‘Rüya Hanım’ who is Galip’s wife and cousin at the same time are the two of the apartments’ residents. They are often referred with titles coming before their first names as it is a common expression of respect and politeness in the Turkish culture. As they are all women, they have the title of ‘Hanım’, which normally do not change according to the social standing or the marital status of a woman. When this title is repeated in the same way in different chapters, they compose a pattern together, which is a part of the writer’s preferred style. They also represent the equality among all women in the society regardless of their age, social, material or

marital status. Among the aforementioned examples, although ‘Esma’ is the maid of the house and has a relatively lower social status than the other women characters, she is called ‘Esma Hanım’ as well and if her profession was not stated by Pamuk, one might not know about it only by looking at her title as titles do not make explicit implications on that sense in the source culture. Pamuk’s choice here not only reflects the Turkish society and culture, but also shows his intention of keeping a certain pattern and coherence. Translating the same title in different ways for various characters destroys this pattern and although the source text writer does not give explicit implications about his characters by the titles he uses, changes or omissions in titles destroy this style, too. Between the two target texts, while Freely keeps the source text coherence and consistency in her translation with the same title form she uses for all the female characters, Gün prefers ‘Mrs. Esma’ for ‘Esma Hanım’ and makes her marital status explicit on the contrary to Pamuk’s choice and the source text culture. Also, when ‘Rüya Hanım’ and ‘Kamer Hanım’ are mentioned, depending on the close relationships with them and to show the intimacy, the use of title is completely omitted in Gün’s version. Furthermore, as ‘Kamer’ is the name of the janitor of the apartments’ wife where Celâl’s secret flat is located, omitting the title ‘Hanım’ from her can be related to a reference to her social status in Gün’s translation, which is not Pamuk’s intention. In addition, in the sixteenth chapter of the second part of the book entitled ‘Şehzade’nin Hikayesi’, when a story of a prince and his lover ‘Leyla Hanım’ is told, Gün opts for a more elaborate language to call the woman and chooses ‘Lady Leyla’ stressing the higher social status she has. These choices result in inconsistency in the text and end up destroying the original pattern, which places Gün’s translation of the excerpts above in the category of *the destruction of linguistic patternings* according to Berman’s analytic.

Example 4:

ST	TT 1	TT 2
... “Allah korusun”... (p. 43)	... God forbid!”... (p. 31)	... <i>God forbid !</i> ... (p. 36)
... Allah ... (p. 92)	... God ... (p. 76)	... God ... (p. 88)

... Allah korusun, ... (p. 106)	... God forbid, ... (p. 88)	... —God forbid— ... (p. 103)
... Allah'ın ... (p. 302)	... of God ... (p. 260)	... God's ... (p. 296)
Allah'a ... (p. 303)	... God ... (p. 261)	... God ... (p. 298)
... 'Allah' kelimesinin ... (p. 305)	... the word <i>Allah</i> ... (p. 262)	... the word <i>Allah</i> ; ... (p. 300)
Allah'ın ... (p. 305)	... God's ... (p. 262)	... God's ... (p. 300)
... -Allahım!- ... (P. 340)	... —my God!— ... (p. 293)	... — dear Lord — ... (p. 336)
“... 'Allah rahatlık versin öpücüğü' ...” (p. 352)	“... 'goodnight kisses' ...” (p. 304)	“... good-night kisses, ...” (p. 348)
Allahım! (p. 367)	Oh my God! (p. 316)	Dear God! ... (p. 364)
“Allahım! ...” (p. 382)	“Oh, my God! ...” (p. 330)	“Dear God! ...” (p. 379)
“... Allahım, Allahım! ...” (p. 393)	“... My God! My God! ...” (p. 339)	“... My God! My God! ...” (p. 390)
“Allah bilir ...” (p. 417)	“... God knows ...” (p. 359)	“Only God knows ...” (p. 413)

The above examples present the repeated image of God in the novel. As it has constant allegories and references to Mevlâna's *Mesnevi*, *Hüsn-ü Aşk* and *Quran*, the appearance of religious references and the pattern they form is important. It either appears as a direct reference to God when religion is the topic, or it is seen in the form of an exclamation including God, which is a part of the daily life of the source culture. As an equivalent of 'Allah', both translators prefer the word 'God' and stay faithful to the repetitions, which keeps the linguistic pattern. Only for 'Allah rahatlık versin' phrase, which is a good night wish meaning “May God give you a good rest in your sleep”,

both Freely and Gün omit the reference to God, which breaks the pattern slightly. Similarly, they choose to keep the original word ‘Allah’ when the source text refers to the letters in it. The most notable difference that affects the repetition and style in this example is that for one of the exclamations ‘Allahım!’ in the source text, Freely opts for ‘Dear Lord!’ although she uses ‘Dear God!’ in the same other exclamations, which is “incoherent” and “inconsistent” (p. 293) and makes Freely’s target text more deformed than Gün’s in that sense. For this reason, it acts as an example of *the destruction of linguistic patternings* as a deforming tendency.

Example 5:

ST	TT 1	TT 2
Galip’in hesabıyla 19 yıl, 19 ay, 19 gün sonra evlendikten de çok sonra, ... (p. 21)	Much later after their first meeting, 19 years 19 months and 19 days after (according to Galip’s calculations), ... (p. 11)	Many years later, and long after they married (by Galip’s calculations, their wedding day came exactly nineteen years, nineteen months, and nineteen days after their first meeting), ... (p. 13)
Yeşil tükenmezle yazılmış mektup hatırladığından da kısaymış: On dokuz kelime. (p. 46)	Written with the green ballpoint pen, the letter was shorter than he remembered: Nineteen words. (p. 34)	It was even shorter than he remembered: only nineteen words. (p. 39)
On dokuz kelimelik terk mektubunu Rüya, ... (p. 54)	Rüya had written the nineteen-word farewell letter with ... (p. 42)	Rüya had written her nineteen-word goodbye letter with ... (p. 48)
... on dokuz yıl önce kiralık bir bisiklete	... I’d seen her wear riding a rented bicycle nineteen	... when we went out for a ride in rented bicycles nineteen years ago. (p.

binerken ... (p. 464-5)	years ago. (p. 399)	460)
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This example includes an important imagery for the book, which is the number ‘nineteen’. It appears several times and acts as a special symbol in terms of providing a full understanding of the novel. For Nilay Işıksalan, numbers in *Kara Kitap* represent certain incidents and characters and are intentionally placed in various chapters to remind those characters or objects that are important for those characters rather than being mere obsessions in mind. (Işıksalan, 2007, p. 453) Within this framework, number nineteen is a representation of Rüya character as all four ‘nineteen’ appearances are about her. She only appears once in person in the novel when she is sleeping; however, the image and importance of her for Galip is reminded to the reader systematically by Pamuk through the imagery of number nineteen. Although Rüya’s letter content is never revealed throughout the book, the fact that she has left Galip is often kept clear in the reader’s mind via number nineteen. It also works as a mirror reflecting Galip’s inner world where Rüya is always alive with her vivid memories until he finds her dead. The outer world is not as crucial as Galip’s inner world in that sense as the reader continues to watch him even after all the incidents are over and sees the outer world through his eyes. (Ever, 1991/2013, p. 127) The systematical appearance and repetition of ‘nineteen’ opens Galip’s mind to the reader, which is essential to give a more complete comprehension of the book. For these reasons, omitting one of them would break this system and the pattern they establish would look missing in translation. However, in both translators’ target texts, this is not the case where they place the number in exact places following the original system created by Pamuk and transfer the source text’s linguistic pattern to their target texts in the same way. Taking these into account, according to Berman’s analytic, *the destruction of linguistic patternings* is not observed in this example.

1.10. The Destruction of Vernacular Networks or Their Exoticization

This tendency is devoted to the use of vernaculars in texts, especially in prose. They are rich in terms of variety of vernaculars and keeping their iconicities is of great importance for Berman as they are a part of the writer's style. The destruction of these elements in translation is "a serious injury to the textuality of prose works." (Berman, 2000, p. 294) Omissions or neutralizations of vernaculars in translation causes this 'injury' to take place, so italicizing or replacing them with the target language equivalents are common strategies applied by translators, which is called *exoticization* of vernaculars according to Berman's analytic. (p. 294) This idea is closely related to *popularization*; for example, translating slang with the target language slang is a form of *exoticization* and causes destruction in translation. The examples explaining the abovementioned tendency are as follows:

Example 1:

ST:

(Anne: Öğlenki zeytinyağından kalmış, **vereyim mi?** Galip: Nnnnh, istemem; Anne: **Sen? Baba: Ben ne?**) (p. 44-5)

TT 1:

(Mom: There's cold vegetables left over from lunch, **want some?** Galip: **Naah, don't want any. Mom: You? Dad: Me what?**). (p. 32)

TT 2:

(Mother: There are some stewed beans left over from lunch, **would you like some?** Galip: **Mmm, I don't think so. Mother: How about you? Father: What about me?**) (p. 37)

This excerpt is a presentation of a typical dinner table in Galip's family which is described with pleasure detailly together with other daily rituals and habits of the family in the first chapters. (Hadzibegovic, 2013, p. 39) As the setting is home and there is an

intimate family atmosphere, the vernacular language stands out in the example. Sentences are either shortened or replaced with fragments to reflect the everyday life and the family atmosphere by Pamuk. The tone of the sentences is not formal and quite polite, so translating the sentences in a politer way results in the author's voice to be fragmented. For "vereyim mi?" which is a shortened phrase asked by the mother, Gün uses "want some?" which keeps the tone and the style of the question closer to the original. For the same question, Freely chooses "would you like some?" which is a very polite and formal expression unlike the original causing the mother to sound as if she were a waitress. It also changes the intimate and informal home environment to a more formal restaurant atmosphere. Similarly, for "Nnnnh, istemem", while Gün keeps the exclamatory vernacular expression as close to the source text as she could and completes it with a shortened question "don't want any", Freely prefers "Mmm, I don't think so" as if Galip were thinking and trying to decide. Indeed, "Nnnnh" shows reluctance and "istemem" means he is already sure about his answer to his mother, which is negative. As seen, vernaculars are formalized in Freely's target text and this can cause difference in the understanding of it by the target text reader. The intentional stylistic choices are altered by the translator, which can also alter the depiction of the current setting and the relationship among the family members for the target reader. For these reasons, deformation happens to some extent in Freely's target text and it is regarded as *the destruction of vernacular networks* by Berman.

Example 2:

ST:

"Oo," dedi polemikçi yazar. "O akrabaları olmasa Celâl Efendi bugün olduğu yerde olur muydu hiç! ..." (p. 100)

TT 1:

"Phooey!" said the old polemicist. "If it hadn't been for those relatives of his, would Jelal be where he is today? ..." (p. 83)

TT 2:

“**Ooooh**,” said the polemicist. “How would Celâl have gotten where he is today if he had no relatives? ...” (p. 97)

This example presents another vernacular exclamation that is “Oo” in Turkish. It is a phrase used for address when someone likes something or is surprised about something. (www.tdk.gov.tr) In the excerpt, Galip has a conversation with a rather experienced writer and he shares his opinion about Celâl with Galip. He talks in a synical way as he criticizes Celâl and the vernacular expression works as a supplement to show he does not approve of him and his writings very much. In the first target text, Gün’s choice for the vernacular expression is “Phooey!” which is “used to express disappointment or to show you do not have much respect for something.” (Cambridge Dictionaries, dictionary.cambridge.org) This choice shows that she uses a target text equivalent for the source text vernacular as the meaning matches with the original. In this way, she performs *exoticization* in connection with *popularization*, but for Berman, “an exoticization that turns the foreign from abroad into the foreign at home winds up merely ridiculing the original.” (Berman, 2000, p. 294) A traditional oral language source text expression is translated with a target language oral expression and this causes the vernacular to disappear in translation. In the second target text, Freely prefers a more similar vernacular expression making it sound almost the same as the original. ‘Ooh’ is “an expression of surprise, pleasure, approval, disapproval, or pain”. (Cambridge Dictionaries, dictionary.cambridge.org) By using more ‘o’ sounds, she makes the phrase resemble to the source text expression both in appearance and pronunciation, that is to say, she combines the original phrase with the target language equivalence and reduces the possible deformation to a lower level when compared to Gün’s translation. As a result, it could be probable to say that *exoticization* of the vernacular networks as a deforming tendency is exercised more in Gün’s target text for this example.

Example 3:**ST:**

“Gözlerimi kırıştırdışıımı da severdin değil mi?”

“Severdim.”

“*Fıstık Gibi Maşallah*’ta plaj merdivenlerinden inişimi, *Vesikalı Yarım*’de sigara yakışımı, *Bomba Gibi Kız*’da ağızlıkla sigara içişimi severdin değil mi?”

“Severdim.” (p. 149)

TT 1:

“You used to love the way I batted my eyelashes too, didn’t you?”

“I did.”

“You used to love the sensuous way I went down the stairs in *Maşallah Beach*, the way I lit my cigarette in *My Disorderly Babe*, and the way I smoked through a cigarette holder in *Hell of a Girl*. Didn’t you?”

“I did.” (p. 126)

TT 2:

“You liked the way I fluttered my eyelashes, didn’t you?”

“I did.”

Not translated (p. 146)

This example shows the use of vernaculars in slang form through some popular movie titles from the Turkish cinema. It is an extract taken from the chapter where Galip goes to a brothel with the vain hope of taking his mind away from the problems in his life, especially from the disappearance of his wife. It is a place where women dressed as famous Turkish cinema stars work and, in the example, he has a conversation with one

of them who dressed herself as Türkan Şoray and tries to speak like her. The movie titles include slang forms of expressions used to refer to very beautiful and attractive women. ‘Fıstık’ meaning “peanut” is a use of slang to address especially physically attractive women in the source language. ‘Maşallah’ is a very common colloquial phrase that has a religious connotation and is generally used to praise somebody or something wishing Allah to protect that person or thing. It is a part of the source text culture and belongs to the vernacular language, too. In the first target text, by omitting the slang and turning ‘Maşallah’ into a beach name, Gün completely changes the original meaning. For the phrase ‘bomba gibi kız’, which makes the girl resemble to a ‘bomb’ in Turkish and is another similar use of slang, Gün opts for the target language slang equivalence ‘hell of a girl’. This is a form of *exoticization* and for Berman, “a vernacular clings tightly to its soil and completely resists any direct translating into another vernacular.” (Berman, 2000, p. 294) Freely, on the other hand, prefers to omit the movie names containing slangs and vernaculars completely. These choices by both of the translators are strategies that cause the source text style to disappear in translation and are rendered as *the destruction of vernacular networks or their exoticization*.

Example 4:

ST	TT 1	TT 2
Eskiden böyle bir gelenek mi vardı allahaşkına ? (p. 136)	But since when did we acquire such customs anyway ? (p. 115)	For the love of God , where do his manners come from? (p. 133)
“Ne yazık ki gazetecilik yapıyor, ama çok çalışıyor ve böyle çalışırsa inşallah bir gün başarılı olacak,” (p. 185)	... someone who “works as a journalist, which is too bad, but he works hard at it, and if he keeps on working like this, chances are he will succeed someday.” (p. 157-8)	“What a shame he’s doing journalism, but he does work hard, so perhaps, God willing , he might see some success,” (p. 181)

The selected examples above contain vernacular expressions that are common in everyday life of a typical Turkish person. Both of the source text phrases ‘allahaşkına’ and ‘inşallah’ are expressions including Allah and are used widely by people — ‘allahaşkına’ for astonishment and ‘inşallah’ for the hope of having something one wishes in life. These are vernaculars peculiar to Islam and Turkish culture; that’s why, they are “more iconic” than “cultivated language”. (p. 294) Omissions, popularizations or neutralizations cause this unique vernacular style to vanish in the target text. In the example above, Gün chooses to neutralize these vernacular expressions in her translation and excludes the religious connotation making the text sound more natural with her choices ‘anyway’ for ‘allahaşkına’ and ‘chances are’ for ‘inşallah’. Freely; on the other hand, seems to keep the connection to God and opts for literal translation for the mentioned expressions. In this way, she avoids *exoticization* and reflects the source text culture as well as the author’s style in her translation. Taking these into consideration, neutralization results in deformation in Gün’s translation as references to God in the common Turkish language vernacular is omitted in her target text and this deformation is classified as *the destruction of vernacular networks* according to Berman’s analytic.

Example 5:

ST:

“İsmail **efendi**, merhaba. Bu zarfı Celâl’e bırakmaya geldim.”

“**Aa**, Galip!” dedi adam eski öğrencisini yıllar sonra tanıyan lise müdürü gibi, sevinçle ve kuşkuyla. “Ama Celâl burada yok.” (p. 234)

TT 1:

“**İsmail**, hello there. I’m here to leave this envelope for Jelal.”

“**It’s you**, Galip!” the man said with the joy and anxiety of a high-school principal who recognizes an old student many years later. “But Jelal is not here.” (p. 200)

TT 2:

“Hello, **İsmail Efendi**, how are you? I came to leave an envelope for Celâl.”

“**Aaah**, Galip!” said the old man, glad to see him after all these years but—like a headmaster who’s just been accosted by an old pupil—not quite sure what to make of him. “But Celâl’s not here.” (p. 228)

This excerpt includes vernacular expressions connected to the source text culture. Here Galip arrives at the secret flat of Celâl to leave him an envelope and there, he has a short chat with the janitor of the apartment block whom he calls “Efendi”. This is a typical phrase of address that works as a second-degree title used to call a man and is different from ‘Bey’. (www.tdk.gov.tr) It is common especially in the middle class and is a part of their everyday life. As it also shows the social statue of someone, omissions or replacements of it with other phrases can cause the voice and the style of the source text to change as well as the understanding of the source text culture through the vernacular. When the target texts are examined, it is seen that Gün’s choice is to omit the vernacular phrase for addressing in her translation while Freely prefers to keep it as it is. She does not opt for italicization, so she does not perform *exoticization* in her target text. In addition, for ‘Aa’ which is a vernacular expression of surprise, Gün again exercises omission and uses another neutral sentence instead — “It’s you” whereas Freely’s choice is to keep it as similar as she could to the original. She prefers the target text equivalent for the vernacular that means “ah” in English and shows surprise (Cambridge Dictionaries, dictionary.cambridge.org), but increases the number of ‘a’ letters and reaches a certain resemblance to the source text. As a result, with her choices of omissions and neutralization, it can be said that Gün’s target text is exposed to deformation to some extent and according to Berman’s analytic, *the destruction of vernacular networks* is observed in her translation.

1.11. The Destruction of Expressions and Idioms

Being related to the use of vernaculars, prose works generally contain expressions and idioms that mostly have their target language equivalences; however, for Berman,

although equivalences which have quite similar meanings are available, replacing the source text expressions and idioms with them is a form of “ethnocentrism”. (Berman, 2000, p. 295) He regards this replacement process as “an attack to the discourse of the foreign work” (p. 295) and believes that when it is the case, *the destruction of expressions and idioms* occurs in a text. What he suggests is that new expressions and idioms could be put in use of the target language which is refined through them by performing literal translation. Below are the chosen examples for this tendency:

Example 1:

ST:

İkinci gazeteci, Celâl Bey’i neden aradığını sorduğu zaman, Galip, onun kim olduğunu belleğinin karışık dosyaları içinde bulmak üzereydi. Magazin sayfasının kara gözlüklü, **kül yutmaz** Sherlock Holmes’uydu bu adam: ... (p. 99-100)

TT 1:

When the second journalist inquired why he was looking for Jelal, Galip was about to track down the fellow’s identity in the messy files of his memory bank. This guy, who always wore dark glasses and **didn’t take any wooden nickels**, was the Sherlock Holmes of the magazine section. (p. 83)

TT 2:

When the second journalist asked him what he’d come to ask Celâl, Galip rummaged through his disordered mind, trying to remember who this man was. Yes, he had it now; he’d seen his picture in the paper too—dark glasses, **nobody’s fool**—the Sherlock Holmes of the magazine section; ... (p. 96)

This example provides use of idioms peculiar to the source text culture. They take up an important place in the novel’s style as Pamuk puts the traces of oral culture in his work especially through Celâl’s column. (Atakay, 1990/2013, p. 43) For this reason; omissions and mistranslations of them or replacing them with the target language equivalences causes this unique style to be lost to some extent. ‘Kül yutmaz’ is an idiom

in Turkish slang which refers to people who cannot be deceived or tricked easily by others. (www.tdk.gov.tr) Its target language equivalents are also available in various forms and both of the translators prefer to include them in their translations. Gün chooses the idiom ‘not to take any wooden nickels’ meaning “don’t let yourself be cheated”. (The Free Dictionary, idioms.thefreedictionary.com) Freely’s choice is on ‘nobody’s fool’ that is used for people who are “intelligent and with a lot of life experience so that you do not allow other people to trick you.” (Macmillan Dictionaries, www.macmillandictionary.com) Apparently, in terms of meanings, these idioms can be counted as the counterparts of ‘külyutmaz’; however, these replacements do not reflect the source text oral culture and tradition making the translation stand away from its origins. In that sense, Pamuk’s intentional use of Turkish idioms is ignored and his peculiar style is covered with the use of English idioms in translation. As a consequence, the source text style is not maintained in the target texts that causes deformations and this situation is regarded as *the destruction of expressions and idioms* according to Berman.

Example 2:

ST:

Rüya’nın **dudak büktüğü** bu tasarıları kurarken Galip belki bir gün başka bir kişi olabileceğini hayal ederdi. (p. 110)

TT 1:

Constructing these premises Rüya **turned up her nose at**, Galip dreamed that perhaps someday he could become some other person. (p. 92)

TT 2:

As he went from one fantastic idea to the next and Rüya **rolled her eyes**, Galip also dreamed that one day he could become someone else. (p. 106-7)

‘Dudak bükmek’ is an idiom in Turkish that is defined in this way: “bir şeyi beğenmediğini, küçümsediğini belli etmek, umursamamak, pek aldırmaz etmek”

(www.tdk.gov.tr) It means “making it clear that one underestimates and dislikes something”. When the target texts are examined, it is observed that both translators opt for using target language equivalents to compensate for the intended source text meaning. ‘Dudak bükmek’ literally means “curving one’s lip” which includes a body metaphor. In accordance with that, the translators’ choices are on idioms including body metaphors that mention different body parts other than ‘lips’, though. Gün’s preference which originally appears as ‘turn your nose up’ means “to not accept something because you do not think it is good enough for you.” (Cambridge Dictionaries, dictionary.cambridge.org) In that sense, the meaning matches with the source text idiom meaning; however, using a target text counterpart causes the translation to lose its foreignness as it makes the text stand closer to the target text culture. Similarly, Freely’s choice is also using a target language equivalent idiom which is ‘roll your eyes’ meaning “to move your eyes upwards as a way of showing that you are annoyed or bored after someone has done or said something.” (Cambridge Dictionaries, dictionary.cambridge.org) It does not have exactly the same meaning as the Turkish idiom since ‘dudak bükmek’ does not necessarily include ‘to be annoyed or bored’. It mainly shows one does not like something and looks down on it. For this reason, the meaning is deviated in Freely’s translation with the use of its target language counterpart, which is one of the reasons why Berman states the equivalents “do not translate” the original idioms or expressions. (Berman, 2000, p. 295) They bring about the writer’s style to disappear and can simply cause misunderstandings. Consequently, deformations occur in both translations and are considered as *the destruction of expressions and idioms* according to Berman’s analytic.

Example 3:

ST:

“Anasının gözü gibi gözüküyorsun ama, saf mısın yoksa?” dedi kadın yapmacıklı bir merak ve öfkeyle. (p. 147)

TT 1:

“You’re some piece of work, aren’t you?” the woman said, pretending to be

simultaneously curious and angry. (p. 125)

TT 2:

“**You’re a sly one**, aren’t you?” the woman said with feigned concern that might also have been anger. (p. 144)

‘Anasının gözü’ is an idiom that is generally used in slang and is defined as “çok kurnaz, çok açığöz, dalavereci, hinoğluhin” in Turkish. (www.tdk.gov.tr) It means “someone very vigilant and sly” in English. When transferring the meaning, the translators’ choices differ in this example. While Gün prefers using the target language counterpart of the idiom, Freely opts for giving the meaning of the idiom directly with the help of an adjective. Both strategies are not favorable according to Berman as they deteriorate the style of the source text and at the same time, they flatten the style and turn it into an ordinary one with omissions or they foreignize the text with the use of equivalents. Furthermore, the equivalent Gün adopts does not meet the original meaning as ‘someone is a piece of work’ is “used to say that someone is unusually unpleasant or behaves unusually badly.” (Macmillan Dictionaries, www.macmillandictionary.com) Likewise, Freely’s omission of the idiom demolishes an important element of the source text oral culture and makes the peculiar style of Pamuk appear more regular in translation. Literal translation is not preferred by the translators for the sake of keeping the style, which is what Berman suggests and this results in the example above to be rendered as a sample for *the destruction of expressions and idioms*.

Example 4:

ST:

Masasının başında yapayalnız yaşaya yaşaya, yazarın ‘toplumsal hayat’ alışkanlıkları öyle köreleşmiş ki, **kırk yılın tekinde** insan arasına çıktığında, kalabalık içine girdiğinde şaşırıp bir köşeye çekilir, masasının başına döneceği saatleri beklermiş. (p. 166)

TT 1:

Having spent so much of his life at his desk, the writer's "social skills" were so atrophied that when he stepped out **once in a blue moon**, he was totally bewildered by social intercourse and retreated to a corner where he waited for the hour he could return to his desk. (p. 141)

TT 2:

But because he spent so much of his time at that desk, the writer lost whatever social skills he'd ever had, so that **on the very rare occasions** when he did go out, he'd be so bewildered by the social swirl that he'd retreat to a table in a corner to count the minutes until he could return to his desk. (p. 162)

In the excerpt above, the idiom 'kırk yılın tekinde' literally means "once in forty years" and refers to very rare events. To transfer the meaning, Gün's preference is to use the target language equivalent 'once in a blue moon' that means "rarely". (Cambridge Dictionaries, dictionary.cambridge.org) In that sense, although the meanings of the source and target text idioms are identical, the styles of the translations differ in that while the original work reflects the source text culture, the translation reflects the target text's causing Pamuk's voice to be fragmented. Freely; on the other hand, opts for giving the meaning directly as "on the very rare occasions" in her translation and omits the use of idiom. Though this may provide easier reading for the reader and increases understandability of the novel, with the lack of the writer's style in translation, the understanding remains missing. Taking these into account, both translators' target texts do not keep the original style and their choices appear as deformations in translation and according to Berman, such deformations fall under the category of *the destruction of expressions and idioms* in his analytic.

Example 5:

ST:

Kızın babası aniden öldüğü için, aynı evde yaşar, ama ayrı yataklarda yatarlar, **dört gözle** evlenecekleri günü **beklerlermiş**. (p. 169)

TT 1:

The girl's father had suddenly died, so the young couple were able to live under the same roof, although they slept in separate beds, **chafing** for the day they would marry. (p. 144-5)

TT 2:

After the girl's father died rather suddenly, they were able to live under the same roof, though they still slept in separate beds, **waiting eagerly** (“**with four eyes, as we say in Turkish**”) for their wedding day. (p. 166)

The idiom ‘dört gözle beklemek’ is defined as “çok isteyerek veya özleyerek beklemek” (www.tdk.gov.tr) meaning “to wait for somebody/something eagerly or longingly”. It generally has a positive connotation and is used when somebody is waiting in an excited way. In the first target text, Gün's choice to convey the meaning is through the omission of the idiom. Instead, she adds the verb ‘chafe’ which means “to be or become annoyed or lose patience” (Cambridge Dictionaries, dictionary.cambridge.org) As seen, the meaning of the verb is not as positive as the source text idiom and besides the omission, the chosen counterpart effaces the style of the text, as well. In the second target text, Freely's choice is again giving the intended meaning directly as “waiting eagerly”. However, she also gives the literal translation of the Turkish idiom in parentheses, which is what Berman suggests in order to avoid destruction in translation of idioms. In this way, the target language is “enriched” and “augmented”. (Berman, 2000, p. 295) As a result, it could be assumed that while Freely keeps the source text style in her translation partly with the literal translation she provides, which also keeps the source text culture alive in the text, Gün's omission of the idiom and replacing it with a verb that does not have the exact meaning results in her translation to be distorted. This situation causes the first target text to be referred as an example of *the destruction of expressions and idioms* within the framework of Berman's analytic.

1.12. The Effacement of the Superimposition of Languages

This tendency is attributed to the use of various dialects, vernaculars, accents and the standard language together in a literary work particularly in a novel. In a literary work, they may appear in unity contributing to the heterogeneous structure of the text. According to Berman, these unique characteristics should be kept in translation as much as possible. In cases where such different forms of language are eliminated in translation, the source text loses its unity and iconicity and gains a more homogenous structure unlike its original form. In *Kara Kitap*, although there are not many dialects or accents as the setting of the novel is İstanbul and most characters reside in the city centre who had education, the differences in social class or professions of some characters provide certain “sociolets” and “idiolects”, which are included in the concept of superimposition of languages by Berman, as well. (p. 296) The examples below are going to stress the deforming tendency in question more clearly:

Example 1:

ST:

“... Söyle ona **İsteropiramisin** alsın.”

“Efendim?” dedi Galip.

“Gribe karşı en iyi antibiyotiktir. **Bekozim Fort** ile birlikte. Altı saatte bir. Saat kaç? Uyanmış mıdır?” (p. 44)

TT 1:

“... Tell her to take some **Istreptomisin**,” he finished, mangling the name of a wonder drug.

“What?” said Galip.

“Best antibiotic against the flu, taken along with ‘**Bekozime Fort**.’ Every six hours. What time is it? Do you suppose she’s awake?” (p. 31)

TT 2:

“... Tell her to take **İsteropiramisin**.”

“Pardon?” said Galip.

“It’s the best antibiotic for flu, if taken with **Bekozim Fort**. Every six hours. What time is it? Should she have woken up by now?” (p. 36)

This example shows the dialogue between Uncle Melih and Galip. When Galip makes up an excuse for Rüya’s absence for the dinner they are invited and says she is ill, Uncle Melih gives some advice on what medicine to take in a very smarty way. He pronounces the name of the medicine in his own way as he is an old man and uses his idiolect while Galip speaks in common language as a relatively much younger lawyer. The excerpt presents the uses of two different language systems in coexistence. When transferring these into the target language, neither of the translators turns these special uses into the standard language; however, Gün changes them into another form of idiolect with her choices “İstreptomisin” and “Bekozime Fort”. In this way, the peculiar use and pronunciation are not preserved in translation. Also, by adding her own explanation “a wonder drug” to describe the medicine ‘İsteropiramisin’, she ignores the underlying meaning that the reader could deduce easily. Freely; on the other hand, prefers to preserve the use of idiolect and transfers it as it is to her translation. She does not make any changes and keeps the heterogenous structure of the excerpt in the original way unlike Gün whose priority seems to be easy readability for her reader in the example. Taking these into account, although the idiolects are not replaced with the standard English by both translators, the individual changes of Gün and her explanation to make it clear that these names belong to some medicine and are not actually pronounced in this way alter the union of peculiar uses and standard language causing *the effacement of the superimposition of languages* to be observed in the example as a deforming tendency.

Example 2:**ST:**

Alâaddin’le konuşmaya böyle karar verdim. Gazetede kendisinden söz edeceğimi, ama önce bir görüşme yapmak istediğimi öğrenince kara gözlerini açarak dedi ki:

“**Ağbi**, şimdi bu benim aleyhime mi olacak?” (p. 47)

TT 1:

So I decided to give it straight to Aladdin. Tipped off that I intended to write about him in the paper but wanted to interview him first, he opened his black eyes wide and said, “**But wouldn’t it bring me a lot of grief?**” (p. 36)

TT 2:

So this is why I decided to have a chat with Alâaddin. When I told him I was planning to write about him in this column but wished first to interview him, he opened his black eyes wide and asked, “**But Celâl Bey**, won’t this get me into trouble?” (p. 40)

This excerpt presents a conversation between Celâl who is a columnist and Alâaddin who has a store similar to a grocery’s in the neighbourhood where one can find almost everything. When Celâl decides to give a place to him in his column in the newspaper, he goes to talk to him and Alâaddin gets excited but also feels uneasy about it. The extract is written from Celâl’s point of view and as a well-educated columnist, he uses standard language while the shop owner Alâaddin who does not have the chance to become as educated as Celâl responds in his sociolect. Being a part of his job, Alâaddin communicates with a diverse group of people everyday majority of whom is constituted by people from middle class to lower-middle class or by children in the neighbourhood, which is why he benefits from oral culture frequently as in the example. ‘Ağbi’ is one of the dialects deriving from ‘ağabey’ meaning “brother” in English. According to Turkish Language Association (TDK), it has various forms such as ‘abi’ or ‘âbi’ depending upon the regions of Turkey. The phrase “ağbi” that Alâaddin uses is peculiar to Rize (www.tdk.gov.tr) which is a city in the northern part of Turkey and although it is not

stated in the novel, it may be an indication of Alâaddin's origins who has lived in İstanbul for thirty years. In the target texts, the effects of this dialects are invisible. While Gün opts for an omission, Freely chooses to transform the dialect to a much more formal address form 'Bey'. In this way, the target text attains a more homogenous characteristic unlike the source text as both Celâl's and Alâaddin's sentences are given in standard language, which disregards the differences between the backgrounds of the characters, as well. As a result, with the omissions and transformations of the dialect, the source text's style is annihilated to some extent causing the target texts in the example to be put in the category of *the effacement of the superimposition of languages* in the light of Berman's analytic.

Example 3:

ST:

Dükkânı bir zamanlar İstanbul'un "en iyi" denilen bir semtindeydi, ama müşterileri her zaman, her zaman şaşırtırdı onu. Sıra diye bir şey olduğunu hâlâ öğrenememiş kravatlı beylere şaşıyordu, öğrendiği halde bekleyemeyenlere dayanamayıp bağırıyordu. Otobüsün köşeden her gözüğüşünde üç-beş kişi, yağmacı Moğol askeri heyecanıyla, **"bilet, bilet, aman çabuk bilet"** diye bağırarak dükkâna daldığı, etrafı dağıttığı için otobüs bileti satmaktan vazgeçmişti. (p. 50)

TT 1:

His store was in what was considered "the best" location in Istanbul, but his customers always, but always, knocked him for a loop. He was amazed that the coat'n tie set still hadn't caught on to waiting for their turn; sometimes he couldn't help chewing out some people who ought to know better. He had given up selling bus tickets, for example, because of the handful who always rushed in just as the bus was turning the corner, and yelling like Mongolian soldiers on a looting spree, **"Ticket, give me a ticket and make it quick!"** they made a mess of the store. (p. 38)

TT 2:

The shop was situated in what once had been the finest location in the city, but his

customers never failed to surprise him. He was perplexed by gentlemen who still didn't know there was a custom known as standing in line, and sometimes he had to shout at the ones who refused to wait as they'd been taught. He used to sell bus tickets, but he lost patience with the handful of people who'd race into the shop the moment a bus came around the corner, yelling like Mongolians on the rampage, crying, "**A ticket, please; a ticket, please; oh, for God's sake give me a ticket quick!**" They'd create havoc and make a mess of the shop, and that was why he no longer sold bus tickets. (p. 43-4)

This example displays the use of colloquial language placed in the novel in combination with the use of standard language. The word 'aman' in the bold part is a common exclamation used when something is asked especially in a hurry. (www.tdk.gov.tr) It is actually a polite expression and as in the example, people in suit and tie who go to work tend to use it in their daily language habitually; thus, it can also be regarded as their sociolect. In the excerpt, it also acts as an important link to show the contrast between the behavior of these educated people ("on a looting spree", "yelling", "crying") and their use of language ("please"). In the first target text, Gün chooses to omit "aman" and this causes the mentioned contrast to be broken to a certain extent and the existence of an everyday expression placed intentionally in the source text is eliminated by her. Her choice of an imperative language without the addition of a polite expression turns the contrast to parallelism, instead since the rude behavior of these people matches with their discourse in her translation; and the exclamation mark at the end, which doesn't exist in the original, makes it more apparent. As a result, her translation gains a more homogenous form unlike the original. In the second target text, Freely prefers to keep "aman" in the form of "please" as it is initially a kind form and opts for repeating it to stress the contrast between the language and the behavior of these working class people of the time although it appears once in the source text. In this way, she maintains the heterogenous form of the source text in her translation more when compared to Gün. Therefore, it can be said that the deforming tendency of *the effacement of the superimposition of languages* is practiced in Gün's target text for the chosen extract.

Example 4:**ST:**

Alâaddin yüzünde çocuksu, korkulu, kuşkulu, ama hiçbir zaman da düşmanca olamayacak bir ifade, bu dergileri yalnızca üniversite öğrencilerinin okuduğunu söyledi. “Sen ne yapacaksın?”

“Ben bilmecelerini çözeceğim!” dedi Galip.

Şakadan anladığını gösteren bir kahkaha attıktan sonra: “**Bunlarda da hiç bilmece olmaz be ağbi!**” dedi Alâaddin, bir bilmece tiryakisinin kederiyle. (p. 72-3)

TT 1:

Aladdin, wearing a look first of childish fear and then of suspicion that could never be construed as hostile, said that only university students read such magazines. “What would you want with them?”

“Do the crosswords,” Galip said.

Aladdin laughed pointedly to make it clear that he got the joke. “**But brother, these things don’t run any crosswords!**” he said ruefully, like a true crossword addict. (p. 59)

TT 2:

A strange look came over Alâaddin’s face—fearful, suspicious, childish even, though in no way hostile—as he reminded Galip that only university students read such things. “What could you possibly want with them?”

“I want to solve their puzzles!”

After laughing to show he got the joke, Alâaddin said, “**But son, you know they never have puzzles in these things!**” Only a true puzzle addict could have sounded so mournful. (p. 67)

This extract is another presentation of use of vernacular language in relation with the common language with the example of Alâaddin who uses colloquial language whenever he appears in the novel. Here, Galip arrives at his store when he is in search of his missing wife Rüya and tries to get a clue by looking over the magazines her ex-husband used to write for as he suspects that the two are together. Then, the dialogue is extended with the reason why Galip asks such magazines as only university students are interested in them and he states he is going to do the crosswords in them. Upon this, Alâaddin gets surprised and utters “Bunlarda da hiç bilmece olmaz be, ağbi!” literally meaning “there are not any crosswords in such magazines”. “Be ağbi” is the colloquial part of the sentence signaling the shop owner Alâaddin’s idiolect, who is accustomed to speaking casually with his customers every day. As discussed in the second example under this category, ‘ağbi’ is the short version of ‘ağabey’ meaning “brother” in English and is an intimate form of addressing close friends of acquaintances. Unlike the second example, Gün does not omit it in her translation this time; similarly, Freely does not prefer to formalize it as she does previously. While Gün chooses ‘brother’ for the phrase, Freely opts for “son” which does not have the same meaning as the original phrase. Both translators’ choices are on vernacular uses; however, being different from the source text, they are not shortened forms. Taking these into consideration, although there are not major differences between the source text and the target texts of the example, the change in the meaning of Freely’s vernacular and both translators’ keeping the standard English forms for the phrase can be regarded as destructions in the translations. As a result, it can be put that *the effacement of the superimposition of languages* is exercised in the target texts for the extract in question.

Example 5:

ST:

“Gençsiniz, mesleğinizin başındasınız,” dediler. “Size biraz nasihat edelim!” Hemen yerimden fırladım. “**Efendim, öğütlerinizi yazmak isterdim!**” dedim ve heyecanla bir koşu kasaya gidip lokanta sahibinden bir deste kâğıt aldım. (p. 91)

TT 1:

“You’re young and new at your métier,” they said; “allow us to give you some free advice.” I shot to my feet all stirred up. **“Sirs!” I said, “I want to take down all your advice!”** and, sprinting up to the cash register, I got the host to give me a sheaf of paper. (p. 75)

TT 2:

“You’re young. You’re just at the beginning of your career,” they said. “Allow us to give you a few words of advice!” **“Would you mind,”** I replied, **“if I committed your advice to paper?”** I raced over to the cashier in the corner, where the restaurant owner gave me a few sheets of restaurant stationery. (p. 86)

This example presents the use of colloquial language to address somebody in a quite polite way. “Efendim” is a commonly used phrase in the source text culture to refer to someone older and respected. Here, Celâl has the opportunity to have a conversation with some experienced writers and wants to benefit from their views and pieces of advice. For this purpose, he wants to write down what they say to him and talks to them in a rather polite manner. There, he includes the phrase “Efendim” in his sentences as a way to address them. This is a colloquial use attached to the common language and they exist together in the whole chapter of the source text. In her target text, Gün makes up for this phrase with “Sirs!” while Freely does not prefer to meet this peculiar use with a single phrase, but with a polite and formal question form “Would you mind ...”. In that sense, the lack of a phrase to address the experienced writers changes the deliberate style chosen by the author slightly and it can also be regarded as an omission. This affects the heterogenous structure of the source text and according to Berman, it could be classified as *the effacement of the superimposition of languages*.

CONCLUSION

This study aimed at comparing Orhan Pamuk's *Kara Kitap* and its two English translations by Güneli Gün and Maureen Freely both entitled *The Black Book* taking Antoine Berman's *Analytic of Translation* as the main methodology. With that purpose, five examples have been selected from the source text and from each target text and they have been compared and analyzed to find out if the stylistic features of the source text have been preserved in the target texts or to what extent they have been reflected to the target texts. To be able to answer the research questions, the chosen examples have been put under close examination in accordance with Berman's twelve deforming tendencies introduced in his analytic. The outcomes of the research conducted on the examples in the light of these tendencies are as follows:

The first tendency is *rationalization* which mainly deals with the changes that occur in the syntactical features of a text such as changes in the use of punctuation, reversing the subject-verb order or dividing a whole paragraph into sections etc. As a result of the different structures of Turkish and English, the practice of this tendency is almost inevitable in both translations; however, it has been found out that the application of it is more often in Freely's target text with her choices to increase or change the certain punctuation and to divide a long sentence into sections that affects the flow of the text negatively.

The second tendency is *clarification* which means making the text gain a clearer meaning by using explanations, parentheses or footnotes in translation. When the chosen examples are analyzed, it has been observed that both of the translators applied this deforming tendency in their target texts. However, some of Freely's examples are more obvious and explicit for the reader's understanding; such as her explanation in English for the word 'at' in Turkish (Pamuk, 1990/2016, p. 5) and for one of Pamuk's vague sentences when describing passerby people "öyle, öyle...", "bir... bir...-ne bileyim-" (p. 51), her use of a long explanatory sentence "you'd never guess that they were inclined this way or that way, but once you knew them as customers, you came to see they really were a crowd, a crowd driven by desires he could not begin to fathom" (Freely, 1990/2006, p. 45). These show she adopts a more target-oriented approach when compared to Gün for the sake of a smoother and clearer meaning.

The third tendency is *expansion*. It is a tendency about the length of the translation that gets longer as a result of some other interrelated tendencies such as rationalization and clarification and results in an excessive translation with unnecessary details deforming the style of the source text. At the end of the analysis, it has been deduced that expansion is preferred in Freely's translation especially through her own interpretation or explanation of an event including her own feelings at times. For example, her additions "While it is touching to see" and "I regret to inform you that" (p. 59) which originally do not exist in the source text or the extra information she adds when providing descriptions such as giving the original French name of a book mentioned (p. 174) are proof of her priority to make the text become a more reachable one for the target reader.

The fourth tendency is *ennoblement and popularization*. Ennoblement is the act of using a more poetic and ornamental language while it is not the language of the original to make the text seem more elegant. Popularization is regarded as making the text seem more popular with the use of slang or more colloquial words although this is not the chosen style of the writer. The selected examples have shown that this tendency have been adopted by Gün mainly. Her incline to use American slang expressions such as "give a damn" (Gün, 1990/1994, p. 14) or the use of more elaborate words such as "aggrandize" (p. 156) or "inebriated" (p. 111) when the original does not suggest such a use are some of the examples of the reasons behind this result.

The fifth tendency is defined as *qualitative impoverishment* which is about the loss of the iconic features of a word when it is translated. It has been observed in both target texts as transferring such unique words with iconic characteristics is a quite challenging procedure. It generally results in the disappearance of the word's sonorous richness. Such words are a part of Pamuk's style in *Kara Kitap* and the words he invents have iconic characteristics which are not easy to translate. For example, the word "öpüşken" (Pamuk, 1990/2016, p. 139) not only loses its sonorous quality during the process of translation when translated as "kisser" (Gün, 1990/1994, p. 118) and "kissable" (Freely, 1990/2006, p. 137) but also the meaning. Similarly, the words "acizane" - "naçizane" (Pamuk, 1990/2016, p. 91) have lost their rhyme and rhythm in both translations with

the chosen word pairs “abject” - “pitiful” (Gün, 1990/1994, p. 75) and “humble” – “piteous” (Freely, 1990/2006, p. 87).

The sixth deforming tendency is *quantitative impoverishment* which is a destruction in the lexical sense. It occurs when one word is opted continuously for words with different meanings and forms. While it has also been exercised in Freely’s translation, more examples have been found in Gün’s translation in terms of the lexical loss such as her use of the same word “green” (Gün, 1990/1994, p. 15) for different shades of the colour or her preference of the same adjective “gracious” (p. 60) as a signifier for the source text adjectives “zengin” and “kibar” (Pamuk, 1990/2016, p. 75) that are not the same words and have different meanings.

The seventh tendency is *the destruction of rhythms* whose examples have been detected in both translations. Even though it is a tendency that chiefly deals with the rhythm in poetry, it is subjected to prose, as well. In that sense, when the examples are analyzed, it is clear that in Freely’s translation, the tendency in question is more visible especially in the parts where the text is supposed to flow. In order to reach a clearer meaning, Freely simplifies certain rhythmic structures that is an action taking the needs of the target reader to the fore.

The eighth tendency is *the destruction of underlying networks of signification*. It means the ineffectiveness of conveying the underlying connotation of the text formed with the use of specific words that create a network. Despite the fact that few examples have been found in Gün’s translation under this category, it has also been caught that Freely’s examples are more explicit in terms of breaking the subtext’s meaning. For example; her omission of “hafızalarımızı tahrip etmek için” (p. 130) that has the underlying meaning of assimilation destroys the meaning of the source text. Likewise, her use of more general and less relevant words when a ‘dolmuş’ journey in İstanbul is described (p. 16) annihilates a cultural concept that is important to understand the setting of the novel.

The ninth tendency is *the destruction of linguistic patternings* that has been observed in both translations, but more obviously in Gün’s. It is about the destruction in the system of regular appearance of certain intentional words. For example, the repetition of the

word ‘pavyon’ in the source text that is critical in terms of getting the idea of the source culture and of placing the relevant context in it is altered in Gün’s target text as she translated it with various words such as “nightclub” (Gün, 1990/1994, p. 144), “casino” (p. 116) or “cabaret” (p. 15) which break the system set in the source text.

The tenth deforming tendency is *the destruction of vernacular networks and their exoticization* that refers to the use of vernaculars, local languages, various accents, dialects, slangs, etc. The *exoticization* of them is associated with the italicization of such uses. When the examples have been analyzed, it has been observed that both translators applied this practice in their target texts; however, Freely’s practice on the issue has seemed more distinctive especially with her choice to completely omit the movie names belonging to the Turkish cinema that include slangs and vernaculars in her translation (Freely, 1990/2006, p. 146). Her formalization and neutralization of colloquial language during a family dinner on the table (p. 37) is another outstanding example in her target text.

The eleventh tendency is *the destruction of expressions and idioms* in Berman’s analytic. Resulting from the language of Pamuk that reflects the Turkish society and culture set in İstanbul, the use of idioms is very common in the source text. When they are translated by using their target language equivalents, instead of literal translation that would enrich the target language, a certain deformation takes place in the target text. At the end of the analysis done on the selected examples, it has been found out that both translators exercised this practice very frequently and they could not keep the source text style in that sense, which has destroyed the foreignness of the text.

The last and the twelfth tendency is *the effacement of the superimposition of languages* which is about vanishing the traces of various language uses that are distributed in the text. On condition that the coexistence of vernaculars and standard language in the source text is eliminated, flattened or neutralized, this deforming tendency happens. The analysis of the examples has revealed that neither of the translators could preserve this heterogeneous stylistic structure of the text; for example, the use of “ağbi” (Pamuk, 1990/2016, p. 72) appears in the form of standard language as “brother” in Gün (Gün, 1990/1994, p. 59) and as “son” (Freely, 1990/2006, p. 67) in Freely, which does not only differentiate in form but also in meaning.

To provide further information on the input compiled from the analysis of the texts and the detailly examined examples in the scope of Antoine Berman's *Analytic of Translation*, the research questions provided in the Introduction part are going to be answered:

1. What are the characteristics of Orhan Pamuk's style in *Kara Kitap*?

It has been perceived from the source and target texts that style is the deliberate or unconscious choice of words, structures, phrases and some other linguistic choices and is peculiar to the writer for the current source text. However, not only the writer, but also the translator has his/her own unique style decided by individual choices, the agent's demands and the situation of the society of the time, which helps the translator to determine which strategy s/he will chose. Being related to that, source-oriented or target-oriented approach can be applied in the target text. In the first one, the source text features are given priority and are attempted to be reflected as they are, which keeps its style and foreignness while in the second one, the target culture's needs and expectations are taken to the fore, which domesticates the text for the target reader. When the case is such, the translation usually results in losing the source text's peculiar style originally agreed by the writer and the target text ends up being deformed. As the examples selected from Gün's and Freely's translations have reflected, the translators' styles may differ in each other mirroring different strategies applied in the target texts. In accordance with this view, Orhan Pamuk's style in *Kara Kitap* has some peculiar characteristics. He uses long descriptive sentences when describing the people Galip meets on his journey to find Rüya or when describing the streets of İstanbul in a very detailed way to set the scene in the reader's mind in a rather vivid way. He invents words in some cases to make his work seem more attractive and interesting in the eyes of his reader and uses cultural elements and idioms frequently. Pamuk also benefits from intertextuality in *Kara Kitap* which contains various masterpieces from different writers. Moreover, standard language and colloquial language comprising from vernaculars, slangs, sociolects and idiolects coexist in the novel. When all these characteristics come together, the translation of the novel becomes a challenging one for the translators.

2. How does Orhan Pamuk's style influence the two translators' choices in *Kara Kitap*?

In literary translation, which requires utmost attention and carefulness, the translator faces two options: either to follow the stylistics approach of the writer as much as possible or to insert his/her own stylistic choices in the translation. As a result of these options, the translator is placed in the text as visible or invisible. When the examples taken from the target texts are analyzed, it has been seen that if the stylistic features of the source text are reflected without effaced or altered with the target equivalent forms, it means the text maintains its original form in the translation and a source-oriented strategy is applied making the translator seem visible with such a choice. If the translation does not seem like a translation as if it were the source text itself, then, it could be deduced that the target-oriented strategy is chosen leaving the translator in the invisible position. As seen, a stylistic approach aids the reader and the researcher to find out which translational strategy is preferred during the translation process. Departing from that, to what extent the stylistic choices are preserved in the target text could be answered, as well. Also, if further research is carried out, it helps the researcher to explore the reasons lying behind these choices as they generally shed a light to the social, cultural, educational and ideological background of the translator. Pamuk's style with its elements reflecting the source text culture, its long sentences containing idioms, slangs and vernaculars and with its intertextual characteristics directs the translators to follow different translational strategies. While Gün opts for keeping the original style as much as possible with the source-oriented strategy she chooses, Freely prefers a more target-oriented one taking the needs of the target reader into consideration and gives more importance to clarity and understandability.

3. What happens when one writer is translated by many translators? Is the writer's voice fragmented in the two translations of *Kara Kitap*?

First of all, the fact that one author is translated by more than one translator provides place for a comparative analysis of these works. Following that, research and reviews conducted on the works appear rich in number presenting agreed and counter views at the same time. This shows that when the same work is read from the perspectives of different translators who applied different strategies in their target texts, the understanding of the novel changes causing it to be judged in varying ways. According

to the strategy adopted, the author's voice that is in close interaction with his/her style can be fragmented as it is the case in Freely's retranslation of *Kara Kitap*. Resulting from the application of Berman's twelve deforming tendencies introduced in his analytic, there has occurred certain changes in her target text that mainly neutralize or omit some of the unique stylistic choices of Pamuk. After this practice, as the target text is short of some of the original stylistic features of the source text, the writer's style is lost in translation to some extent, which may cause his novel to be understood as a much simpler or a regular one than it really is. It provides an easier reading experience for the target reader as certain specific characteristic of the source text (i.e. some cultural elements introduced through the use of movie titles, idioms and vernaculars) have disappeared, so the language has become simplified which is also a possible result of divisions of paragraphs into sentences or changes in the use of punctuation through *rationalization*. Moreover, her application of *clarification* with the aim of having a clearer meaning, the transformation of some vernaculars into the standard language through *the destruction of vernacular networks* have an inevitable role in the fragmentation of Pamuk's voice as a writer.

4. What are the distinctive characteristics of Gün's and Freely's translations and how do they affect the understanding of *Kara Kitap*?

At the end of the comparative analysis done on the selected examples from the target texts, it has been found out that the first distinctive characteristic between the two translators is their translational approach to transfer the stylistic features of the novel. While Freely gives more importance to the understandability and readability of her translation aiming at providing a flowing text, Gün's priority seems to reflect the linguistic style of Pamuk to her reader as far as possible. This contributes to the idea that Freely's strategy is more target-oriented which makes the source text stand closer to the target reader whereas Gün's is relatively source-oriented that brings the reader closer to the source text maintaining the text's foreignness more when compared to Freely in that sense. The fact that the exercises of *clarification* and *expansion* have been observed more frequently in Freely's target text for the sake of a clearer meaning and easier reading also serves as proof for this idea. Another outstanding difference between the two translations is their word choice. While Freely prefers a simpler language

surrounded primarily with standard English, Gün is fond of combining a fancier language with the use of idiomatic slang situated in the groundwork of standard English, which at times causes deformations in style through *ennoblement and popularization*, though. As a result, the understanding of the novel changes among target readers who are divided by two opposing views. For Freely's reader, the novel may appear as more comprehensible, which focuses on reflecting the aimed meaning precisely while Gün's reader may find the novel a more challenging one to comprehend in accordance with the style Pamuk suggests in his source text since keeping the stylistic features is what Gün brings to the fore in her translation. As the novel is based on Galip's finding his real identity and his journey constructed through the streets of İstanbul that include crowds from various backgrounds, the language of the novel is also complicated indicating this challenging journey, so it needs to be reflected to the target text in the same way.

Consequently, in the light of Antoine Berman's *Analytic of Translation* which is the main methodological framework of this study, it has been concluded that Gün's translation appears to be more faithful to the source text than Freely's translation. Although the deforming tendencies have been observed in both translations overall, Freely's examples have been regarded as more obvious and destructive for the original style of the text. To that end, the style of Pamuk and the novel has been preserved more in Gün's translation with the source-oriented strategy she adopts when it is compared to Freely's translation which adopts a more target-oriented one. It could be stated that the source text keeps its unique characteristics more in line with the strategy Gün chooses. Last but not least, along with its purpose to answer the research questions of interest, this study has been conducted with the prospect that it could open up space for further research to be fulfilled in the interdisciplinary areas of Stylistics and Translation Studies.

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Tarih: 09/07/2018

Tez Başlığı: Orhan Pamuk'un *Kara Kitap* Adlı Romanının İki Çevirisinin Berman'ın Bıçembilimsel Perspektifi Çerçevesinde Karşılaştırmalı İncelenmesi

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Tarih: 09/07/2018

Tez Başlığı : Orhan Pamuk'un *Kara Kitap* Adlı Romanının İki Çevirisinin Berman'ın Biçembilimsel Perspektifi Çerçevesinde Karşılaştırmalı İncelenmesi

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