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A STUDY ON THE TRANSLATION OF *CITY OF GLASS*

130304

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Danışman  
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in loving memory of my grandparents  
Saffet and Riza Metinler

**Y.C. FÜSUKÜÇETİM KURDUĞU  
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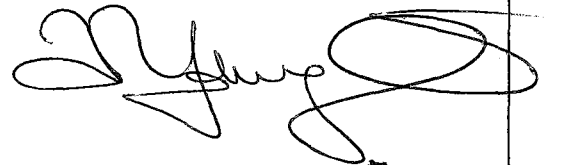
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## ÖZET

Yazın çevirisi diğer çeviri türlerinden farklıdır. Çünkü yazın çevirisi karmaşık sosyal ve kültürel çalışmaların içinde yer alır. Bundan dolayı çevirmen yazarın seçtiği dilin ardında yatan düşünceleri anlayabilmek için hayal gücünü, zekasını, sağduyusuyla birlikte sürekli yenilenen dil ve dil dışı bilgilerini kullanır. Çevirmenin görevini yerine getirebilmesi için çözümleme yöntemi olarak biçembilimi kullanması gereklidir. Kaynak metni amaç dilin toplumsal ve kültürel bağlamında yeniden oluşturabilmek için metni dilbilimsel ve iletişimsel bir olgu olarak ele alır ve metnin ait olduğu sosyo-kültürel çerçeveyi belirledikten sonra biçembilim yöntemini kullanarak yaptığı yazın eleştirisi ve dilbilim çalışmalarıyla metindeki dilsel ve anlamsal göstergeleri bir bütün halinde yorumlayarak çözümler. Ancak bu çözümleme sonunda kaynak metnin sosyal, kültürel ve tarihsel ortamını, işlevini, doğasını, içerdiği anlam ve iletileri, imge, eğretileme, uyak ve eşdizimlilik gibi yazarın dil kullanım özelliklerini, diğer yazın metinleriyle ilişkilerini kavrayarak, o metni yazarın ussal yapısına, düşüncesine ve deneyimine en yakın şekilde amaç dile aktarmak için gerekli donanıma sahip olur. Bu tezde hem kaynak metin, Paul Auster'ın eseri *City of Glass*, hem de amaç metin Yusuf Eradam'ın çevirisini yaptığı *Cam Kent*, kaynak metnin özgün dilsel özelliklerinin, temel sözcük türleri, *adlar*, *önadlar*, *eylemler* ve *belirteçler*, dilbilgisel kategoriler, *tümce türleri*, *tümce yapısı*, *yan tümceler*, yardımcı sözcük türleri, *adillar*, *bağlaçlar*, *ilgeçler*, değişmeceli dil, *eğretileme*, bağlam, *okuyucu-yazar-karakter ilişkisi*, *bağlaşıklık*, *gönderme* ve *bağlantı* çerçevesinde çeviri metinde ne düzeyde yer aldığını belirlemek amacıyla biçembilim yöntemiyle incelenmiştir.

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## ABSTRACT

Literary translation differs from other kinds of translation for it is found at the core of complex social and cultural practices, and thus the translator employs his imagination, intelligence and common sense together with steadily refreshed linguistic and non-linguistic knowledge to figure out what lies underneath a writer's choice of language. To succeed in his task, the translator has to use stylistics as a method of analysis. In order to recreate the source text in the social and cultural context of the target language, the translator treats the text as a linguistic and communicative phenomenon; and after determining the socio-cultural framework to which the text belongs, he interprets and analyzes the linguistic signs via critical and linguistic study and thus uses stylistics as a method. Only after this sort of analysis will the translator be able to comprehend the social, cultural and historical setting, function, nature, meaning, messages and intertextual feature of the source text and also the writer's specific use of language such as collocation, image, rhyme, metaphor, and will he be well equipped to transfer the writer's mental structure, thinking and world experience into another language as closely as possible. In this thesis, the stylistic study will cover not only the source text, *City of Glass*, written by Paul Auster, but also the recreated text, *Cam Kent*, by Yusuf Eradam with the aim of investigating to what extent the linguistic features of the original text as regards the main word classes, the *nouns*, *adjectives*, *verbs* and *adverbs*, grammatical categories, *sentence types*, *sentence complexity*, *clause structure*, *minor word classes*, *pronouns*, *conjunctions*, *prepositions*, *postpositions*, figures of speech, *metaphors*, context, *the relation between the writer, the reader and the character*, and cohesion, *cross-reference*, *linkage*, are carried into the translated text.

## TABLE OF CONTENTS

### A STUDY ON THE TRANSLATION OF *CITY OF GLASS*

YEMİN METNİ	II
TUTANAK	III
Y.Ö.K.DOKÜMANTASYON MERKEZİ TEZ VERİ FORMU	IV
ACKNOWLEDGEMENTS	V
ÖZET	VI
ABSTRACT	VII
TABLE OF CONTENTS	VIII
INTRODUCTION	XIV

#### CHAPTER 1

##### STYLISTIC ANALYSIS AND LITERARY TRANSLATION

1.1. VARIOUS DEFINITIONS OF TRANSLATION	1
1.2. LITERARY TRANSLATION	1
1.3. THE TASK OF THE LITERARY TRANSLATOR	3

#### CHAPTER 2

##### LEECH AND SHORT'S MODEL OF PROSE STYLE

2.1. THE FIELD OF STYLE	9
2.2. STYLISTICS	12
2.3. LEXICAL CATEGORIES	13
2.3.1. Nouns in Turkish	15
2.3.1.1. Kinds of Nouns	15
2.3.1.2. Number in Nouns	16
2.3.1.3. Structural Subcategories of Nouns	17
2.3.1.4. The Noun Phrase	18

2.3.2.	Adjectives in Turkish	19
2.3.2.1.	Descriptive Adjectives	20
2.3.2.2.	Attributive Adjectives	21
2.3.2.3.	Structural Subcategories of Adjectives	21
2.3.3.	Verbs in Turkish	22
2.3.3.1.	The Indicative Mood	22
2.3.3.2.	The Volition Mood	23
2.3.3.3.	Substantive Verbs	24
2.3.3.4.	Auxiliary Verbs	25
2.3.3.5.	Structural Subcategories of Verbs	25
2.3.3.6.	Nonfinite Verbs	26
2.3.4.	Adverbs in Turkish	27
2.3.4.1.	Kinds of Adverbs	27
2.3.5.	Nouns in English	28
2.3.5.1.	Kinds of Nouns	28
2.3.5.2.	The Noun Phrase	29
2.3.6.	Adjectives in English	30
2.3.6.1.	Basic Characteristics of the Adjective	30
2.3.6.2.	Major Syntactic Functions of the Adjective and Postpositive	31
2.3.7.	Verbs in English	32
2.3.7.1.	Types of Verbs	32
2.3.7.2.	Verbal Forms	33
2.3.7.3.	Finite and Nonfinite Verb Phrases	33
2.3.8.	Adverbs in English	34
2.4.	GRAMMATICAL CATEGORIES	34
2.4.1.	Sentence Types in Turkish	34
2.4.1.1.	Verbal Sentences	34
2.4.1.2.	Nominal Sentences	35
2.4.1.3.	Regular Sentences	35

2.4.1.4.	Inverted Sentences	35
2.4.1.5.	Sentences including Parenthetical Clauses	35
2.4.1.6.	Elliptical Sentences	36
2.4.1.7.	Affirmative Sentences	36
2.4.1.8.	Negative Sentences	37
2.4.1.9.	Interrogative Sentences	37
2.4.1.10	Exclamatory Sentences	37
2.4.2.	Sentence Complexity in Turkish	37
2.4.2.1.	Simple Sentences	37
2.4.2.2.	Compound Sentences	37
2.4.3.	Pronouns in Turkish	39
2.4.3.1.	Kinds of Pronouns	39
2.4.3.2.	Personal Pronouns	39
2.4.3.3.	Reflexive Pronouns	40
2.4.3.4.	Demonstrative Pronouns	40
2.4.3.5.	Indefinite Pronouns	40
2.4.3.6.	Interrogative Pronouns	41
2.4.3.7.	Relative Pronouns	41
2.4.3.8.	Possessive Pronouns	41
2.4.4.	Conjunctions in Turkish	41
2.4.5.	Postpositions in Turkish	42
2.4.6.	Sentence Types in English	42
2.4.6.1.	Affirmative Sentences	43
2.4.6.2.	Interrogative Sentences	43
2.4.6.3.	Imperative Sentences	43
2.4.6.4.	Exclamative Sentences	44
2.4.7.	Sentence Complexity in English	44
2.4.7.1.	Simple Sentences	44
2.4.7.2.	Compound Sentences	44
2.4.7.3.	Complex Sentences	45
2.4.7.4.	Compound-Complex Sentences	45

2.4.8.	Clauses in English	45
2.4.8.1.	Adverbial Clauses	46
2.4.8.2.	Kinds of Adverbial Clauses	46
2.4.8.3.	Noun Clauses	46
2.4.8.4.	Object Noun Clauses	46
2.4.8.5.	Subject Noun Clauses	47
2.4.8.6.	Complement Noun Clauses	47
2.4.8.7.	Relative Clauses	47
2.4.8.8.	Defining Relative Clauses	48
2.4.8.9.	Non-Defining Relative Clauses	48
2.4.8.10.	Reduced Relative Clauses	48
2.4.9.	Pronouns in English	49
2.4.9.1.	Personal Pronouns	49
2.4.9.2.	Demonstrative Pronouns	50
2.4.9.3.	Reflexive Pronouns	50
2.4.9.4.	Relative Pronouns	51
2.4.9.5.	Interrogative Pronouns	51
2.4.9.6.	Indefinite Pronouns	51
2.4.9.7.	Reciprocal Pronouns	51
2.4.10.	Conjunctions in English	52
2.4.10.1.	Coordinating Conjunctions	52
2.4.10.2.	Subordinating Conjunctions	52
2.4.11.	Prepositions in English	53
2.5.	FIGURES OF SPEECH	53
2.5.1.	Metaphors	53
2.5.2.	Similes	54
2.6.	CONTEXT AND COHESION	54
2.6.1.	Context	54
2.6.1.1.	The Discourse Situation	54
2.6.1.2.	Implied Author and Implied Reader	55
2.6.1.3.	Authors and Narrators	55

2.6.2. Cohesion	56
2.6.2.1. Cross-reference	56
2.6.2.2. Linkage	57
2.7. AN ILLUSTRATIVE EXAMPLE	57
2.7.1. Lexical Categories	58
2.7.2. Grammatical Categories	60
2.7.3. Figures of Speech	61
2.7.4. Context and Cohesion	62

### CHAPTER 3

#### A COMPARATIVE STYLISTIC ANALYSIS OF *CITY OF GLASS* AND *CAM*

##### *KENT*

3.1. PAUL AUSTER AND <i>CITY OF GLASS</i>	63
3.2. STYLISTIC ANALYSIS OF THE FIRST EXAMPLE	69
3.2.1. Lexical Categories	70
3.2.1.1. Nouns	72
3.2.1.2. Adjectives	74
3.2.1.3. Verbs	78
3.2.1.4. Adverbs	78
3.2.2. Grammatical Categories	79
3.2.2.1. Sentence Types	79
3.2.2.2. Sentence Complexity	80
3.2.2.3. Clause Structure	81
3.2.2.4. Pronouns	82
3.2.2.5. Conjunctions	83
3.2.2.6. Prepositions	83
3.2.3. Figures of Speech	84
3.2.3.1. Metaphors	84

3.2.4.	Context and Cohesion	84
3.2.4.1.	The Author-The Reader-The Character	84
3.2.4.2.	Cross-Reference	85
3.2.4.3.	Linkage	86
3.3.	STYLISTIC ANALYSIS OF THE SECOND EXAMPLE	87
3.3.1.	Lexical Categories	88
3.3.1.1.	Nouns	88
3.3.1.2.	Adjectives	90
3.3.1.3.	Verbs	91
3.3.1.4.	Adverbs	94
3.3.2.	Grammatical Categories	94
3.3.2.1.	Sentence Types	94
3.3.2.2.	Sentence Complexity	95
3.3.2.3.	Clause Structure	95
3.3.2.4.	Pronouns	96
3.3.2.5.	Conjunctions	96
3.3.2.6.	Prepositions	97
3.3.3.	Figures of Speech	97
3.3.3.1.	Metaphors	97
3.3.4.	Context and Cohesion	98
3.3.4.1.	The Author-The Reader-The Character	98
3.3.4.2.	Cross-Reference	98
3.3.4.3.	Linkage	98
	CONCLUSION	99
	BIBLIOGRAPHY	107

## INTRODUCTION

In this thesis, the stylistic analysis of selected parallel passages of *City of Glass*, written by Paul Auster published in 1985 and its translation, *Cam Kent*, into Turkish by Yusuf Eradam, published in 1991, will be carried out comparatively to examine how far the linguistic features with respect to the lexical and grammatical features, figurative language, context and cohesion, are passed on to the translated text and thus how far they determine where both texts overlap or differ.

Stylistics is the study of style. Style resides in the linguistic repertoire of a particular language, i.e. choices between diverse lexical, syntactic resources and shades of meaning. It may be defined in line with a domain of language use, e.g. selections of an author in a specific text. Stylistics, as the study of style, is employed to explore literary texts with the aim of revealing the connection between linguistic form and artistic function. Literary texts, which reflect the society and culture they emerge from, hold features uncommon to ordinary texts and settings, and thus for the sake of creativity and originality they bring about a new communication order in contrast with the present systems (Widdowson, 1996:141). Taking into account these characteristics of literary texts, it may easily be inferred that literary translation which includes the translation of literary texts stands at the core of complicated socio-cultural practices and hence requires the meticulous working of the highly skilled literary translator in the translation process.

Stylistics as a method of analysis plays an essential role in the reading and comprehension stage of the translation process since it comprises the analysis of the linguistic signs in the socio-cultural setting of the source language text. By using this method the literary translator assumes both the role of the literary critic and the linguistic analyst (Karayazıcı, 1994:250). Like the critic, the translator attempts to understand the message, but his task is not over until he ensures that the target readers receive the same message. The message itself is not his primary focus. Like the analyst, he concentrates on the linguistic features in the language system to recreate the source text in another language. After completing the translation, the

translator's role as a critic and linguist may be carried a step further. That is, stylistic study may also be a convenient method of analysis in the criticism of translated texts, and the translator may use stylistics to criticize translation products. In this study stylistics is employed in order to probe into parallel paragraphs in English and Turkish with the purpose of establishing the levels of stylistic equivalence and difficulties in the translation. Stylistic equivalence refers to the reproduction of the original style. In his definition of equivalence Werner Koller presents formal equivalence which focuses on the transference of linguistic features along with the communicative content of the text (cited in Göktürk, 1994:69). This type of equivalence requires the reformation of the stylistically prominent features to produce an equivalent effect on the target readers and thus a comprehensive method of analysis should be put into use to identify the aesthetic principles underlying the writer's selections.

All texts have individual qualities; therefore, the features to be explored may change from one text to another. Among the various approaches to stylistic analysis Geoffrey Leech and Michael Short's model or theory of prose style has been chosen because of its comprehensive and systematic characteristic and appropriateness for the text under investigation. Leech and Short introduce a checklist of potential style markers which enables practitioners to reveal the distinguishing features of literary texts (1981:75).

This checklist includes lexical categories, grammatical categories, figures of speech, cohesion and context. In this thesis, a study including the application of these categories in both the source and target texts will be carried out. The analyses of lexical categories include looking closely at the features of major words classes, nouns, adjectives, verbs, and adverbs. Under the heading of grammatical categories sentence types, complexity, clauses, minor word classes such as pronouns, conjunctions and prepositions will be taken into consideration. Figures of speech involve the imaginary and creative use of the language in the text. Under the category of context, external relations of parts of a text will be analyzed whereas looking into cohesion includes the internal organization of the text (Ibid: 76).

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KÜTÜPHANESİ

Before looking into how these components are used in the translated text, it would be appropriate to introduce the writer, and the translator. Paul Auster, the writer of the source text, is a postmodern writer whose works are noted for their inwardness, self-referentiality and intertextual links to other texts. Furthermore, he is appealing in the sense that transparency is mingled with mystery in his fiction; although his themes may seem obvious to his readers, they actually reveal themselves only after continual analysis due to his effective use of the language. (Barone, 1995:2) As for Auster himself, his work, greatly influenced by fairy tales, has come out of “despair, nihilism, hopelessness, the inadequacy of language and isolation together with the happiness of being alive”(cited in Ibid:12).

Yusuf Eradam, the translator of the target text *Cam Kent*, is a renowned academician who proved himself in different fields of literature, is sensitive and highly skilled in using the Turkish language. For this reason, his translation of Paul Auster’s works may be viewed as a great opportunity for both the Turkish readers and the field of translation studies.

Auster’s *New York Trilogy* consists of three novels, *City of Glass*, *Ghosts*, and *The Locked Room* which explore the theme of the quest for identity. In *City of Glass*, which is the focus of this study, the main character Daniel Quinn, who writes mystery novels under the pseudonym William Wilson is mistaken for a detective named Paul Auster and gets involved in a case; he is supposed to follow a man called Peter Stillman and to prevent him from harming his son.

Over the course of his research, he finds out that years ago Stillman locked his son in a room to see whether his son would learn the language without any human intervention, but he failed in this experiment. Quinn follows him in the streets of New York and realizes Stillman has no bad intentions about his son or anyone else. When he loses track of Stillman, he calls detective Auster for help but discovers he is a writer, not a detective. After this surprise, events start to become more complicated. At the end of the novel, Quinn reduces himself to words and disappears.

In the first chapter of this study, various approaches to translation in general, essential features of literary texts and literary translation, the relation between stylistics and literary translation and the task and qualifications of a literary translator and recent studies on stylistics in terms of translation will be explored.

In the second chapter, Leech and Short's approach to style, stylistics, the features of nouns, adjectives, verbs, adverbs, sentence types, sentence complexity, clauses, pronouns, conjunctions, and prepositions and postpositions in both the Turkish and the English languages will be studied in detail so as to identify and hence stylistically compare these lexical and grammatical categories in the source and target texts. Also essential aspects of figurative language, context and cohesion will be investigated for a further analysis of the text. At the end of this chapter, an illustrative example will be given to clarify the process of analysis in the following chapter.

In the third chapter, initially the background of the author and his novel will be explored and then a stylistic analysis of *City of Glass*, and its translation *Cam Kent* will be carried out in terms of lexical and grammatical categories, figures of speech, context and cohesion, to investigate the levels of stylistic equivalence and problems in the translation; and to see whether particular effects and structures of the original text are conveyed in the target text or not.

In the conclusion chapter, findings and suggestions for further research will be discussed.

## **CHAPTER 1**

### **Stylistic Analysis and Literary Translation**

In this chapter, the relation between literary translation and stylistic analysis which involves the exploration of linguistic features will be studied with reference to the task of the literary translator.

#### **1.1. Various Definitions of Translation**

Translation may be defined as the rendering of a source language text into a target language. Peter Newmark defines the translation activity in general as “a craft consisting in the attempt to replace a written message in one language by the same message in another language” (1988:7). Bedrettin Cömert states that translation requires searching for the equivalent signs in order to establish communication (1978:8). Similarly, Gül Durmuşoğlu points out that translation is a function and communication oriented semantic transfer (1991:105). Eugene Nida and C.Taber define the act of translation as “to find in the receptor language the most natural and the closest equivalence as regards to meaning and style conveyed in the original language” (1969:210). As for Robert De Beaugrande, translation may be viewed as the interactional process of the writer, the translator and the translation reader (1978:13). Akşit Göktürk defines translation as (1994:15):

...the result of a man's efforts to know the phenomena and dreams occurring outside his own surroundings. A way of sharing ideas in arts, science and philosophy with other societies. This way along with the fact that mankind speaks different languages has existed since Babylon. For this reason, translation is beyond individual languages and it is a common language, language of all languages.

#### **1.2. Literary Translation**

Literary translation, which holds an eminent place among other kinds of translation, exceeds these definitions since the translation of literary texts involves a more complicated process. Literary texts reflect the society and culture they emerge

from, and they hold linguistic features that are uncommon to ordinary texts and literary settings; words do not carry specific meanings, and the language is not restricted in any way, and thus the use of textual language and what it conveys do not converge (Göktürk, 1978:61).

The exceptional construction of literary texts comes from their purpose to create a certain effect on the reader through the writer's creative and artistic uses of the language and the narration. In search of originality and creativity, literary texts attempt to bring about a new communication order which differs from the already present systems; and therefore, messages in literary texts are not in complete accordance with either the rules of the code, grammar, or systems of social convention which regulate the use of these rules in the production of messages (Widdowson, 1996: 141).

The writer breaks the rules, making a change in the meaning and then in order to make up for this deficiency he puts the deviant item in a pattern. The relations set up between this item and others within the context of the message pave the way for meaning, forming a secondary language system. To interpret a text the reader needs to identify these relations, which are called intra-textual relations, together with extra-textual relations existing between language items and the code from which they develop (Ibid:143).

In literary texts, these relations do not meet to form one unit of meaning. Instead they overlap, creating a hybrid unit. This unit is derived from both the code and context, but is a unit of neither. It conveys unconventional meanings which reveal the uniqueness of literary language, and thus literary texts represent a different reality, a world beyond the reach of communal communication (Ibid:144).

As Göktürk puts it, a literary work of art is "the writer's individual interpretation of the real world", and in this interpretation the role of creative imagination is not less essential than the reality itself (1978:62). It may be stated that a literary text is the objectification of this half-imaginary world in a language. In

literary translation, this imaginary characteristic of the literary work which goes beyond its concrete linguistic structure composed in the original language should be transferred into the receptor culture. The realization of this complicated activity necessitates phases such as conveying the explicit and implicit, objective and associative dimensions of meaning, the cultural and social traces, and images in the source text created by means of tone, objects, figures of speech, and relation existing between characters and incidents (Aksoy, 2000:3). To what extent these phases are completed depends on the qualifications of the literary translator who undertakes the responsibility.

### **1.3. The Task of the Literary Translator**

The translator's knowledge of the source and the target languages is not sufficient to make a successful translation. Anyone who knows two or more languages is able to explain a word or a sentence in the source language by using an equivalent word or sentence in the target language, i.e. encoding linguistically the message in the source language. This phase may only be considered as the starting point of the whole translation process, and having this ability does not fulfill the requirements of being a competent translator. To carry out his task fully the translator should have some very important skills apart from being bilingual. For instance, the translator should feel himself at home in both the source and target cultures. A language is not independent of the society and culture it is born into. Therefore, in order to know a language it is necessary to be familiar with the people, their behavioral patterns, beliefs and traditions which shape the language culture (Sofer, 1997:33).

Some other qualifications that a professional translator needs to possess may be stated briefly as follows: ability to follow the changes and developments in the source and target languages, knowledge of the field he translates into, ability to express his ideas in an accurate and effective way, ability to create the same effect on the target language readers, ability to use research methods conveniently and make full use of the technological developments (Ibid: 35).

Along with these qualifications a literary translator should possess various others since as Peter Bush points out, “literary translation is an original subjective activity at the center of a complex network of social and cultural practices” (1998:127). Yurdanur Salman puts forward that before he steps into reading, the literary translator should make a close investigation perceiving so well both the source and target literary systems, the era the literary work is constructed, the life and the artistic features of the source text writer and the cultural setting of the source text “as if he looked into all through X rays” because writers are greatly influenced by the society and culture they belong to (1996:252). She also states that when constructing the target text he should be aware of the richness and the limitations of the target language so as not to distort the conveyed message (Ibid: 253).

Doubtless, in order to translate a literary text successfully the translator, while identifying himself with the author who reflects a half-imaginary world which emerges from his thoughts, feelings and experiences, should meet the expectations and the literary traditions present in the target text. However, at the same time, he should be able to interpret the source text within his frame of cultural background, intelligence, common sense, imagination, concept of language, steadily refreshed linguistic and non-linguistic knowledge, perception of art and preferences and leave traces of his own character in his translation like an artist leaving his impressions in his paintings.

To accomplish his task fully, the translator should be a good reader; he should attain the highest levels of comprehension and interpretation skills. As Gregory Rabassa puts it, “an ideal translator should be an ideal reader since translation should reflect that the source text has been read thoroughly” (cited in Aksoy, 2000:4). The process of translation consists of reading and comprehending the source text and recreating the text in a different artistic and socio-cultural environment (Bassnett, 1980:45).

After determining the place of the source text and its writer in the field of literature, and considering it as a part of a wide socio-cultural setting, the translator finds out the linguistic signs in the text by means of stylistics. Stylistics is a method which approaches the text in a holistic manner first and then breaks it into linguistic pieces to recreate it in the target language. By using this method, the translator assumes the role of both the literary critic and the linguist analyst of the original text (Karayazıcı, 1994:249).

As H. G. Widdowson puts it, “the ultimate aim of literary criticism is to interpret and evaluate literary texts as works of art” (1975:5). Parallel to this assertion, Karayazıcı states that the critic attempts to determine the ways through which the author sends his message to his readers (1994:250). Like the critic, the translator tries to decipher the uncommonly coded message which projects a world beyond language; and moreover, he works for this message to be received by the target culture audience. In connection with his general knowledge about the real world, his concept of verbal communication, his approach to art and his preferences the translator recreates the original text in a new environment. Consequently, the language employed in critic’s work is considered as meta-language, but the translator’s product is a rewritten text since it goes beyond the borders of the original text. Furthermore, the methods of the critic and the translator are different. The former focuses primarily on the messages communicated by the author’s style, not on language signs. Conversely, the latter explores the literary messages to be informed about the language use in the text (Ibid: 251).

As for the linguist, he deals with the language use in the text. His main focus is the examples which stand out from other features with respect to their use in the language. These are essential for the translator-linguist, but not more than the reality and aesthetic achievement presented in the fictional world of the text (Ibid: 253). To put it briefly, stylistics brings together the act of criticism and linguistic observation within the translator’s identity formed by a number of factors such as his background, prior world experience, his tastes and knowledge of both the source and target language and cultures.

It is not possible for a literary translator to comprehend the text by concentrating only on the writer's use of languages. He may take into account the intertextual property of the text when making a stylistic study. Kristeva puts forward that every text comprises an intertext in a series of texts previously written or to be written (Trask, 1999:132). This notion indicates that a text does not exist in isolation, but in connection with other texts. In other words, as Bakhtin puts it "texts are filled with others' words, varying degrees of otherness, varying degrees of our-own-ness, varying degrees of awareness and detachment. These words of others carry with them their own expression, their own evaluative tone which we assimilate, rework and reaccentuate" (cited in: Fairclough, 1992:102). Therefore, in order to understand the sources, aims and form of a text completely, the translator-reader needs to be acquainted with other texts.

David Birch in his article entitled "Working effects with words-whose words?: Stylistics and reader intertextuality" states that the reader links the text to his knowledge of language and reality through his creation of the text with his intertextual experiences; the reader does not deal with the text as an independent work of art but transcends the borders of the text, employing it as a surface on which to unite different intertextual sources of his prior reading experience (1996:208). In addition, Birch offers intertextual stylistics as an analysis method, claiming that the purpose of intertextual reader's stylistics is not just to enunciate the existing relations between linguistic levels and artistic achievements but also the reader's connection amongst texts (Ibid: 220).

When analyzing texts by means of stylistics, the translator-reader adopts this perspective, as well as the idea that it is not merely the text itself, the linguistic signs employed by the author, that shapes interpretation, but influences of other texts written in the source or the target language culture as well (Karayazıcı, 1994:255). The intertextuality of the original text, the translator's knowledge of the language system, his approach to literary writing and his preferences shaped by his reading of other textual varieties are greatly essential in his decisions and thus his creation of the text which has been examined through stylistics (Ibid: 256).

Various studies have been carried out to explore the concept of style in the field of translation and the translator's decisions by means of stylistics. The comparison of texts in different languages involves a theory of equivalence. Equivalence has always been a fundamental issue in translation although its definition, relevance, and applicability within the field of translation theory have brought about intense controversy. Nida claims that there are two different types of equivalence: formal and dynamic equivalence. Formal equivalence gives importance to the message itself, in both form and content. However dynamic equivalence, which is founded on the notion of equivalent effect, requires the transference of meaning in the source language in such a way that it produces the same effect on the target culture as the original phrasing did upon the source culture (1969:159).

Anton Popovic takes a further step distinguishing four kinds of equivalence. Among them is stylistic equivalence "functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning" (1976:88). Werner Koller makes a more detailed definition of translation equivalence and proposes five interrelated levels as denotative equivalence, connotative equivalence, pragmatic equivalence, formal equivalence and equivalence between different text types (cited in Göktürk, 1994: 60). Denotative equivalence is related with the referential meanings in the text, connotative equivalence requires the transference of meaning emerging from the sound, word, syntax or structural relations, pragmatic equivalence refers to the equivalent functioning of the source and target texts and equivalence between different types of texts is established when the translation process is carried out with respect to the literary traditions of the target text (Ibid: 76).

In literary translation, where cultural communication between speakers of different languages takes place, formal equivalence, which focuses on the transference of linguistic features along with the communicative content of the text, has been the main concern. This type of equivalence requires the transference of the stylistic features in an attempt to produce on its readers an effect as close as possible to that obtained on the readers of the original. Thus a comprehensive method of

EC YÜREKLERİN KAPISI  
SOCIETY OF TRANSLATORS

analysis, which enables the translator to be sensitive to the aesthetic quality of the source text and select appropriate words or structures, should be put into use (Göktürk, 1994: 69).

In her book entitled *Translation Studies: an Integrated Approach* Mary Snell-Hornby emphasizes the significance of style in translation and considers the constituents of Leech and Short's method of prose style as a basis to build a theoretical approach to style in translation studies (1988:120). In her article entitled "Stylistics and Literary Translation", Berrin Karayazıcı points out the essential link between stylistic study and translation making reference to the basic principles presented in Leech and Short's model and also she comparatively probes into a passage taken from Virginia Woolf's *Orlando* and its translation into Turkish by Seniha Akar (1994:263).

In a Master's Thesis presented by Özlem Göcer (1994) selected extracts from the novella of Henry James's *Daisy Miller* and their translations into Turkish by Necla Aytür are examined with respect to the lexical categories proposed by Leech and Short, i.e. major word classes such as nouns, adjectives, verbs and adverbs,. In her article entitled "A Selective Analysis of Sweet Thursday by John Steinback and A Criticism of its Translation into Turkish", Şirin Okyayüz employs the categories entailed in Leech and Short's model to provide a theoretical basis for her case study (1996:61).

In view of these illuminating studies, Leech and Short's theoretical model of fiction will be employed in this thesis as a method of stylistic analysis to make a critical comparison of the stylistic features of the source text, *City of Glass* by Paul Auster, and its translation into Turkish, *Cam Kent* by Yusuf Eradam. This study will differ from those mentioned above in the sense that all categories, lexical categories, grammatical categories, figures of speech, context and cohesion, included in Leech and Short's model will be used to explore extracts selected from a postmodern literary text and their translations into Turkish.

## CHAPTER 2

### Leech and Short's Model of Prose Style

#### 2.1. The Field of Style

To prepare the ground for using stylistics as a method of analyzing the source and target texts, it would be appropriate to scrutinize the points which form the basis of the use of the term 'style' adopted by Leech and Short in their theory or model of prose style. Although they stated that similar to various semitechnical terms 'style' has suffered from overdefinition, and the attempts of linguists and critics to attach a precise meaning to the term have failed giving rise to an impoverishment of the issue, they underlined aspects of style which manipulate the process of stylistic analysis. The phenomenon of style in general terms refers to the way language is used in a particular context, by a particular person, for a particular reason.

Saussure's traditional distinction between "langue" and "parole" will help elucidate this definition. Langue, the system of rules common to the users of a language, is systematic and social; on the other hand parole, particular uses of this system, is an individual activity. Individuals draw in random means which vary in relation to their wishes and intentions upon a language (Fairclough, 1992:63). This linguistic abstraction firmly points at the approach that the linguist's analysis of a language is consistent with the linguistic working of the speaker's mind, and language should be investigated with regard to the production of speech by a speaker and its comprehension by a hearer (Robins, 1989: 44).

Saussure conceived 'langue' as a constitution, a collective product of the speech community located in the speaker's mind. In speaking his language the speaker moves back and forth within the borders of this 'langue', and then he articulates 'parole' where he works out his only individual control as he determines the time and the topic of speaking (Ibid.: 45).

Style is relevant to parole since it resides in choices between the varied lexical and syntactic resources and various meanings or shades of meaning or briefly saying, the repertoire of a particular language. It is true that this definition is helpful in conveying a general insight about the concept. However, it is necessary that the scope of the term be narrowed so as to fit the aim of the proposed stylistic study.

Initially, it may be stated that style is not an optional element specific to certain texts, but a property of all texts; all texts develop their own style whether they are classified as literary or non-literary, spoken or written. Texts vary significantly in their level of stylistic interest or prominence, that is to say, some texts are more transparent compared to others for they reveal their messages directly to the readers. On the other hand, there also exist opaque texts which are not easily interpreted due to the different usage of linguistic features. The stylistic studies done so far reveal that the concept of style is especially associated with written literary works of art. This aspect of style will be taken into consideration in Leech and Short's approach (Ibid: 12).

Although within the field of literature in some cases the concept has been applied to the way language is employed in a particular genre, period or school of writing or some combination of these, the most familiar kind of stylistic inquiry is the investigation of authorial style, the individual style of a single author. Stephan Ullmann puts forward that numerous stylistics practitioners have attempted to observe certain aspects of the style of a writer in all his works whereas some others restrict their method of analysis to a single device and its function in a single literary work (1966:124).

Style is a relational term; it refers to the characteristics of language use existing in the corpus of writings defined by the writer or period etc. and associates these with extralinguistic factors. The task of determining a shared set of linguistic habits becomes more complicated, even in the case of authorial style if the corpus under investigation is diverse and far-reaching. As conveyed in the Latin tag *Stilus virum arguit* (The style proclaims the man) there is a close relationship between the

author himself and his individual style in his works. It goes without saying that at times even trivial linguistic details may be sufficient to reveal the author's identity, his inner world, conflicts, thoughts, feelings, reactions to the surrounding outer world corroborating that each writer has a linguistic thumbprint. However, with some writers it may be impossible to make generalizations concerning style due to the exaggerated uniqueness in their individual works (Leech; Short, 1981: 11-12). As for the extralinguistic factors, which comprise a crucial part of the stylistic domain, they are necessary together with the intralinguistic ones in order to gain a full understanding of words and sentences.

To understand the functioning of certain semantic structures, these structures should be considered within appropriate extralinguistic contexts. This process requires a substantial knowledge of individual relations, social practices, social setting, context of situation which are in general understood with regard to the established set of background information and assumptions, supposed to be common to nearly all those taking part in the communicative act, alongside particular knowledge directly pertinent to the utterance (Robins, 1989: 29). To put it another way, language serves a countless range of purposes, and utterances perform a very extensive breadth of functions. Therefore it may be pointed out that "meaning in language is not a single relation or a single sort of relation, but it involves a set of multiple and various relations holding between the utterance and its parts and relevant cultural features and components of the environment" (Ibid: 31).

A text, whether it be an entire work or an extract, is regarded as the most appropriate data to investigate in an attempt to arrive at a homogeneous and specific use of language and discover how it serves a particular artistic function. A text constructs a study field where the writer's choice of words and structures together with the interconnection between these choices, and the reasons lying beneath may be explored in a more thorough and efficient way; and thus, the stylistic study will be based on firmer grounds than if it is looked into a broader area. One can possibly probe into a text with regard to its writer or to the period in which it was written. However, to make general statements about an author's style referring to a particular

extract taken from his entire work may raise various questions. Therefore, it would be proper to conceive style in terms of the linguistic characteristics of a particular text (Leech; Short, 1981:12).

## 2.2. Stylistics

Stylistics, the linguistic study of style, describes what use is made of language. The goal of stylistics is to elucidate the connection between language and aesthetic function. In a broader sense, stylistics endeavors to associate the critic's concern of artistic evaluation and interpretation with the analyst's concern of verbal description. During the process of analysis linguists move along by searching answers to the question 'Why does the author in this particular context prefer to express himself in this way?'. Literary critics, on the other hand, attempt to find out answers to the question 'How is a certain artistic effect attained by means of linguistic devices?'

At this point, in relation with these two main issues, another question is raised 'What should one consider as the starting point of the stylistic study, the artistic or the linguistic end?' imposing stylistics a hard and fast type of task. Leo Spitzer, a linguist-critic and the best known interpreter of style as a revelation of man, uses his circle of understanding which describes a cyclic motion bearing a resemblance to the cycle of theory formulation and theory testing found at the base of scientific method, to illuminate how the method of stylistics is carried out when looking into a text. This method which emphasizes the role of intuition in literary criticism enables us to probe into the style of long and complex structures. Spitzer claims that there is an interconnection between linguistic study and literary insight, each inspiring the functioning of the other. During the analysis of literary text one employs two faculties at the same time; his ability to respond to it as a work of art and his ability to probe into its linguistic traits (Leech; Short 13).

### 2.3. Lexical Categories

As for the concept of style in this study, style belongs to parole since it consists of choices made from the repertoire of the language. It may be defined in line with a domain of language use, for instance, what selections are made by an individual author in a specific text. In general, method of stylistics is employed to investigate literary texts with the purpose of describing the connection between language and artistic function. The style of a text may be transparent or opaque; transparent texts are easy to rephrase whereas opaque ones may be paraphrased only to a certain extent and the imaginative faculty of the reader counts significantly in its interpretation. Lastly, the term style may be defined in a narrower sense with regard to stylistic choice, as “aspects of linguistic choice which concern alternative ways of rendering the same subject matter”, and hence it is distinguished from the idea of style as linguistic choice in general (Leech; Short 38-39).

Stylistics, the study of style, explores the essential linguistic and semantic features of the text. The term feature may be defined briefly as the occurrence in a text of a linguistic or stylistic category. Any method of stylistic analyses must be selective in determining the features to be studied. Some critical questions have been asked about this important issue: How are the features to be chosen? To what extent can one rely upon intuitive observation in the selection of features? All texts have qualities of their own, so a significant feature in one text may not be as significant in another. In the process of selection, the practitioner should focus on the aesthetic value of the whole and the way linguistic elements fit into this whole. Although the reader is alert, it is possible that he may miss out some essential stylistic features. Therefore, a linguistic method should be employed to carry out a detailed study.

Leech and Short propose a checklist of potential style markers through which they reveal how the tools of linguistic description can be used in exploring the style of a literary text (1981: 69-70). This checklist, which enables the reader to collect data on a systematic basis, entails the following linguistic and semantic categories: lexical categories, grammatical categories, figures of speech, cohesion and context. It

should be kept in mind that these categories may overlap and thus the same feature may well be studied under various headings (Leech; Short, 1981: 75).

Under the heading of lexical categories, major word classes such as nouns, adjectives, verbs, adverbs are examined. Sentence types, sentence complexity, clause types, clause structure, minor word classes such as prepositions, conjunctions, pronouns and interjections are explored under grammatical categories. Grammatical and lexical schemes, phonological schemes and tropes are considered under the category of figures of speech. Finally, in the category of context and cohesion, ways in which one part of a text is linked to another, i.e. the internal organization of the text, and the external relations of a text or a part of a text are explored (Ibid: 78).

In this study, these categories will be investigated in the two extracts chosen to make a comparative stylistic analysis. Both the original text, *City of Glass*, and the translated text, *Cam Kent*, will be examined in order to find out to what extent the linguistic features are carried into the target text by the literary translator and elucidating the underlying reasons why similarities and differences occur between these two texts. Before going on with this type of analysis, it would be appropriate to take a close look at the individual features of the nouns, adjectives, verbs, adverbs, sentence types, complexity, clauses, pronouns, conjunctions and prepositions in both the English and the Turkish languages together with the essential aspects of figurative language, context and cohesion so as to identify and compare their specific characteristics in the original and the translated texts.

## 2.3.1. Nouns in Turkish

### 2.3.1.1. Kinds of Nouns

A noun is the lexical category used to refer to people, animals, objects, substances, states, events and feelings. Nouns may be divided into two groups as concrete and abstract nouns. Concrete nouns name objects or things whose existence may be perceived through our senses, e.g. *kaya* (stone), *dekor* (decoration), whereas abstract nouns name spiritual concepts, e.g. *fikir* (idea), *rüya* (dream) (Banguoğlu, 2000:319).

Similar to the other parts of speech, a noun carries a proper or denotative sense, which is the basic meaning of a word that comes to mind first when it is considered out of a certain context. Many nouns go beyond their proper senses and hold various connotative meanings within or out of their proper sensual frame to meet certain language needs, e.g. in order to name new concepts language users attempt to make use of words already available and thus this action will bring up the idea of multiple meanings in a linguistic repertoire. A connotative meaning is the new meaning added to a word taking into account certain relations (Ibid: 320):

Otel odası *evim* olmuştu. (The hotel room had become my home)

*Evine* bağlı bir eş istiyordu. (He wanted a wife devoted to home)

In the first example, the noun *evim* (my house) points to the place where a person or a family lives, whereas in the second example the same noun stands for the family as a whole (Bilgin, 2000:25).

Another example may be the noun *ayak* (foot) which is a part of the body you stand and walk on. However, *ayak* may be used in various senses as the foot of a table (*masa ayağı*), or a lake (*göl ayağı*) (Banguoğlu, 2000:320).

İC. YÜKSEKÖĞRETİM ENSTİTÜSÜ  
DOKÜMANİZASYON MERKEZİ

Apart from their denotative and connotative senses, nouns may be used figuratively in written and oral texts. A figurative sense may be defined as "using a word or a group of words in a way that is different from the original meaning with the purpose of attaining finesse and creating a more affective and striking expression" (Bilgin, 2000: 27).

Some concrete nouns which point to a thing or a certain community are called proper nouns. Proper nouns are used to name people, animals, nations, countries, cities, towns, geographical and historical places, institutions, books, magazines and languages, e.g. *Atatürk*, *Çin Halk Cumhuriyeti*, *Pamuk*, *Efes Harabeleri*, *Galata Köprüsü*, *Türkiye İş Bankası*, *Ege Bölgesi*, *İtalyanca* (Ibid.: 164).

Nouns which indicate abstract things or one of any species are called common nouns. Some common nouns name parts of the body, colors, numbers, actions, plants, animals and reflections, e.g. *göz* (eye), *çam* (pine tree), *mavi* (blue), *şırıltı* (splash), *gençlik* (youth) (Ibid:165).

#### 2.3.1.2 Number in Nouns

A singular noun indicates a thing or a certain part of a thing, e.g. *ayna* (mirror), *duygu* (emotion), *çocuk* (child). In the Turkish language all nouns are singular, but common nouns may hold plural connotations in certain contexts through generalization (Ibid: 165):

Toplantıya sadece üç beş *kişi* katılmıştı. (Only a few people attended the meeting)  
*Kişi* önce kendini bilmeli. (One must, above all, know one's self)

The suffix *-ler* is added to the nouns when the things of the same category are indicated. These nouns are called plural nouns, e.g. *aynalar* (mirrors), *duygular* (emotions), *çocuklar* (children).

Some common nouns indicate singularity in form, but plurality in meaning, as in *ordu* (army), *sınıf* (class), *meclis* (parliament). These nouns are called collective nouns and the plurality suffix -ler may also be added to them to name more than one gathering. A container or a linking name which brings together individual things of the same kind may be used as a collective noun as in *üç çuval patates* (three sacs of potatoes), *bir avuç gümüş* (a handful of silver) *iki demet çiçek* (two bunches of flowers). In some cases, the plurality suffix may be added to the nouns so as to expand the concepts or to make exaggerations, e.g. *baklavalılar* (sweet pastry cut into diamond-shaped pieces), *börekler* (flaky pastry filled with thin layers of cheese and meat). Another function of this affix is to indicate a person or a place together with its resemblings as in *Fuzuliler*, *Sinanlar* (Banguoğlu, 2000:323).

### 2.3.1.3. Structural Subcategories of Nouns

Nouns may be divided into three groups in relation to their structure (Bilgin, 2000: 170).

#### Simple Nouns

Nouns in the form of roots are called simple nouns. In other words, they do not take any constructive suffixes and they do not form new words with other words, e.g. *göz* (eye), *taş* (stone), *at* (horse).

#### Derived Nouns

Nouns derived from other nouns and verbs, which are in the form of roots or stems, by adding constructive suffixes are named as derived nouns, e.g. *yol-cu* (passenger) *yol-road*, *cu-one who is*, *yolcu-one who is on the road*, *traveller*.

#### Compound Nouns

Compound nouns are formed as a result of the combination and stereotyping of two or more words to name new concepts as in *yalıçapkını* (kingfisher), *karadut* (mulberry) *bilinçaltı* (subconscious).

#### 2.3.1.4. The Noun Phrase

A noun phrase is either formed by two nouns, or a noun with an adjective or an adverb. The function of the noun phrase in the Turkish language is to convey a clearer and a more detailed description of the noun. Two elements, the determined and the determinant, make up a noun phrase (Bilgin, 2000: 171). The determined, the main element of the noun phrase, is the noun which is described in the noun phrase whereas the determinant is the word (or words) which helps describe the determined. As a general rule, the determinant precedes the determined in the sentence as in *deniz havası* (sea air), *onun kardeşi* (his brother). In Modern Turkish, there are two basic kinds of noun phrases: the genitival or possessive construction and indefinite genitival construction. In the former one, the determinant takes the suffix (-in) and the determined (-i). Since the genitive suffix (-in) acquires definiteness, a definite conceptualized relation exists between the determined and the determinant (Ibid: 174). Some examples for this kind of phrase may be *eşyaların hafızası* (the memory of the furniture), *komşunun sevimli oğlu* (the sweet son of the neighbor).

In the indefinite genitival constructions, only the determined part of the noun phrase is added the suffix (-i) and the determinant is nominative. In this kind of noun phrase no sentence element may go between the determinant and the determined because of the firm connection existing between these two parts. The indefinite genitival constructions may include adjectives which generally affect not the determinant part but the phrase itself as a whole as in *yeni/giysi dolabı* (new wardrobe). In sentences where the determinant part is an adjectival clause, the adjective affects the determinant only as in *taze ot/ kokusu* (the fresh smell of grass) (Ibid: 181).

Since in the Turkish language indefinite genitival constructions are usually used to name common nouns, many compound nouns are produced in the form of indefinite genitival constructions, e.g. *denizaltı* (submarine), *ayakkabı*, (shoe), *buzdolabı* (refrigerator) (Banguoğlu, 2000: 334).

As for the semantic features of the indefinite genitival constructions, most are formed to define a kind of something, e.g. *banyo sabunu*(bath soap); some establish a whole-part relationship, e.g. *gül yaprağı* (rose leaf) some metaphoric relationship, e.g. *keçi inadı*(mulishness); some causal relationship, e.g. *sel felaketi* (a disaster of flood). Most institutions are named after the official relationship established by the indefinite genitival constructions, e.g. *Türk Dil Kurumu* (The Turkish Language Association), *Bayındırlık Bakanlığı* (The Ministry of Public Works) (Bilgin, 2000: 179).

Apart from the basic two noun phrases, the possessive and the indefinite genitival constructions the Turkish language include serial genitive constructions whose determined or determinant part or both parts are noun phrases, e.g. *Türkiye'nin işsizlik sorunu* (The unemployment problem of Turkey), *İstanbul ilinin trafik sorunu* (The traffic problem of the city of Istanbul). In the first example, the determined part of the noun phrase is an indefinite genitival construction while the noun phrase itself is a possessive construction. In the second example, both the determined and the determinant parts are indefinite genitival constructions, but the noun phrase itself is a possessive construction (Bilgin, 2000: 184).

### 2.3.2. Adjectives in Turkish

An adjective is one of the main word classes which describes or qualifies a noun, e.g. *güzel*,(beautiful), *zeki* (intelligent), *geniş* (wide), *hangi* (which), and *bazı* (some). Adjectives are concepts linked to beings, and they are only used in uninflected states. They do not take plural suffixes. If the words which are adjectives are used as nouns or pronouns, the plural or the possessive suffix may be added to these words as in *Doğruları söylemeli* (One must tell the truth), *Bunu beğenmedim, tatlım* (I didn't like this sweetie).

Since adjectives reveal qualifications something has, they bring about two questions, i.e. *Kim güzel-dir?* (Who is beautiful?) and *Güzel ne?* (Beautiful what?). The answer to the former one names the predicate, and thus the adjective takes in an auxiliary, e.g. *Leyla güzel-dir* (Leyla is beautiful). The latter question is replied with an adjectival construction, e.g. *boş kutu* (empty box) (Banguoğlu, 2000:342). Similar to the noun phrases, adjectival constructions provide integrity of meaning. They may take suffixes as in *eski dostum* (my old friend). Two adjectives may be used together in adjectival constructions in order to further restrict the meaning of the nouns they qualify, e.g. *şu son durum* (this recent situation), *sağır yaşlı hanım* (deaf old lady) (Banguoğlu, 2000: 343).

### 2.3.2.1 Descriptive Adjectives

Adjectives are divided into two categories with respect to their functions as descriptive adjectives or adjectives of quality and attributive adjectives. Descriptive adjectives are used to indicate qualities of people, objects or concepts, e.g. *pembe kağıt* (pink paper). They have three features that distinguish them from attributive adjectives. There are degrees of comparison in descriptive adjectives, and in the Turkish language adverbs and prepositions are placed before the adjectives to make comparisons as in *o kadar güzel* (so beautiful), *daha güzel* (more beautiful) and *en güzel* (the most beautiful). The first example establishes a relation of equality, the second one indicates that the quality the two objects possess are not equal, the third one reveals that an object has superiority over another with respect to the quality it has (Ibid:346). In order to empower the meaning of descriptive adjectives they may be intensified through placing the syllable with the first vowel of the adjective and one of the consonants *m, p, r, s* as the prefix of the adjective, e.g. *ye(m)-yeşil* (very green), *te(r)-temiz* (very clean). In some cases adjectives or the adverbs explaining or modifying the adjectives are reduplicated to intensify the adjectives, e.g. *kara kara* bulutlar (very black clouds), *daha daha iyi* kumaş (much better fabric). The suffixes *-cik* and *-ce* are added to the adjectives to strengthen their meanings, e.g. *küçükçük* bir yardım (a little help), *yüzlerce* adım (hundreds of steps) (Ibid: 225).

### 2.3.2.2. Attributive Adjectives

Attributive adjectives qualify nouns in various aspects. However, contrary to the adjectives of quality, they can not be compared, intensified or be given diminutive suffixes. They are divided into four categories as demonstrative, interrogative, numeral and indefinite adjectives (Banguoğlu, 2000:351).

Demonstrative adjectives show nouns by pointing at them in relation to time, setting and distance, e.g. *bu yaz* (this summer), *şu orman* (that forest). Interrogative adjectives mark nouns by questioning them, e.g. *hangi kız* (which girl). Numeral adjectives describe nouns in connection with number, order or community, e.g. *üç koltuk* (three arm-chairs), *yedinci sınav* (seventh exam), *ikiz kardeşler* (twin brothers or sisters). Indefinite adjectives qualify nouns in a rough and inappropriate manner, e.g. *bir iki kadın* (a few women), *çoğu genç* (most teenagers) (Ibid: 356).

### 2.3.2.3 Structural Subcategories of Adjectives

Adjectives are divided into three categories (Bilgin, 2000: 226):

#### Simple Adjectives

Adjectives in the form of roots are called simple adjectives, e.g. *iyi çocuk* (a good child), *güzel elbise* (a beautiful dress).

#### Derivative Adjectives

Adjectives formed by adding a derivative suffix to a noun or a verb are called derivative adjectives, e.g. *atılğan çocuk* (reckless child), *lezzetsiz* (tasteless cake).

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## Compound Adjectives

When two or more words combine and form a meaningful unit which describes a noun, they are called compound adjectives, e.g. *gelişigüzel* sistem (haphazard sistem).

### 2.3.3. Verbs in Turkish

A verb is a lexical category which describes an action or happening. Verbs acquire meanings through the concepts of tense and person. There are three basic tenses in Turkish: the simple past, the present progressive and the future tense. The simple present tense covers all these tenses, and it indicates that the action always takes place (Bilgin, 2000:353).

A verb identified with a particular time and person is known as a finite verb. Finite verbs have four forms such as affirmative, e.g. *geldim* (I came) negative, e.g. *gelmedim* (I didn't come) interrogative, e.g. *geldin mi?* (Did you come?) and negative interrogative, e.g. *gelmedin mi?* (Didn't you come?) Each of these finite verbs are called mood. There are two kinds of mood in Turkish as the indicative and the volition mood. The indicative mood is formed by adding a suffix which indicates a particular time. There are five types of indicative mood, the definite past tense, indefinite past tense, present continuous tense, future tense and simple present tense (Ibid:354).

#### 2.3.3.1. The Indicative Mood

The definite past tense indicates that the action is sure to happen in the past, and this action is either done or witnessed by the speaker, e.g. *Bu yaz iyi dinlendim.* (I rested well this summer). In general, the indefinite past tense, on the other hand, reveals that the action took place in an indefinite time in the past, and the speaker himself did not see the action happening, but heard it happen from someone else, e.g. *Küçük çocukları savaşa yollamışlar* (They sent small children to war). However, the

indefinite past tense also has other indications. In some cases, it is used to show actions which the speaker was not in control of the action, e.g. Bir keresinde divanda *sızmışım* (Once I fell asleep on the sofa). In others, it may be used to indicate a personal opinion about the action, e.g. Ellerine sağlık pek güzel *olmuş* (The food tastes very delicious) (Bilgin, 2000:355).

The present progressive tense mood is often used for the actions happening at the time of speaking, but in some cases as a result of the semantic displacement, it may connote future meaning as in the following (Ibid:358):

Öğleden sonra ünlü bir Fransız ressam *geliyor*. (A famous French artist *is coming* this afternoon)

The future tense mood reveals that an action will take place in the future. Also, through semantic displacement it may imply the idea of possibility or command, e.g. Görevli olarak siz *gideceksiniz* (*You'll go* on duty) (Ibid: 360).

Finally, the simple present tense mood is used to talk about things in general, and to indicate that something happens all the time or repeatedly, e.g. Evde çiçeklere ben *bakarım* (At home *I take care of* the flowers). When this tense is used in the form of a question, it implies a wish or a request as in Lütfen *söyler misiniz* kim geldi? (*Please tell me* who came) (Ibid: 361).

### 2.3.3.2 The Volition Mood

The volition mood includes no specific time concept, and it is used to convey emotions. There are four kinds of the volition mood: the optative-conditional mood, the optative mood, the necessitative mood, the command mood. The optative conditional mood expresses a wish or request. It may also state a conditional meaning, e.g. Biraz daha *beklesek onunla görüşebiliriz* (*If we wait* a little we may talk to *him*) (Ibid: 363).

In addition to its function of indicating a wish or request, the optative mood may also be used for giving advice, e.g. *Birbirimizin yardımına koşalım* (*Let's hurry to help each other*) When used in interrogative sentences, it implies opposition or ignorance as in *Yoo niye kızayım* (*Why should I be angry?*) (Bilgin, 2000: 364).

The necessitative mood states that the action must be done, e.g. *Görmeli insan elindeki güzellikleri* (*Man should see the beauty in his hand*). The command mood, on the other hand, indicates the necessity of the action via command. This mood may carry meanings of a request, warning or a complaint, e.g. *O tarafa gitmeyin lütfen* (*Please don't go over there*) (Ibid: 367).

### 2.3.3.3 Substantive Verbs

A substantive verb is a verb in the form of an affix which helps nominal words to carry out the function of a predicate. Substantives do not have any meanings when they are used on their own. Any nominal word that takes in a substantive to become a predicate expresses judgement about something, e.g. *Gözleri güzeldi* (*Her eyes were beautiful*). A substantive verb may be used separately from a nominal word as in *Gözleri güzel-idi*, but in Modern Turkish this usage is not common. Substantive verbs may only be added to the mood affixes of the definite past tense, indefinite past tense, simple present tense and optative-conditional as in the following (Ibid:369):

*Onun artık çok değiştiğinin farkındaydılar.* (*They were aware that she has changed*)

*Kadıncağыз meğer ne dertliymiş, neler anlattı hiç sorma.* (*Poor lady she has so many problems, you won't believe what she told me*)

The substantive *-dir* may also take mood affixes of the present progressive, future and necessitative to imply strong possibility, continuity and certainty as seen in this sentence, e.g. *Acaba bu durumda ne yapmalıdır?* (*What is to be done in this case?*) (Ibid: 373).

To make the substantive negative, the word *değ il* is used before the mood affixes as in *Güzel bir resim değ il* (It's *not* a beautiful picture) or *Bu bir rüya değ ildi* (This *wasn't* a dream) (Bilgin, 2000:374).

#### 2.3.3.4 Auxiliary Verbs

Auxiliary verbs provide the use of nominal words and some nonfinite verbal forms as verbs. Since auxiliary verbs establish structural and semantic integrity with the nominal words or the nonfinite verbs, they form compound verbs having the function of a predicate. The most common auxiliary verbs in the Turkish language are *olmak* (to become), *etmek* (to do, to make), *bulmak* (to find), *geçmek* (to pass), *kaçmak* (to run away), *görmek* (to see), *kalmak* (to stay). Some compound verbs formed by these auxiliary verbs are *ayırt etmek* (to distinguish), *şifa bulmak* (to recover), *dikiş atmak* (to sew), *dalga geçmek* (to make fun of). Some phrases formed by auxiliary verbs may be used as idioms such as *akıl etmek* (to think of), *kulak misafiri olmak* (to overhear). Some auxiliary verbs may form phrases when used together with reduplications as in *tuzla buz olmak* (to break into pieces) (Bilgin, 2000:391).

#### 2.3.3.5 Structural Subcategories of Verbs

Verbs are divided into three categories with respect to structure (Ibid: 392):

##### Simple Verbs

Verbs in the form of roots are called simple verbs, e.g. *git-mişlerdi* (they had gone), *koş-tu* (she ran).

##### Derivative Verbs

Verbs formed from nouns and other verbs by adding derivative suffixes are named as derivative verbs, e.g. *gür-le* (thunder), *kıkır-da* (giggle), *gül-ümse* (smile).

## Compound Verbs

They are formed either by two verbs or combining a nominal word with a helping verb. There are three types of compound verbs such as regular, compound verbs formed by helping verbs and semantically combined verbs.

Regular compound verbs are formed by combining two verbs conforming to specific rules. The first of these verbs is called the main verb, the second helping verb. In this combination, the helping verb loses its meaning while causing the main verb gain senses of adequacy, suddenness, continuity, and approach, e.g. *gide-bilmek* (to manage to go), *uyuya-kalmak* (to fall asleep). Compound verbs formed by joining helping verbs with the nouns or nonfinite verbs, e.g. *hazır bulunmak* (to be ready), *utanır olmak* (to be embarrassed). Semantically combined verbs are formed by putting together a verb and a nominal word. In these kind of verbs, one or both of the combining elements lose meaning, e.g. *öğüt vermek* (to give advice), *acı duymak* (to feel pain). In the first two examples verbs are not used in their primary sense, in the third and fourth example nominal words lose their proper senses and in the last one both the verb and the noun lose meaning changing the phrase into an idiom (Bilgin, 2000:398).

### 2.3.3.6. Nonfinite Verbs

There are three kinds of nonfinite verbs as regards their functions, the infinitive, the participle, and the gerund. The infinitive is derived by the affixes -mek, -me and -iş and it has the function of a noun in the sentence, e.g. *savur-uş* (throwing), *sil-me* (full to the brim). The participle is derived by particular affixes from verbs and although it functions as an adjective, the verb keeps its meaning, e.g. *ağlayan çocuk* (crying baby) *tanıdık çevre* (familiar neighborhood). The gerund is used as an adverb in the sentence. It is derived from verbs, and it is a nonfinite verb form which ties a subordinate clause to a main clause with its adverbial function (Ibid: 422).

#### 2.3.4. Adverbs in Turkish

An adverb is a part of speech which modifies or restricts, in various ways, the meaning of another adverb, a verb or an adjective. Similar to the adjectives, adverbs may be compared with each other and also the meanings they convey may be intensified or diminished. There are six kinds of adverbs in the Turkish language: adverbs of verification, quantity, quality, place, time and manner (Banguoğlu, 2000:375).

##### 2.3.4.1 Kinds of Adverbs

Adverbs of verification are related with the existence of a quality or happening, e.g. *Evet güzel* (Yes that's nice), *Öyle değil* (not like that), *Oldukça elverişli* (rather convenient). In some cases, these adverbs may indicate a possibility or a request as in *Galiba doğru* (Perhaps it is true), *Keşke gelseydi* (I wish he could come). Adverbs of quantity reveal the degree, or quantity of a quality or happening and they respond to questions like 'How much?', 'To what extent?' (Ibid: 372).

Adverbs of quality describe an action or quality, e.g. *duru beyaz* (pure white), *yanlış anlamak* (misunderstand), *hoş tutmak* (treat kindly). They answer the question 'How?' in the sentence. Adverbs of place state the place and direction of an action or happening and respond to questions such as 'Nerede?' (Where), 'Nereye?' (To where), 'Nereden?' (from where) e.g. *aşağı bakmak* (look down) *dışarı çıkmak* (go out) (Ibid:373) Adverbs of time indicate when an action or happening takes place as in *Dün işittim* (I heard it yesterday) *Sonra bitirirsin* (Finish it later). Adverbs of manner state in what way an action happens, e.g. *Ağlayarak ayrıldılar* (They left crying), *Kolay çözüldü* (It was solved easily) (Ibid: 374).

As for the structural subcategories of adverbs, there are four types such as simple, derivative, compound adverbs and adverbial phrases. A simple adverb is in the form of a root, e.g. *pek* (very much) a derivative adverb is formed by a derivative suffix, e.g. *azıcık* (a little) a compound adverb is formed by two words, e.g. *birdenbire* (suddenly). Adverbial phrases may be reduplications or prepositional adverbs, e.g. *er geç* (sooner or later), *hemen hemen* (almost), *-den ötürü* (because of) (Bilgin, 2000: 270).

### **2.3.5. Nouns in English**

#### **2.3.5.1. Kinds of Nouns**

A noun is the lexical category used to refer to people, animals, objects, substances, states, events and feelings. Nouns in English are divided into different subclasses. Each subclass has its own special grammatical and semantic characteristics. Nouns such as *Sean, Mexico, Michigan* are called proper nouns. They are written with capital letters, and they designate a specific noun. Proper nouns may be the names of individual people, places, titles, calendar, and times. Nouns written in lower-case letters and that refer to general categories are named as common nouns, e.g. *dog, man, table* (Quirk; Greenbaum, 1973:60). How these two subclasses of nouns behave in sentences may vary, e.g. common nouns often occur in plural form, while the plurality of the proper nouns is very limited.

Other subcategories of nouns are concrete and abstract nouns. Concrete nouns are the ones that may be visualized; they refer to objects and substances, including people and animals that exist physically, e.g. *rabbit, hairdresser, and armchair*. In general abstract nouns include ideas or concepts lacking in plain visual images, i.e. they refer to states, events, concepts, feelings, qualities that have no physical existence, e.g. *freedom, happiness, music and time*. The concrete nouns can occur in plural or possessive form, but the abstract nouns are highly restricted in this respect (Barry, 1998:24).

Other essential grammatical subclasses of nouns are count nouns and non-count or mass nouns. As may be inferred from their names, the count nouns, e.g. *stones*, have plural forms whereas mass nouns, e.g. *rice*, do not have plural forms. Count nouns may not stand alone in the singular and can occur with *a* or *an*, but mass nouns may occur alone in the singular form and the indefinite article can not go before a mass noun (Barry, 1998:25). There are many nouns in English which can be both count and non-count as in *The lambs were eating quickly* and *There is lamb on the menu*. In the first sentence the word *lamb* is a count noun, in the second it is non-count. Naturally, there is considerable difference in meaning involved in these examples. In many cases this difference is achieved by separate lexical items as in *pig-some pork, a table-some furniture* (Quirk;Greenbaum, 1973: 61).

The English number system includes singular, which means one, and plural, which means more than one. The plural of a noun is usually made by adding *s* to the singular. In some cases nouns take *-es*, *-ves* or *-ies*, e.g. *loaf-loaves* to form their plurals depending on the consonants they end in, and there are few nouns which are made plural by a vowel change, e.g. *goose-geese*. Common mass nouns and proper nouns occur in singular form while count nouns may be singular or plural, *car-cars*, or have invariable plural as in *cattle* (Ibid:81).

#### 2.3.5.2 .      **The Noun Phrase**

Nouns are the heads of larger groupings called noun phrases. Noun phrases function in the same way as a single noun. They include a head noun and a number of optional elements. Noun phrases may take various forms, therefore it is hard to mention specific rules about its system. However a general formula may be used as a guideline: Noun Phrase: determiner+pre-head modification+head noun+post-head modification, e.g. *the old stone cottage at the top of the hill* (Wright; Hope, 1996:3). Naturally, the head noun must always be present; it can be replaced by a pronoun, a minor word class which refers to people or things, e.g. *she*, a verbal noun, a gerund or an infinitive, e.g. *laughing* or a compound noun, a word formed by using two nouns or a noun and a gerund together, e.g. *weight-lifting*, but never deleted. As for

the optional elements of the noun phrase, the determiners may be articles, demonstratives, possessive pronouns or quantities. The pre-head and post-head modifications may be expanded infinitely. The pre-head modification is mostly occupied by adjectives or nouns with adjectival function while the post-head modification contains phrases or clauses. As for the example given above, the head noun is *cottage*. The determiner is the definite article *the*. The pre-head modification is the adjectival construction *old stone*, and finally the post-head modification is the prepositional phrase *at the top of the hill* (Quirk, Greenbaum, 1973: 4).

### 2.3.6. Adjectives in English

#### 2.3.6.1. Basic Characteristics of the Adjective

An adjective is a lexical category which describes, limits or modifies the meaning of a noun; in other words, adjectives are used to give extra information about a noun for embellishment or to help distinguish it from other nouns. Many adjectives express subjective perceptions rather than objective facts. There are six kinds of adjectives in English: demonstrative, *this, those*, distributive, *each, either*, quantitative, *some, few, much*, interrogative, *which, whose*, possessive, *its, their*, and descriptive, *fair, velvet*. Descriptive adjectives or adjectives of quality are divided into various categories such as adjectives of physical description, size, age, shape, color, material, origin and purpose (Thomson; Martinet, 1985: 35).

It may not always be possible to tell whether a word is an adjective when considered separately: the form does not reveal its function in the sentence. Although there are certain derivational suffixes such as *-ive, -able, -al, -ful, -ish* that turn roots into adjectives and many adjectives inflect for the comparative and superlative, generally words may not be classified as adjectives only by looking at what inflections or affixes they will allow (Quirk; Greenbaum, 1973:114).

The comparative form of an adjective is used to compare two nouns; the superlative is used to compare more than two. As a general rule in English, one-syllable adjectives add the comparative inflectional suffix *-er* and the superlative suffix *-est* as in *taller, tallest* whereas adjectives of two or more syllables use *more* and *most* as in *more responsible, most amazing*. Adjectives which lend themselves to comparison are called gradable and these adjectives may also be modified by intensifiers such as *very, quite, somewhat, and exceedingly* (Barry, 1998:102).

### 2.3.6.2 Major Syntactic Functions of Adjectives and Postpositive

The major syntactic functions of adjectives are attributive and predicative. Most adjectives can be both attributive and predicative, but some are either attributive or predicative only. Adjectives are attributive when they premodify nouns; appear between the determiner and the head of the noun phrase as in, the *beautiful* painting or his *main* argument. Predicative adjectives can function as subject complement, e.g. your teacher is *kind* or object complement, and e.g. nobody made him *happy*. They can also be complete to a subject which is a finite clause, e.g. whether he will complete his term of office is *uncertain*, or a non-finite clause, e.g. playing with children is *fun*. Likewise, adjectives can be object complement to clauses, e.g. I consider complaining so much *useless* (Quirk; Greenbaum, 1973: 115).

Adjectives which follow the item they modify are called postposed adjectives. In English postposition is compulsory for certain adjectives, the most common being: *elect* (*soon to take office*) and *proper* (*as precisely defined*) as in the mayor *elect* and the village *proper*. These adjectives hold different meanings when they occur attributively or predicatively in the sentence; the attributive adjective *proper* is used to describe things you consider to be real and satisfactory as in *proper* funding (Ibid:116).

## 2.3.7. Verbs in English

### 2.3.7.1 Types of Verbs

A verb is a word or phrase that describes an action and provides essential information within a sentence. Without a verb, a group of words is not a complete thought. The class of verbs is universal: no language has ever been discovered which lacks a distinct class of verbs. Verbs can either present a complete action or occur on their own, or they can be followed by objects, complements or adjuncts. Not all verbs give the idea of action; they may indicate a sense as in Sean *feels* exhausted, a perception of another person as in The doctor *seems* concerned, a mental state as in She *expects* her students to arrive in time for their lessons, or serve a connecting function as in The yard *is* all snow (Barry, 1998:43).

Verbs comprise two basic types, main verbs and helping verbs. Main verbs, which are also called lexical verbs, are verbs with independent meaning which can stand alone in a sentence, as in

*Analyze* your real motives.

The ice *broke* the pipe.

He *looks* his age.

An auxiliary verb, also known as the helping verb, occurs with a main verb. When an auxiliary verb is present, the main verb takes one of the present participle, past participle or the bare infinitive forms as in the following (Ibid:51):

I *am* waiting for an answer.

*Do* you believe him?

*Have* you ever been to Rome?

Tom *might* be absent.

He *will* arrange the meeting.

I *should* call her.

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### 2.3.7.2 Verbal Forms

A verb may occur in five different forms such as the base, -s form, past, -ing participle, and -ed participle. The base is the form with no morphological additions as in *split, divide*. The -s form is the third person singular present, he *runs* everyday. The past form marks the past in every instance of the simple past, e.g. He *received* a mail last night. The -ing or the present participle form is used to indicate the main verb in a continuous aspect, e.g. He is *playing* soccer. Finally, the-ed or the past participle form used to signify the verb in the perfective aspect and in the passive form, e.g. The movie was *based* on a novel (Quirk; Greenbaum, 1973:27).

### 2.3.7.3 Finite and Non-finite Verb Phrases

A verb phrase consists of a verb and its modifiers. Finite verb phrases have tense distinctions; verb phrases may occur in one of the simple present, present progressive, present perfect, simple past, past perfect, past perfect progressive, present perfect progressive, future progressive, future perfect or future perfect progressive, e.g. I usually *go* away at weekends, You *are acting* like a child, We *invited* them to our party, I *have been working* all day, While I *was working* in the garden I hurt my back, When she arrived at the party, he *had* already *gone* home, She was tired because she *had been working* hard, I *will be* in London next week, This time tomorrow I *will be lying* on a beach, The party *will have* already *started* by the time we get there.

Tense may be defined as the correspondence between the form of the verb and the concept of time. Another property of finite verb phrases is that person and number accord exist between the subject and the finite verb. In contrast to the finite verb forms, non-finite verb phrases are in one of the non-finite participle forms, the infinitive, present or past participle, and they express no tense, e.g. *Having eaten dinner*, we were able to relax (Ibid:39).

### 2.3.8 Adverbs in English

An adverb is a lexical category used to describe a verb, adjective or another adverb. The most common feature of the adverb is morphological: all adverbs may have the derivational suffix *-ly*, which is added to an adjective root to form the adverb, e.g. *happily*, *exactly*, and *commonly*. Similar to the adjectives, many adverbs have the ability to be compared and modified by intensifiers such as *very*, *rather*, *so*: *more quickly*, *very skillfully*, *rather casually*. Since there are only a few monosyllabic adverbs in English, most adverbs are formed with the words *more* and *most* rather than the comparative and the superlative suffixes. The monosyllabic adverbs which are named as flat adverbs, *hard*, *fast*, *loud*, occur in the form of their corresponding adjectives (Barry, 1998: 107). There are various kinds of adverbs: manner, *bravely*, *fast*, *well*, place, *down*, *there*, *near*, time, *then*, *soon*, *still*, frequency, *occasionally*, *twice*, *always*, sentence, *certainly*, *luckily*, *definitely*, degree, *hardly*, *quite*, *very*, interrogative, *when*, *why* (Thomson; Martinet, 1985:47).

## 2.4. Grammatical Categories

### 2.4.1. Sentence Types in Turkish

Syntactically defined, a sentence is a string of words, the highest level of grammatical organization constituting of one or more interrelated clauses expressing a proposition. A sentence has to include a finite verb in order to convey a full description of the action. Sentences in Turkish are divided into two categories with respect to the types of predicate: verbal sentences and nominal sentences (Bilgin, 2000: 429).

#### 2.4.1.1. Verbal Sentences

A verbal sentence is a sentence which has a finite verb as its predicate. For instance, *Çocuklar dondurmayı sever* (Children love ice cream), *Annemi görünce ona doğru koştum* (I ran to my mother when I saw her) (Ibid: 485).

#### 2.4.1.2. Nominal Sentences

A nominal sentence includes a nominal word as its predicate and an auxiliary to relate it to the judgment expressed, e.g. *Bir varmış bir yokmuş*(once upon a time), *Bisiklet kullanmayı öğrendiğimde onyediyedi yaşımıdaydım* (I was seventeen years old when I learned to ride a bicycle) (Bilgin, 2000:486).

#### 2.4.1.3. Regular Sentences

As a rule, any sentence element to be emphasized is put closer to the predicate in Turkish, and thus the meaning varies depending on the way the sentence is constructed. Some sentences include additional clauses to strengthen their meanings whereas some remove one or more sentential elements for the same purpose. Taking these syntactical features into account, sentences in Turkish are divided into four categories in relation to their constructional patterns as regular sentences, inverted sentences, sentences including parenthetical clauses and elliptical sentences. A regular sentence includes a predicate which is placed at the end of the sentence, e.g. *Yarın seni mutlaka arayacağım* (I'll definitely call you tomorrow). In other words, a regular sentence has the word order Subject + Object + Verb (Ibid: 487).

#### 2.4.1.4. Inverted Sentences

An inverted sentence, with the purpose of adding vividness to expression, includes a predicate which is not put at the end of the sentence as in *Sabredin görürsünüz onun gerçek yüzünü* (Just be patient you'll see his real face) (Ibid:488).

#### 2.4.1.5. Sentences including Parenthetical Clauses

A parenthetical clause is used to empower or emphasize the meaning of the sentence or to make a further explanation about an idea or an emotion expressed in the sentence and it is placed between commas interrupting the flow of the sentence, e.g. *Latife hanım, otuz yaşlarında, güzel bir hanım, akşam geç saatte evine döndü* (Latife Hanım, a beautiful lady in her thirties, came home late in the evening),

*Yaş günü, yanlışlıyorsam, Ekimin yirmi birindeydi* (His birthday, if I'm not mistaken, was on the twenty-first of October) (Bilgin, 2000: 489).

#### 2.4.1.6. Elliptical Sentences

In an elliptical sentence a sentence element, mostly the predicate, is missing in order to strengthen the meaning of the sentence, to avoid repetitions and to use fewer words. In this kind of sentences, no distortion in meaning occurs and hence the function of the removed elements may be understood from the context as in *Yarın piknik yapalım mı?* (What about going on a picnic tomorrow?) **Yapalım** (Okay), *Ozan İstanbul'a Pazar günü mü gitti?* (Did Ozan go to İstanbul on Sunday?) **Evet** (Yes). In the first example, the sentence *Yapalım* stands for *Yarın piknik yapalım* (Let's go on a picnic tomorrow) in the context. Similarly, in the second example the sentence *Evet* implies that *Ozan İstanbul'a Pazar sabahı gitti* (Ozan went to İstanbul on Sunday) (Ibid: 491).

#### 2.4.1.7. Affirmative Sentences

Sentences in Turkish are divided into four categories with respect to the meaning they convey: affirmative sentences, negative sentences, interrogative sentences and exclamatory sentences. Affirmative sentences state that the action indicated may be true, possible or necessary, e.g. *Ulu çam ağacının altında oturdular* (They sat under the great pine tree) (Ibid: 492).

#### 2.4.1.8. Negative Sentences

These sentences, as their name suggests, include predicates expressing negativity as in *Dürüstlük içinden ne geliyorsa söylemek değildir* (Honesty is not saying what you think) Some sentences in Turkish are grammatically positive, but semantically negative, e.g. *Ne arayan var ne soran* (Nobody called) and some others look negative in form, but include positive connotations, e.g. *Sanki dediğini duymadı* (As if she didn't hear what you said, meaning she did hear it) (Ibid: 497).

#### 2.4.1.9. Interrogative Sentences

These sentences are used to request information as in *Hangi ufaklıktan bahsediyorsun?* (Which kid are you talking about?), *Neden bu kadar sessizsin bu akşam?* (Why are you so silent this evening?) Some sentences, though seemingly interrogative, do not expect answers from the listeners. These types of sentences are called rhetorical questions, e.g. *Nasıl koparmışlar bu çiçekleri?* (How could they pick these flowers?) (Bilgin, 2000:499).

#### 2.4.1.10. Exclamatory Sentences

These sentences express excitement or an opinion about something emotional, e.g. *Aman öyle söylemeyin!* (Don't talk like that!). In general rhetorical questions may be characterized as exclamatory as in *Zavallı kadın bu kadarına nasıl dayansın!* (Poor woman how can she stand all this!) (Ibid: 500).

#### 2.4.2. Sentence Complexity in Turkish

Sentences are divided into two main categories with respect to their structure determined by the number of ideas expressed via verbs, auxiliary verbs and nonfinite verbal forms: simple sentences and compound sentences.

##### 2.4.2.1. Simple Sentences

A simple sentence, which includes an idea, happening or action, is expressed by finite verb forms as in *Paris'e nasıl gidebilirim?* (How can I go to Paris?), *Seyahat çeki kabul ediyoruz* (We accept travel checks) (Ibid: 508).

##### 2.4.2.2. Compound Sentences

A compound sentence, which comprises two or more ideas or actions, is divided into two main categories as sentences constructed by subordinate clauses and serial sentences. The first category includes sentences formed by a main clause, the clause that expresses the main idea of the sentence, and one or more subordinate

clauses which are elements of the main clause, e.g. *Gidip gitmeyeceğime karar veremedim* (I could not decide whether I should stay or go), *Konserden çıkınca eve döndük* (We returned home after the concert) (Bilgin, 2000:508).

Sentences constructed by subordinate clauses are divided into five categories: complex sentences, which include nonfinite verbal forms as their subordinate clauses, e.g. *Annemin tatlı tatlı konuştuğca ben rahatlarım* (As my mother talks in a sweet manner I relax), conditioned compound sentences, which include subordinate clauses formed by the optative mood, e.g. *Nereye gidersem o da gelir* (Wherever I go he comes with me), compound sentence formed by the preposition *mi*, e.g. *Tatile gittin mi epey kal* (When you go on vacation, stay as much as you can), compound sentences formed by object clauses, e.g. *Sen burada kalır bebeğe bakarsın, dedi* (You stay here and look after the baby, he said) relative clauses (Ibid:514).

Serial sentences contain sentences that are related to each other both grammatically and semantically, and they may be analyzed in terms of their elements and meaning. As for the elements they comprise, serial sentences are divided into two categories: independent serial sentences, sentences following one another without having any grammatical relationship, e.g. *Kimsenin yanında bunu söyleme, seni anlamazlar* (Don't mention this to anyone, they won't understand you) and dependent serial clauses, sentences connected to each other in terms of structure and meaning, e.g. *Genç adam tembelliğe, önyargılara, haksızlığa tahammül edemiyordu* (The young man could not stand laziness, prejudices or injustice). As for semantic relations, serial sentences are divided into various categories such as agglutinative sentences, which indicate additional information given about the ideas expressed, e.g. *Yağmur hala yağıyordu, üstelik bardaktan boşanırcasına* (It was still raining, in fact it was raining cats and dogs) sequential sentences, which reveal actions done one after the other, e.g. *Uyandım, perdeleri açtım ve gökyüzüne baktım* (I woke up, opened the curtains and looked up in the sky), conditional sentences, which include a condition for the other action to take place, e.g. *Yalnız bırak da kızcağız yemeğini yesin* (Just leave her alone so that the poor girl can eat her dinner) (Ibid:520).

### 2.4.3. Pronouns in Turkish

A pronoun is a word or an affix which performs the syntactical function of a noun in the sentence. Pronouns may function as representatives, i.e. they may be used in place of a noun previously mentioned in the context with the aim of avoiding repetitions as in *Az önce Füsün'la konuştum, o da bizimle gelecek* (I've just talked to Füsün, **she** will also come with us). Pronouns may take affixes, e.g. *Şundan bir kutu alsak yeterli* (It's enough if we buy one box of **this**) and they may function as subjects, objects or predicates, e.g. *Çocukların bazıları neredeyse açlıktan bayılmak üzereydi* (**Some of** the children were about to faint because of hunger), *Onu kırmamalısın* (**You** should not hurt her), *Dün gece arayan bendim* (**I** was the one who called last night) (Bilgin, 2000:229).

#### 2.4.3.1. Kinds of Pronouns

In the Turkish language, pronouns may be analyzed under six categories as regards their function and meaning in the sentence: Personal Pronouns, Reflexive Pronouns, Demonstrative Pronouns, Indefinite Pronouns, Interrogative Pronouns, Relative Pronouns, and Possessive Pronouns.

#### 2.4.3.2. Personal Pronouns

These pronouns signify a person or replace the name of a person. In Turkish *ben*, *sen* (informal), *o*, *biz*, *siz* (formal) and *onlar* are used as personal pronouns, e.g. *Ben bir saatte orada olurum* (I will be there in an hour). In this example, the personal pronoun *ben* may be removed from the sentence as the predicate *olurum* include the personal suffix *-m* which indicates the first person singular and the subject of the sentence. The use of personal pronouns is for the purpose of intensification (Ibid: 231).

Dr. Füsün KÖKÇEN  
KODLAMA MERKEZİ

#### 2.4.3.3. Reflexive Pronouns

The reflexive pronoun *kendi* (oneself) is used to intensify the concept of person irrespective of gender and it carries out various functions in sentences, e.g. when it is placed before a noun which has a possessive suffix, it puts emphasis on the feature of possessiveness, *Sen kendini işlerinle meşgul etsen daha iyi olmaz mı?* (Won't it be better if you busy yourself with your work?) Reflexives are also used to form an intensified subject as in *Ben kendim defalarca sordum işin aslını* (I myself asked many times what really happened) (Bilgin, 2000:236).

#### 2.4.3.4. Demonstrative Pronouns

These pronouns signal the relative distance from the speaker. There are three levels of distance: *bu*, *şu* and *o*. The pronoun *bu* indicates closeness to the speaker, e.g. *Burası bayağı karanlık oldu* (This place has gotten rather dark), *şu* being further away from the speaker, e.g. *Ayakta durma şuraya otursana* (Don't stand there, come sit down) and *o* being far away from the speaker, e.g. *Orada neler olduğunu kimse bilmiyor* (No one knows what is happening there) (Kornfilt, 1997: 311).

#### 2.4.3.5. Indefinite Pronouns

These pronouns refer to the unspecified entities or quantities, i.e. they are used in place of nouns without showing them in a definite manner. For instance, **Birilerinin** yardım istediğini duydum (I heard **someone** calling for help), **Herkes** elinden geleni yapıyor (**Everyone** is doing his best), **Birçoğu** aynı kaldı (**Most of it** stayed the same) (Bilgin, 2000: 240). Turkish has no nonspecific pronouns such as *one* in English, but various patterns are used to carry out their function: by forming a passive construction, e.g. *Kekin iyi kabarması için soğuyuncaya kadar fırında bekletilir* (The cake is left in the oven until it cools) by using a second person singular or plural, e.g. *Spor sahasına gitmek için sağa dönersin* (Turn right to go to the sports field) (Kornfilt, 1997: 295).

#### 2.4.3.6. Interrogative Pronouns

These pronouns replace nouns by questions. Turkish has a number of interrogative pronouns. The most commonly used ones are *Dün kimi gördünüz?* (Who did you see yesterday?), *Siz ne diyorsunuz bu duruma?* (What do you think about this?), *Hangisi gerekli?* (Which one do you need?), *Nerede kaldın?* (Where have you been?) (Bilgin, 2000: 241).

#### 2.4.3.7. Relative Pronouns

Turkish has no native relative pronouns, but the element “ki” borrowed from Persian is used as a relative pronoun in relative clauses, e.g. *Nihan, ki yaramaz bir çocuktur...* (Nihan who is a naughty child...), *Bir anne ki dünyası çocuklarıdır.....* (A mother who only cares about her children...). Although this pronoun may appear in both restrictive and nonrestrictive clauses, nonrestrictive usage is more common because there still exists the prolific use of “ki” as a particle introducing parenthetical clauses (Kornfilt, 1997: 322).

#### 2.4.3.8. Possessive Pronouns

There are two types of possessive pronouns in Turkish, one derived from regular personal pronouns by adding the genitive suffix -(n), e.g. *Bizim yapacaklarımız bitti* (We finished everything we should do) and the other derived from both pronouns and nouns by attaching the genitive suffix together with the particle -ki, e.g. *Onunki gecikmiş ne yapsak?* (Hers is late, what shall we do?) (Ibid: 308).

#### 2.4.4. Conjunctions in Turkish

Conjunctions connect words or a group of words having the same function in the sentence as in *Hem annesinin hem babasının bir dediğini iki etmiyor* (He does everything both his mother and father ask for), *Annem ile babam bana güzel bir*

*tablo almışlar* (Mom **and** dad bought me a beautiful painting). They also help form a semantic relationship between the elements of the sentence, e.g. *Soluk **ama** güzel bir yüzü vardı* (She had a pale **but** beautiful face). Another function of conjunctions is to connect sentences with the aim of providing semantic and expressional integrity as in *Öyle güzel sözlü **ki** sohbetine doyum olmuyor* (He talks **so** pleasantly **that** one can not have enough of his conversation). In some cases word classes such as postpositions, may function as conjunctions, e.g. *Çok yorgunum, **onun için** gelemedim* (I was very tired **that's why** I couldn't come). In others some words are repeated to be used as conjunctions, e.g. *Sen bilirsin **ister gel ister gelme** aldirmiyorum* (I don't care **whether** you come **or** not) (Bilgin, 2000:294).

#### 2.4.5. Postpositions in Turkish

Postpositions follow nouns, pronouns, and verbs, establishing a semantic relationship of purpose, *Babasına bakmak **için** yurtdışına gitti* (He went abroad **to** take care of his father), cause and effect, *Dayanamadığı **için** terk etti* (He left **because** he couldn't take it anymore), comparison, *Bu sana **göre** kısa değil mi?* (Isn't this a bit short **for** you?), and relativity, *Sana **göre** hava hoş* (It doesn't matter **for** you). Postpositional phrases may be used as adjectives or adverbs, e.g. *Pamuk gibi beyaz bir kediydi* (The cat was as white as cotton). Another feature of postpositions is that they may function as subjects or complements in sentences where they are nominalized through inflectional suffixes, e.g. *Onun gibisine daha önce hiç rastlamadım* (I haven't meet anyone like him before) (Ibid: 272).

#### 2.4.6. Sentence Types in English

The simplest kind of sentence contains only one clause. Speakers and writers of any language have numerous alternatives when they make up each sentence they utter. English, for instance, has been gifted with a multiplicity of sentence types, each holding its own delicate stress and connotation. Sentences are classified as declarative, interrogative, and imperative in relation to the rhetorical purposes or

discourse functions they serve. These sentences are also called statement, question, and command, respectively (Barry, 1998: 159).

#### **2.4.6.1. Affirmative Sentences**

Affirmative sentences are used to give information, expressing a fact or opinion such as *Mary is a fast swimmer*, *Mushrooms grow in damp soil*.

#### **2.4.6.2. Interrogative Sentences**

Interrogative sentences are commonly used to request information or pose a proposition, e.g. *Have you any idea what time it starts?* *Are you coming to the baseball match tonight?* There are three main types of interrogative sentences such as *yes/no* interrogatives, a question type that can be answered as *yes* or *no*, e.g. *Will it take too long to get there?*, *wh*-interrogatives, a kind of question that looks for a particular segment of information, e.g. *What is making that terrible noise?*, and tag questions, an interrogative attached to the end of a declarative statement asking for agreement or confirmation, e.g. *Neither of them complained, did they?* (Ibid: 167).

There are also other minor question types which are used less frequently than the three already discussed: echo questions that keep the structure of a antecedent statement, e.g. *You faxed the letter to whom?*, and embedded questions which are placed in an independent clause, e.g. *I wonder how she reacted* or *She asked if he could give her a hand*. Embedded questions, adherent to their declarative structure, are formed by inserting *if* or *whether* before a yes-no question and *wh*- word before a *wh*-question (Ibid: 171).

#### **2.4.6.3. Imperative Sentences**

The third main sentence pattern in English is the imperative which is used to issue orders or instructions. The simplest English sentences are imperative sentences

with a single verb, *Help, Move over*. An imperative sentence does not call for a response, however the addresser expects some change in the mental state of the addressee as he utters the imperative, *Tell me what happened*. An imperative sentence usually contains only a predicate and may include a noun in direct address, but it lacks a grammatical subject (Barry, 1998: 172).

#### **2.4.6.4. Exclamative Sentences**

Apart from the main sentence types, there are also sentences called exclamatives, which let the language users convey a judgement or feeling with additional emphasis. For instance, *what an intricate pattern she has woven! How neatly you write!* As may be noticed, they are similar to the interrogative sentences in respect to the addition of interrogative pronouns *how* or *what* and change of word order. In written English, exclamatives are generally punctuated with an exclamation mark (Ibid: 172).

#### **2.4.7. Sentence Complexity in English**

##### **2.4.7.1. Simple Sentences**

Sentences are divided into four categories in terms of the number and kinds of clauses they contain: simple, compound, complex and compound-complex. A simple sentence is a sentence which contains only one clause, e.g. *Thai food is delicious, He held the baby tight in his arms*. Here the technical term *simple* indicates that the sentence has only one subject and one predicate, giving no information about the length of the sentence.

##### **2.4.7.2. Compound Sentences**

A compound sentence is formed by combining two or more clauses through coordinating conjunctions such as *but, yet, and, both...and, not only, neither...nor,*

*either...or*, e.g. *Both men and women were drafted into the army, We came in first, but didn't win the race.* All clauses making up a compound sentence are considered to be independent clauses of equal status (Barry, 1998:225).

#### **2.4.7.3. Complex Sentences**

A complex sentence is defined as a sentence which includes at least any one of the subordinate clauses such as noun clauses, adverbial clauses or relative clauses, e.g. *If the fog gets thicker the plane may be diverted, The friend who I was travelling with spoke French.* In the first sentence, *if the fog gets thicker*, in the second one *who I was travelling with* are subordinate clauses.

#### **2.4.7.4. Compound-Complex Sentences**

A compound-complex sentence is a compound sentence that contains at least one subordinate clause as in *She smiled but I knew that she was upset, Sally found the sweater that she had lost before she moved to Miami* (Barry, 1998: 228).

#### **2.4.8. Clauses in English**

A clause is a string of words which expresses a proposition and commonly consists of at least a subject and a predicate. The sentence *She retired early because she was ill* contains two clauses, a main clause, *She retired early* and a subordinate clause, *because she was ill*. As may be inferred, the main clause, also called matrix clause or independent clause, conveys the main idea in the sentence while the subordinate clause, also named as embedded sentence or dependent clause, carries out a grammatical function within the main clause.

#### **2.4.8.1. Adverbial Clauses**

An adverbial clause is a dependent clause which performs the function of an adverb in the sentence, i.e. all adverbial clauses change the main clause with respect to time, place, reason or a condition related to the action. These types of clauses may easily be identified since a subordinating conjunction which reveals the particular adverbial function of the clause appears at the beginning, e.g. I will not have dinner *before you come home from work* (Barry, 1998:201)

#### **2.4.8.2. Kinds of Adverbial Clauses**

There are five kinds of adverbial clauses such as clauses of reason, result, concession, and comparison. A reason clause describes why an action or an event holds true, e.g. We camped there *as it was too dark to go on*, John was an hour late *because he missed the train*. A result clause explains the result of a happening, e.g. It froze hard that night, *so there was ice everywhere next day*. A concession clause expresses compromise and is introduced by *although, even if, no matter, however* as in He bought me a lovely gift *although he can't afford it*, *No matter what you do*, don't touch this switch. A comparative clause is introduced by *than* and *as*, e.g. He did not play *as well as you did* (Thomson; Martinet, 1985: 301).

#### **2.4.8.3. Noun Clauses**

A dependent clause which functions like a noun phrase in the sentence is called a noun clause. Noun clauses may appear as subjects, direct objects, indirect objects or complements.

#### **2.4.8.4. Object Noun Clauses**

An object noun clause plays the part of direct object in the sentence, e.g. They alleged *that they had been unjustly dismissed*, I know *that grammar can be difficult*.

In these examples the noun clauses are introduced by the subordinating conjunction *that*, therefore they may also be named as *that clause* (Barry, 1998: 202). The transitive verbs *say*, *state* and *tell* introduce noun clauses that report statements, e.g. He told me *that he would do his best in the exam*, the transitive verbs *inform*, and *notify* introduce noun clauses that give factual information, e.g. He informed us *that the meeting was delayed*, the verbs *believe*, *argue*, and *maintain* introduce noun clauses that conveys an idea or claim, e.g. He argued *that the leading party alone should be held responsible for the recent economic crisis* (Barry, 1998:203).

#### **2.4.8.5. Subject Noun Clauses**

A subject noun clause plays the role of subject in the sentence as in *That he is guilty* is obvious, *That the food is not distributed fairly* worries me. Subject noun clauses are used more in writing. To make them sound more conversational they may be moved to the end of the sentence, leaving the subject position vacant as in *It is essential that she pass all her exams*, *It is obvious that the father's lack of concern in the game annoyed the little boy* (Ibid:205).

#### **2.4.8.6. Complement Noun Clauses**

A complement noun clause plays the role of a complement in the sentence, e.g. This is *what I think*, The question is *whether he will accept our offer*. In these examples the noun clauses function as subject complements; they come before a linking verb and specify the subject (Ibid: 206).

#### **2.4.8.7. Relative Clauses**

One other essential subordinate clause is the relative or adjective clause which acts like an adjective giving more information about a noun phrase or modifying it as in the following examples: The stairs *that lead to the cellar* are rather slippery, The sun, *which gives us light*, is a big star. The noun phrases, *the stairs* and

*the sun*, which the clauses describe, are known as the head of the relative clauses. Relative pronouns such as *who*, *which*, *that* and *whom* are used at the beginning of relative clauses so as to substitute the repeated noun phrase. In addition, relative adverbs such as *when*, *where* and *why* are used similarly as in the following sentence *This is the house where Diane was born*. There are two different kinds of relative clauses as restrictive and non-restrictive relative clauses. They are also called defining and non-defining relative clauses.

#### **2.4.8.8. Defining Relative Clauses**

A clause of this type specifies the antecedent noun or states its distinctive features in order to distinguish it from nouns of the same group, e.g. The hotel *which I stayed at* was very expensive, The man *who robbed you* has been arrested (Thomson; Martinet, 1985: 81). Defining clauses may be used in various situations. For instance, they may put emphasis on a specific detail and hence make cleft sentences such as It was in 1991 *that he was granted an award*, and they may also be used in some expressions, *Those who break the traffic rules* must be sent to prison.

#### **2.4.8.9. Non-Defining Relative Clauses**

A clause of this type gives additional information about a previously distinguished head and it is separated from the rest of sentence by commas, e.g. The doctor, *whom I called repeatedly*, refused to renew my prescription, The house, *the roof of which has been damaged in the storm*, will be repaired. Contrary to the restrictive relative clauses, removal of the non-restrictive clauses causes no meaning distortion since they play an inessential part in the sentence (Ibid: 85).

#### **2.4.8.10. Reduced Relative Clauses**

Relative clauses may be reduced or shortened in two different ways: omitting the relative pronoun that functions as object in the sentence, e.g. She wore the dress

*that her mother bought last week*, and the elimination of the relative pronoun and a following form of the verb be, e.g. The rocket struck the people *who were waiting in line for water*. In these sentences, the use of relative pronouns, *that* and *who*, are optional. Besides, if the pronoun in the second sentence is taken out, the active construction will be replaced by a gerund participle (Barry, 1998: 212).

#### 2.4.9. Pronouns in English

A pronoun is a word that replaces a noun or noun phrase. For instance, in the sentence *The little girl played in the garden until she got tired*, **the little girl** is a noun phrase, and **she** is a pronoun occupying its position to avoid repetition in the subordinate clause. Generally, as in this example, the pronoun goes after its antecedent; however, in some cases the pronoun may precede its antecedent as in *When she saw the mess, my sister didn't know what to say*. Also, there are some situations where the antecedent of a pronoun is a whole sentence as in *I hate to say it, but you are the one who should be held responsible for this disaster*. Moreover, some pronouns do not have grammatical antecedents and they refer directly to the speakers, e.g. *You must be patient, We search for the truth* (Barry, 1998:78).

##### 2.4.9.1. Personal Pronouns

The following kinds of pronouns may be distinguished in relation to their different functions in the sentence: Personal, Demonstrative, Reflexive, Relative, Interrogative, Indefinite and Reciprocal Pronouns. Personal pronouns are a type of pronoun which refers to people. They can be first, second or the third person; first person refers to the speaker himself, second person refers to the listener and third person refers to what is being discussed. Personal pronouns may be singular or plural, e.g. *I* is a first-person singular pronoun, *They* is a third-person plural pronoun. Gender is another feature which helps identifying certain personal pronouns such as *he*, *she* or *it*; the pronoun *he* refers to males, *she* to females and *it* to things and therefore they may be named as masculine, feminine and neuter, respectively. A

further distinctive characteristic of personal pronouns is case which refers to the grammatical function of the pronouns as subject, object and possessive. For example, **He is a lawyer**, *He* has subjective case. *I saw him*, *him* has objective case, **His father made the arrangements for the birthday party**, *his* has possessive case in the sentence (Barry, 1998: 79). Among the possessive pronoun forms, there is also what is called the nominative possessive: mine, yours, ours, and theirs, **Mine is newer than yours**.

#### 2.4.9.2. Demonstrative Pronouns

The demonstrative pronouns are *this*, *that*, *these*, and *those*. They indicate location of an entity as regards the speaker e.g. **That is marvelous**, *I will never forget this*. The pronoun *that* in the first sentence refers to something the speaker just saw. In the second sentence the pronoun *such* passes on an explanation just made. Finally, in the third sentence the pronoun *this* makes reference to a recent experience. A sense of emotional distance or even scorn may be expressed with the demonstrative pronouns as in *You're going to eat all those yourself* (Barry, 1998:89)?

#### 2.4.9.3. Reflexive Pronouns

A reflexive pronoun is generally used to avoid repetition of the same noun phrase within a clause and it ends in –self or –selves. Reflexive pronouns resemble personal pronouns; however, they may be used only in particular cases, e.g. when the subject and the object in a sentence refer to the same entity as in *She encouraged herself to do well*, *Students who cheat on this quiz are only hurting themselves*. Reflexive pronouns are also used to reveal dissimilarity, e.g. *My family is Republican, but I myself am a Democrat*. In this sentence the reflexive pronoun *myself* does not stand for a noun phrase, instead repeats it to mark contrast or intensify meaning. A further function of reflexives is to convey the idea of doing something alone with no accompany as in *The little girl insisted that she made the cake herself* (Ibid:86).

#### 2.4.9.4. Relative Pronouns

The relative pronouns *who, whoever, which, that, whom, whose* relate groups of words to nouns or other pronouns; they are used in relative clauses to substitute the second occurrence of the head noun phrase as in *The cake **that** I've just baked is too hot to eat, We admired the student **who** won the scholarship, The child **whose** kitten ran away burst into tears* (Barry, 1998: 90).

#### 2.4.9.5. Interrogative Pronouns

The interrogative pronouns *who, which, what, whom* present questions, i.e. they are question words used to draw out the identity of an unknown noun phrase, e.g. **Which** questions give you the most trouble? **What** is making that noise? **Whom** did you invite to your party? Interrogative pronouns resemble relative pronouns with respect to form and principles of usage, e.g. Similar to the relative pronouns they always appear at the beginning of the sentence (Ibid:91).

#### 2.4.9.6. Indefinite Pronouns

An indefinite pronoun is a type of pronoun that makes reference to undetermined entities or quantities, e.g. *something, anything, nothing, everybody, anybody, all, each, every, none, one, either, few, less, and enough*. The indefinite pronouns do not substitute for specific nouns but function themselves as nouns: **Everyone** is wondering if **any** is left, **None** of the food is fresh, **Few** will be chosen, **Little** is left (Thomson; Martinet, 1985: 68).

#### 2.4.9.7. Reciprocal Pronouns

Reciprocal pronouns are like reflexive pronouns as they are used when the subject and object refers to the same person or thing. The only distinction between reflexives and reciprocals is that reciprocals are used with plural subjects to reveal

mutual action. There are only two reciprocal pronouns in English, *each other* and *one another*, which may be used interchangeably. They are convenient forms for combining ideas, and they can take possessive forms. For instance, *My mother and I give each other a hard time*, The scientists in this lab often use **one another's** equipment (Barry, 1998:88).

#### 2.4.10. Conjunctions in English

A conjunction is any word or string of words, other than a relative pronoun, that connects words, phrases, or clauses. They have three basic forms. They may occur as single, *and*, *but*, *because*, *although*, compound, *provided that*, *as long as*, *in order that* or correlative words, *so...that*. Conjunctions are divided into two basic types as coordinating conjunctions and subordinating conjunctions (Thomson; Martinet, 1985: 288).

##### 2.4.10.1. Coordinating Conjunctions

Coordinating conjunctions always come between the words or clauses that they join. They are used to join two parts of a sentence that are grammatically equal. The two parts may be single words or clauses as in *Hemingway was renowned for his clear style and his insights into American notions of male identity*, *This is a useful rule, but difficult to remember* (Ibid: 289).

##### 2.4.10.2. Subordinating Conjunctions

Subordinating conjunctions are used to join a subordinate clause to a main clause. They usually come at the beginning of the subordinate clause. For instance, *The politician announced his policies while sitting on a poll*, *He took to the stage as though he had been preparing for this moment all his life*. **Because** *he loved acting, he refused to give up his dream of being in the movies* (Ibid: 290).

#### 2.4.11. Prepositions in English

A preposition is a word that combines with a noun, pronoun, or noun equivalent to form a phrase that typically has an adverbial, adjectival, or substantival relation to some other word. In other words, prepositions help noun phrases function as adverbials showing time, place and purpose, *Let's dine **before** the concert starts*, and as adjectives modifying other noun phrases, *That boy is **in** my class*. A prepositional phrase is made up of a preposition (the Head) followed by a noun phrase, e.g. *before two o'clock, from my grandparents, past the hospital, **across** the bridge*. They can take a premodifier, ***just** over the bridge* (Barry, 1998: 116).

#### 2.5. Figures of Speech

Under this heading, the incidence of prominent textual features will be analyzed due to their deviance from the already existing communicational norms through language facilities. These features will be determined in view of the traditional figures of speech such as metaphors and similes. A figure of speech is a term used to specify the devices employed to add color, decoration, and imaginative expression to linguistic use. They distinguish figurative or imaginative language from its use in a literal manner. Figurative language is generally divided into two classes as *figures of thought* or *tropes* and *rhetorical figures* or *schemes*. The former includes the effective use of words or phrases, making a change in their literal meaning whereas the latter involves a change in standard meaning together with a change in the syntactical pattern of words (Abrams, 1993: 66).

##### 2.5.1. Metaphors

A metaphor which may be analyzed under the class of rhetorical figures compares one thing to another either directly or by implication, e.g. *Those people are the salt of the earth, Life's but a walking shadow*. Some metaphors are commonly known while the others are uniquely or even spontaneously created. One essential property of a metaphor is that a significant and comprehensive image may be formed by a few words, i.e. the use of metaphors provides economic communication since

several layers of meaning may be conveyed at the same time, for instance, in the metaphor *The sun is a yellow duster, polishing the blue sky*, the sun is compared to a duster since a duster resembles the sun and just like the sun moving in the sky to remove the clouds it polishes the surface to make it look clean (Abrams, 1997:67).

### **2.5.2. Similes**

A simile is a rhetorical device in which one thing is compared directly with one another. The comparison is signaled by the terms *as*, *like* or *such*. Simile like the metaphor is a kind of imagery used to arouse ideas, people, feelings or many other associations in a vivid and effective manner as in *My heart is like a singing bird* or *Music is such sweet thunder* (Ibid:67).

## **2.6. Context and Cohesion**

### **2.6.1. Context**

The term context refers to both the external relations of a text or a part of a text, however in this study it refers to the parts of a text. The text is viewed as a discourse which assumes a social relation between its participants. Moreover, these participants, author, reader and characters, are supposed to be sharing the same socio-cultural and spiritual experience and world knowledge (Leech; Short, 1981: 79).

#### **2.6.1.1. The Discourse Situation**

The way the message is used to inform, order, convince or reassure others may be called the rhetoric of discourse. However this concept holds a different implication in prose since this field of study involves the spontaneous occurrence of two events, i.e. the writer aims to inform his reader about a fictional world he constructs while attempting to dissolve in an identity of viewpoint with his reader so that his fiction is properly perceived (Ibid:257).

The written message in a discourse situation is not produced and received within a single context of time and space. Furthermore, for all published texts, particularly literary works of art, the writer produces a message without knowing much about his numerous readers and the context in which his message is perceived (Leech; Short, 1981:258).

#### **2.6.1.2. Implied Author and Implied Reader**

Even though he lacks the necessary information, the writer presupposes that he and his readers share, to a certain extent, the same general background knowledge, experience, values, thoughts and preconceptions. However, his assumptions may turn out to be false in some cases, that is, he may assume knowledge which any specific reader might not have. This is why the addressee is not the reader, but the *mock* or the *implied reader*. The notion of the implied reader brings in what Wayne Booth named as the *implied author* (cited in Leech; Short, 1981: 260). If there is no such concept as implied author, then the reader would always have to associate the writer's ideas with the writer himself, which is not always the case. There is no rule saying that the writers always believe in what they write. Therefore, it may be stated that the reader can only make inferences, whether right or wrong, about the writer's ideas following his footsteps in his literary message (Ibid:261).

#### **2.6.1.3. Authors and Narrators**

Apart from the author and the reader, the narrator is another figure that takes part in the discourse situation of the novel. In some novels the author and the narrator are presented as different figures, and the narrator may address an audience different from the reader. This may be observed clearly in an I-narration level, i.e. where the first person is used to narrate the story (Ibid: 262).

Novels have structures of their own; they may include a series of narrators or a particular narrator who addresses various audiences at various places. In some novels where the first person narrator is also the protagonist, the reader may be influenced by the narrator/character and even tend to adopt ideas he does not normally approve in daily life (Leech; Short, 1981: 265).

Writers mostly prefer to use the third person narration, also called the impersonal style of narration, where the narrator does not make any reference to himself in the novel. The use of the third person narration allows the reader suppose there is no definite *you* and thus no indirect narration. Also the lack of the first person results in the merging of the implied author and the narrator and hence the most third person narrators are omniscient since they have absolute knowledge as they replace the implied author (Ibid: 266).

## **2.6.2. Cohesion**

In this study, under the topic of cohesion, which is an essential part of what makes a text in both the literary and non-literary writing, how parts of a text are explicitly or implicitly related to each other will be investigated. There are two main kinds of cohesive devices as cross-reference and linkage (Ibid: 244).

### **2.6.2.1. Cross-reference**

Cross-reference may be defined as “the various means which language uses to indicate that the same thing is being referred to or mentioned in different parts of the text” (Ibid: 244). Cross-reference may be analyzed under five categories. The first category is the definite reference, which includes the study of personal pronouns, the definite article, deictics, e.g. *this, that, these, those* and implied, e.g. *same, different, other, else*. The second category involves the analysis of substitution, i.e. pro-forms such as *one, ones, so* which are used in place of other linguistic expressions. The third category includes ellipsis, the process of removing unnecessary elements that may be recovered easily from the context. The fourth category requires the study of

formal repetition, the most explicit kind of repetition which indicates the use of morphemes, lexical items, phrases, clauses and sentences already appeared in the context. Finally, the fifth category consists of elegant variation, i.e. using an alternative statement, in the form of a repetition of meaning by a synonymous expression or of a repetition of reference, for substitution in the context (Leech; Short, 1981: 244).

#### **2.6.2.2. Linkage**

Linkage is related with the use of connectors such as coordinating conjunctions, e.g. *and, or, but, both, neither....nor*, subordinating conjunctions, e.g. *if, that, unless, although*, and linking adverbials, *meanwhile, therefore, for instance*. The most cohesive signs such as *therefore, because* form a clear relation between two clauses whereas the vaguest connectives such as *and* only reveals that a positive link exists between clauses, leaving the rest to be solved by the addressee. There is also the inferred linkage, mostly used in modern fiction, which refers to the absence of connectives (Ibid: 250).

#### **2.7. An Illustrative Example**

In the remainder of this chapter, a selective example will be given to clarify the method of analysis explained. The following extract is taken from D. H. Lawrence's *Odor of Chrysanthemums* (cited in Leech; Short, 1981:90-97).

The small locomotive engine, Number 4, came clanking, stumbling down from Selston with seven full wagons. It appeared round the corner with loud threats of speed, but the colt that it startled from among the gorse, which still flickered indistinctly in the raw afternoon, outdistanced it at a canter. A woman walking up the railway line to Underwood, drew back into the hedge, held her basket aside, and watched the footplate of the engine advancing. The trucks thumped heavily in the past, one by one, with slow inevitable movement, as she stood insignificantly trapped between the jolting black wagons and the hedge; then they curved away towards

coppice where the withered oak leaves dropped noiselessly, while the birds, pulling at the scarlet hips beside the track, made off into the dusk that had already crept into the spinney. In the open, the smoke from the engine sank and cleaved to the rough grass. The fields were dreary and forsaken, and in the marshy strip that led to the whimsey, a reedy pit-pond, the fowls had already abandoned their run among the alders, to roost in the tarred fowl-house. The pit-bank loomed up beyond the pond, flames like red sores licking its ashy sides, in the afternoon's stagnant light. Just beyond rose the tapering chimneys and the clumsy black headstocks of Brinsley Colliery. The two wheels were spinning fast up against the sky, and the winding engine rapped out its little spasms. The miners were being turned up.

The engine whistled as it came into the wide bay of railway lines beside the colliery, where rows of trucks stood in harbor.

Miners, single, trailing in groups, passed like shadows diverging home. At the edge of the ribbed level of sidings squat a low cottage, three steps down from the cinder track. A large bony vine clutched at the house, as if to claw down the tiled roof. Round the bricked yard grew a few wintry primroses. Beyond, the long garden sloped down to a bush-covered brook course. There were some twiggy apple trees, and ragged cabbages. Beside the path hung disheveled pink chrysanthemums, like pink cloths hung on bushes. A woman came stooping out of the felt-covered fowl-house, half-way down the garden.

### **2.7.1. Lexical Categories**

D. H. Lawrence presents a setting, following a path of unfolding detail until the scene is evoked in all its particularity, and then moves our attention to focus on the predicament of humanity within that setting. Humanity seems dwarfed and overwhelmed by the environment.



## **Adverbs**

The largest group of adverbs is that of place, and especially direction: down, back, aside, away, up, behind. These tend to combine with verbs to emphasize movement and activity: 'stumbling down', 'walking up'. There are also four manner adverbs in -ly: indistinctly, heavily, insignificantly, and noiselessly. Other adverbs, especially still and already, refer to time, emphasizing the premature nightfall, which, with increase of gloom, colors the passage with despondency.

### **2.7.2. Grammatical Categories**

#### **Sentence Complexity**

The average sentence lengths of the two passages are twenty. Lawrence uses simple sentences especially in his third paragraph. Much of the complexity occurs in the adverbials specifying place, direction and in the noun phrases, descriptively loaded with pre-modifying adjectives. At the end of the first paragraph, the sudden brevity of the sentence has a great effect. The sentence summarizes and interprets a setting which up to now we have seen more or less as detached onlookers: by using the language which the locals themselves might use, it invites us to become humanly involved, to see ourselves as insiders.

#### **Word Classes**

It is noteworthy that major word classes account for a high percentage of the total number of words. Lawrence makes little use of pronouns, conjunctions, and auxiliaries and prepositions. He makes his nouns, adjectives, verbs and adverbs work for him without weaving the into an abstract web of relationships.

### 2.7.3. Figures of Speech

#### Schemes

Lawrence does not neglect sound effects in impressing on us the harsh sensory qualities of the industrial scene. He makes use of verbs which are intrinsically onomatopoeic, like clanking, thumped, rapped as well as words which are phonaesthetic in a less direct sense, such as stumbling and clumsy, clutch and claw, in which the similarities of sound connote similarities of meaning. In the description of the train, regularities of rhythm are interspersed with the clogging effect of juxtaposed heavily stressed syllables, to which consonant clusters add vehement emphasis.

#### Metaphor and Simile

Metaphor and simile serve to animate and humanize what is inanimate: the engine stumbles, the headstocks are clumsy, the winding engine has spasms, the cottage squats. The humanoid vigour of man-made things, as suggested by these metaphors, is at the same time ungainly and unnatural. It is also charged, like the looming pit blank, with menace: loud threats of speed, flames like red sores licking its ashy sides. In the third paragraph, these same qualities are transferred to nature, as if it has been contaminated: the bony vine, claws and clutches at the house. At the same time, nature is given the lifeless and blighted quality of man's world: ragged cabbages and dishevelled chrysanthemums are odd collocations because ragged normally apply to clothes and dishevelled to hair. Actions are as if self-initiated by inanimates: this is seen in the large number of inanimate subjects of verbs of motion and activity. Industry seems to have become a driving force of strident activity, against which background human beings, the miners, are like shadows. The dominant effects of the animation of the lifeless, and the dehumanization of man, combine with the more obvious symbolism of the woman insignificantly trapped by the train, and the woman stooping out of the fowl house.

## 2.7.4. Cohesion and Context

### Lexical Repetition

The most notable feature of cohesion in this passage is lexical repetition of various kinds. Typically, Lawrence makes use of the reinforcing effect of repetition in cases like pink chrysanthemums like pink clothes.

### Definite Article

We have noticed that Lawrence uses few pronouns, and to some extent the definite article may be seen as an alternative device of cross-reference, less ambiguous, because it is accompanied by a noun identifying a previous reference. Thus the engine in (3), (5) and (11) refers back to the engine introduced in (1); 'the house' in (14) refers back to the low cottage introduced in (13). But this alone does not account for the remarkable frequency of *the* in the extract, because even on their first mention, features of the scene are generally introduced by *the*. The passage begins with the small locomotive engine rather than a small locomotive engine. Since the function of the is to identify something which is contextually known to be unique, it tends to signal continuity on a contextual, rather than textual level: Lawrence makes pretence of shared knowledge with the reader, who by implication is already familiar with the surroundings, is already an inhabitant of the fictional world.

### Other Contextual Features

The use of the definite article is part of a more general strategy of involving the reader. We have seen other examples in the local flavor of words like whimsy and phrases like being turned up. Yet another is the use of numbers and names: the locomotive in the first sentence is named as Number 4, it comes from Selston, and it draws seven full wagons. No one but a native would consider such details as worthy of note.

## CHAPTER 3

### A Comparative Stylistic Analysis of *City of Glass* and *Cam Kent*

#### 3.1. Paul Auster and *City of Glass*

In this chapter of the study, initially the background of the author, Paul Auster and the novel, *City of Glass*, will be established; his art and stylistic features in the novel will be explored thoroughly. Then, a comparative stylistic analysis of the source text and the target text, *Cam Kent* translated into Turkish by Yusuf Eradam, which includes the transfer of the linguistic features and their functions into the target text, and problems in the translation of Paul Auster into the Turkish language will be carried out.

Paul Auster was born in Newark, New Jersey in 1947. He received his BA in 1969 and MA in 1970 in Comparative Literature from Columbia University. He has published a significant amount of poetry, translations, novels, critical essays and reviews. He made translations from Jacques Dupin, André du Bouchet, Joseph Joubert, Stéphane Mallarmé and René Char. He edited the Random House anthology of twentieth-century French poetry. His first poetry sequence *Unearth* was published in 1974. His poetry collections *Wall Writing*, *Effigies*, and *Fragments from Cold* were published in 1976-1977 (Drenttel, 1995:191). In 1978 he wrote a private-eye thriller titled *Squeeze Play* under the pseudonym Paul Benjamin. His other books include *The Invention of Solitude*, *The New York Trilogy: City of Glass*, *Ghosts* and *The Locked Room*, *In the Country of Last Things*, *Moon Palace*, *The Music of Chance*, *Leviathan*, *The Art of Hunger*, *Mr. Vertigo* and *Timbuktu*. He has written screenplays for the directors Wayne Wang and Wim Wenders (Barone, 1995:1).

The works of Auster are best known for their tense inwardness, self-referentiality, autobiographical elements and intertextual links to other texts. He says all writers draw on their lives to a certain extent, but how the answer to how the imagination coincides with reality fascinates him (Auster, 1995:120). 'He remains an enigmatic leviathan for the reader.' Transparency is mingled with mystery in his fiction. His themes may seem obvious to his readers, but in fact they require repeated analysis and invite further discussion (Barone, 1995:2). His work reminds Susan Sontag's dictum that "transparence is the highest, most liberating value in art-and in criticism-today (cited in: Finkelstein, 1995:44). His work is greatly influenced by fairy tales since they lack details and large amounts of information are given using very few words (Auster, 1995:140).

Auster mentions the general characteristic of his work (cited in Barone, 1995:12):

My work has come out of a position of intense personal despair, a very deep nihilism and hopelessness about the world, the fact of our own transience and mortality, the inadequacy of language, the isolation of one person from another. And yet at the same time, I've wanted to express the beauty and extraordinary happiness of feeling yourself alive, of breathing in the air, the joy of being alive in your own skin.

He also says that all his books are about himself, and they explore parts of his inner terrain. Each character speaks and writes differently from the others, but each character is a part of him. When they are put together, they will reveal a multifaceted picture of him (Auster, 1995:126). Auster claims that one can only define oneself through the other. The other is like a mirror, and without the mirror it is impossible to one's reflection; to understand oneself (Chénétier, 1995:38).

Auster's *New York Trilogy* uses and parodies the detective genre conventions. It consists of three novels, *City of Glass*, *Ghosts* and *The Locked Room*, whose themes and ideas interlace and overlap. The main character in the first novel, *City of Glass*, is Daniel Quinn who writes mystery novels under the pseudonym William Wilson. Through a chance event-he is mistaken for a detective named Paul Auster-Quinn becomes involved in a case. The case seems fairly simple at first. He is supposed to follow a man called Peter Stillman and to prevent him from harming his

son, who bears the same name. Over the course of his research, he finds out that Stillman Sr. had once been a famous scholar, but had gone mad in his uncanny research for the prelapsarian language of Adam and Eve. In order to discover this language he had used his son in a bizarre language deprivation experiment. He had locked him in a dark room for seven years in order to see whether he would learn the language of God without any human intervention. He had failed in his experiment, and a fire destroyed his apartment. He was caught and sentenced to twenty years' imprisonment.

Quinn follows him in New York streets, records his activities and realizes he has no intention of harming his son. He discovers that in fact Stillman Sr. attempts to establish the new Tower of Babel to save mankind. When he loses track of Stillman, he decides to call detective Auster for help. He learns that he is a writer, not a private eye. He is unable to help him with the Stillman case. Quinn then watches Virginia and Peter Stillman Jr.'s apartment for a long time and later finds out that it is empty. The Stillmans' are gone. He returns to his own apartment but discovers it has been rented. Then back again, this time in Stillman's empty apartment, he begins to write in his red notebook reducing himself to words and disappears from the novel. Then another writer, the narrator, a friend of Paul Auster puts his notes together to write *City of Glass*.

The second installment of the *Trilogy*, *Ghosts*, is set in a surreal and symbolic New York, where everyone is a color. In this novel, as opposed to Quinn, the detective is a real one. He is named Blue, and his task is to watch a man named Black. White, a heavily disguised man, rents an apartment from which he will watch Black. The apartment is designed so that he can sit at a desk and write in a notebook while watching Black. Black seems to do almost nothing, but read, write and eat. Blue does not have any idea about the facts of the case; White does not give him any clues that might help him to interpret Black's actions. As time passes, the two men become one and the same, declaring each other's existence.

The third novel of the *Trilogy*, *The Locked Room*, is narrated by an unnamed protagonist. This book is the story of two childhood friends. Fanshawe disappears and the narrator, though reluctantly, takes his place. They have spent their whole childhood together, they look and act so much alike that people mistake them for one another. The narrator becomes a critic, Fanshawe a writer. After Fanshawe's disappearance, his wife contacts the narrator giving him all his manuscripts. He accepts to become his literary executor; he publishes his fiction, and the works receive considerable approval.

Shortly after the success of Fanshawe's works, the narrator receives a letter saying that Fanshawe is still alive but wants to remain missing. The narrator is shocked, and he realizes that Fanshawe controls his life. He tries hard to get rid of his control, but it is not possible for Fanshawe is always a step ahead of him. Then the narrator decides to write his biography, but that will only make the matters worse. At the end of the novel, he meets Fanshawe in a house in Boston where they speak to each other through a locked door, and the narrator takes the red notebook he has left for him.

In the *Trilogy* the detective's search for a solution becomes the search for meaning in the world and language. As three protagonists, Quinn, Blue and the unnamed narrator progress in their cases, they realize that words are not enough and language is an obstacle rather than an instrument of communication. For this reason, the world becomes a city of glass in which everyone is confined in a room by himself.

Auster's *Trilogy* is concerned with the question of who has the real power in the relationship: the author or the characters. In the classical detective story, the reader must rely upon the detective to understand the text. In other words, the reader is left with no power, and the texts become locked rooms to which only the author has the keys. Auster's characters, who are imprisoned in a mental or physical room, escape from the control exerted over them through realization of their boundaries. That is, they become aware of their existence as characters and realize that they are

trapped in the author's story and compelled to play their roles designed by him. Once they realize this fact, they put aside the literary conventions and escape from the author's control and become free. They write their own stories instead of passively submitting to the author's control (Pace, 1993:1-2).

After this brief introduction to *New York Trilogy*, it may be worthwhile to study *City of Glass* closely before the stylistic analysis of its translation into Turkish by Yusuf Eradam.

As many literary critics point out *City of Glass* and the two subsequent volumes that make up the *New York Trilogy* are anti-detective stories. William Spanos defines the anti-detective story as 'the paradigmatic archetype of the postmodern literary imagination'; its aim is "to evoke the impulse to detect.....in order to violently frustrate it by refusing to solve the crime' (cited in Sorapure, 1995:72). The characteristic of this genre is to give the impression that the readers have a conventional detective story in front of them. For this reason, the writer includes the standard elements such as the detective, people involved with the case, the crime and the investigation. However these change in form as they are embedded into the story. The readers either have no idea about the solution, or it is introduced in such a manner that their initial expectations are fulfilled to a certain extent (Holzapfel, 1996:24). Why these deviations from the structure and conventions of the classical novel occur is related with the fact that the anti-detective novel intends to express the disarray and the void into which the era has fallen (Ibid: 23).

In *City of Glass*, the postmodern theme of selflessness is investigated to reflect this nature of the era. Selflessness suggests that it is not possible to understand man because he is in a constant state of change. At the same time man has to have a certain idea, though an illusion or misconception, of himself so that he does not fall into nothingness and chaos (Ibid: 148). The problem of self is an essential issue that recurs throughout Auster's trilogy. The central character Quinn in *City of Glass* desires to lose himself and assume different identities; "the mystery is in Quinn himself, in his lost self or in his efforts not to find himself." This behavior is in

contrast with that of the traditional detective who acts in accordance with the conventional values to deal with the mystery that exists in the outer world. If the detective has doubts about his identity, if there is no stable and consistent self, as is the case with Quinn and other anti-detectives, detection will become a harder task (Sorapure, 1995:76). As Tani puts it, 'the confrontation is no longer between a detective and a culprit, but between the detective's mind and his sense of identity, which is falling apart' (Ibid: 77).

Quinn is a "triad of selves". He hides behind the pseudonym William Wilson. Through Max Work, Quinn creates his detective hero Max Work. He gets involved in the Stillman case accepting his identity as "Paul Auster". This new identity gives his life new meaning and purpose, freeing him of his thoughts wandering around inside his mind. 'Although he still had the same body, the same mind, the same thoughts he felt as though he had somehow taken out of himself, as if no longer walked around with the burden of his own consciousness'(1985:78). However walking in someone's shoes is not so easy. Later on in the novel he regrets to be Auster since 'it meant being a man with no interior, a man with no thoughts' (Ibid: 98).

Quinn's identity is divided again when he follows Peter Stillman Sr. He is unable to interpret Stillman's actions, so he decides to talk to him. In the first encounter he introduces himself as Quinn. For the second meeting he pretends to be Henry Dark, a character in one of Stillman's books. Finally in their last meeting he introduces himself as Peter Stillman.

Quinn's oscillating attitudes and identities reveal his struggles in his world. These identities have a very significant function in the novel, with their emergence Quinn gradually disappears. His final disappearance occurs when the last page of the red notebook is filled (Holzapfel, 1996:36-37).

Apart from Quinn, Peter Stillman Jr. is another character in which Auster explores the issue of identity. He has been detached from human contact for most of his life by his father who has studied the effect of isolation on the development of language. This experiment deprived him of constant and definite identity. He seems to be totally confused with everything around him. He talks and moves like a machine. He constantly repeats words and makes strange sounds; he speaks a broken language reflecting his inconsistencies within himself. As Freywald mentions, his surname fits him for it depicts his language shortfall: Still-man. His appearance adds to his lost identity; he is pale; he has white hair and he is dressed in white (Holzapfel, 1996:40). To some extent he is aware of his lack of consistent identity; he says "For now, I am Peter Stillman. That is not my real name. I can not say who I will be tomorrow. Each day is new, and each day I am born again" (1985:36).

The setting of the novel New York is crucial in reflecting how the individual gets lost inside himself like he is lost in a labyrinth with no exit. New York in the novel is different from that of the conventional novel. It represents confusion and hopelessness for both Quinn and Stillman since they cannot achieve their aims. New York is also a symbol for the chaos people have fallen into which is conveyed in Stillman's words "The brokenness is everywhere, the disarray is universal. The broken people, broken thoughts, the broken things....."(1985:78).

### **3.2. Stylistic Analysis of the First Example**

The following two paragraphs are selected randomly as for their textual characteristics and convenience for serving the purpose of this study, which is to reveal how far the linguistic features are reflected in the translated text.

### 3.2.1. Lexical Categories

#### The first example:

#### The English paragraph

New York was an inexhaustible space, a labyrinth of endless steps, and no matter how far he walked, no matter how well he came to know its neighborhoods and streets, it always left him with the feeling of being lost. Lost, not only in the city, but within himself as well. Each time he took a walk, he felt as though he were leaving himself behind, and by giving himself up to the movement of the streets, by reducing himself to a seeing eye, he was able to escape the obligation to think, and this more than anything else, brought him a measure of peace and a salutary emptiness within. The world was outside of him, around him, before him, and the speed which it kept changing made it impossible for him to dwell on any one thing very long. Motion was of the essence, the act of putting one foot in front of the other and allowing himself to follow the drift of his own body. By wandering aimlessly, all places became equal, and it no longer mattered where he was. On his best walks, he was able to feel that he was nowhere. And this, finally, was all he ever asked of things: to be nowhere. New York was the nowhere he had built around himself, and he had no intention of ever leaving it again (Auster, 8-9).

#### The Turkish paragraph

New York kocaman bir labirentti, öyle yürümekle bitip tükenecek gibi değildi; Quinn ne denli çok yürürse yürüsün, sokakları ve evinin çevresini ne çok tanırsa tanırsın, içinde hep bir yitklik duygusu bırakıyordu bu kent. Yalnızca bu kentte değil, kendi içinde de yitikti. Ne zaman yürüyüşe çıksa, sanki kendisini geride bırakıyordu ve kendisini sokaklardaki devinime bıraktığında, yalnızca gözleyen bir göze indirgediğinde, düşünmek zorunluluğundan kurtuluyordu; ona birazcık huzur veren, içini sağlıklı bir boşlukla dolduran her şeyden çok buydu. Dünya onun dışında, çevresinde, önündeydi ve dünyanın değişme hızı onun belli bir süreyle uzun süre uğraşmasını engelliyordu. Esas olan hareket etmektir, bir ayağını ötekinin önüne atıp bedeni onu nereye götürürse gitmektir. Amaçsızca dolaşırken her yer birdir ve nerede olduğunun da bir önemi yoktur. Hiçbir yerde olmadığını duyumsadığı gezintileri en iyileriydi. Hem onun tek istediği de, sonuçta hiçbir yerde olmaktır. New York kendi çevresinde kurduğu hiçbir yer olmuştur ve Quinn buradan bir daha ayrılmaya hiç niyeti olmadığını ayırımına varmıştır (Eradam, 7-8).

This paragraph is placed at the beginning of the novel, after a brief summary of the main character's, Daniel Quinn's life and interests and an introduction to how the story starts with a chance event- a wrong number, the telephone ringing three times in the dead of the night. This paragraph is one of the most significant paragraphs in the story since it describes the setting of the novel, New York City, which is a labyrinth with no exit, and how the central character Quinn survives in this place. Contrary to the conventional detective novel, the New York City in *City of Glass* is portrayed as a place of chaos and despair into which Quinn has fallen. Furthermore, through Quinn it is reflected that all people in one way or another suffer deeply from brokenness and loneliness that lead to the feeling of being lost. Like every other individual, Quinn gets lost within the crowds and events surrounding him. From one moment to the next, nothing stays the same; everything is in a constant mood of change, making it impossible for him to catch up. Despite his efforts to make sense of it, the outer world is a place beyond his comprehension. There certainly is no way of escape from this network of confusing relationships; however, once in a while he finds just enough space to take a breath when he is about to choke. This happens only when he moves to the side to be by himself. Quinn's way of being on his own is walking in the streets of New York like a being deprived of emotions and thoughts and left merely with the ability to see and walk mechanically in emptiness, which bring to mind the astronauts who attempt to walk on the surface of the moon.

On his walks his real struggle, the struggle within his inner world, starts and ends. He does not deal with his conflicts waiting to be resolved; instead, he frees from his thoughts and feelings that give him pain and prevent him from living his life with the imprint of the past he still carries in his body. Quinn is obliged to overcome a very sorrowful event, the loss of his wife and son. Here an essential resemblance with the author's life may be noted; like the main character of the novel, Paul Auster lost his family though through divorce and those times were one of the most difficult times of his life, and he must have felt more or less the same as Quinn.

Turning back to the novel, although it has been five years since that unfortunate event, Quinn's trauma and never-ending desire to be with them continue. His walks release him of his pain just for some time but cannot help him recover completely. This may be inferred from his saying "...he was able to feel that he was nowhere. And this, finally, was all he ever asked of things: to be nowhere" If he is nowhere, then he will not have the concept of time and place, and it will be as if nothing was lived or lost; neither his wife nor his son. He wants to forget everything that has happened, run away from reality as far as he can; for him this is the one and only way to ease the pain inside that tears him apart.

After giving general information that depicts the emotional setting created by the author representing his attitude to the subject, the original and the translated passages will be examined in detail with reference to the lexical categories previously discussed.

### **3.2.1.1 Nouns**

When we study the nouns of this paragraph, it is noticed that the nouns "space" and "steps" are missing in the translation. These nouns are used to introduce the New York City. In the first sentence a live metaphor is used to point out the likeness between New York and space. The "space" image gives the impression of being large, open and deprived. This image is known in the receptor culture; it sounds familiar and may be concretized in the reader's mind. The metaphor may be easily kept in the translation since the receptor language permits it. In the second part of the sentence, another metaphor is used to portray New York "a labyrinth of endless steps". This reveals how difficult it is for someone to find his way in the city. Here "way" may refer to oneself or one's identity locked inside with irresistible pain woven with conflicts. When this metaphor is translated literally into Turkish as "sonsuz adımlar labirenti", it will sound foreign. Secondly, it will not be able to contribute to the author's creation of the physical and emotional setting. It will be more appropriate to translate it through restatement which refers to the process of

unpacking its semantic structure. In other words, the same thing will be said in another way; there should be no change in the semantic components, but the same meaning should be conveyed in the receptor language culture. Yusuf Eradam uses this technique to translate this metaphor as follows: "..., öyle yürümeyle bitip tükenecek gibi değildi".

In the last part of the first sentence "..., it always left him with the feeling of being lost" the third person singular pronoun "it" is used in place of the proper noun New York City. Yusuf Eradam finds it appropriate to translate this demonstrative pronoun into Turkish in the form of a noun phrase as "bu kent" (this city) where "bu" becomes a demonstrative adjective (Bilgin, 2000: 171). The Turkish grammar does not permit the use of "it" on its own in this context since such use will confuse the reader, raising the following question in his mind: "What does it refer to?" The reader may erroneously infer from the sentence that it is "the act of walking" that left him with the feeling of being lost, not the city itself. In the translated text the noun phrase "bu kent" which is the subject of the sentence is placed at the end making the sentence inverted. Some translators use inverted sentences where necessary with the idea that it contributes to the narration, making it more vivid (Ibid: 488). Here, it is observed that the use of the inverted sentence helps emphasize the intensity of what the central character feels in the midst of the overwhelming city.

Nearly to the middle of the paragraph the gerund "seeing", the -ing form of an English verb when used as a noun, and the noun "eye" is used together to form a compound noun, a type of a noun which is viewed semantically as a single noun. The first word "seeing" has the function of indicating the purpose of the second. The dictionary meaning of the gerund "seeing" is given as "görme", "bakma" referring to the act of perceiving the existence of something through eyes. However Yusuf Eradam finds it suitable to translate into Turkish as "gözleyen" (observing) which signifies the act of looking at something attentively or investigating. The translator's decision in choosing this word may be to signal the mysterious detection and the main character's task that is about to start.

In the sentence "..., allowing himself to follow the drift of his own body" the noun "drift" is noticed. The dictionary meaning of the word is being carried along by currents which may be rendered into Turkish as "sürüklenme". The notion of drifting reveals Quinn's lack of control over his body and soul. He is capable of doing nothing, but just walking. He lets himself go into the "inexhaustible space". The act of walking is a matter of survival for Quinn. That is the only way he gets in touch with the outer world and relaxes for a while. The translator finds it suitable to render as "nereye götürürse" (wherever it takes) which may be considered as the semantic equivalent of the noun. The word "nereye" functions as an interrogative pronoun which is derived from "ne" (what), one of the two basic interrogative pronouns in the Turkish language, and dative case ending -e is added to it (Banguoğlu, 2000:367). The word "götürürse" is formed by adding the optative-conditional mood suffix to the verb "götürmek" (Bilgin, 2000: 362). This verb helps to form the subordinate clause "bedeni nereye götürürse" (wherever his body takes) which tells the condition the main sentence depends on.

The plural noun "walks" used in the sentence "On his best walks, he was able to feel that he was nowhere" is translated into Turkish as "gezintiler". However when used as a verb in the first sentence of the paragraph "...no matter how far he walked..." or as a noun again in the sentence "Each time he took a walk, he felt as though..." it is rendered into the target language as "yürümek" and "yürüyüş". Although these two words "yürüyüş" and "gezinti" are semantically near equivalent; they refer to the same act, the translator should have chosen only one of them to maintain the unity within the paragraph.

### 3.2.1.2. Adjectives

In this paragraph the adjectives "inexhaustible", "endless", "salutary", "equal", "impossible" and "best" are used. The adjective "inexhaustible" in the first sentence qualifies space which stands for the New York City where the main character lives. It helps the reader visualize a big city with no borders-no end and no

beginning- resembling in a way the mystery case Quinn attempts to deal with. This adjective is formed by adding the affix of negation “in” and the suffix “ible” to the verb “to exhaust”. The dictionary meaning of this adjective in Turkish is given as “bitmez tükenmez”, a reduplication formed by employing two synonymous words to make the meaning stronger (Bilgin, 2000:62).

In the first sentence again, the adjective “endless” is used to qualify the plural noun “steps”. The two adjectives “endless” and “inexhaustible” are synonyms. The translator, instead of using synonymous lexical items one after the other, finds it more suitable to omit the adjective “endless” and describes the “inexhaustibility” of the New York City in the form of a sentence. The translation is as follows: “New York kocaman bir labirentti, öyle yürümekle bitip tükenecek gibi değildi.”

An alternative may be that the translator sticks to the original and transfers the adjective “inexhaustible” as “bitmez tükenmez boşluk” since the collocation of the two words “bitmez tükenmez” and “labirent” will sound foreign to Turkish readers. The adjective “kocaman” used by the translator is a simple adjective with no affix. It calls to mind the setting of a fairy tale that is about to start and it is part of Paul Auster’s style whereby he sets up his works on the elements of fairy tales and makes selections accordingly; hence the translator’s choice of this adjective may be due to his attempt to reveal an Austerian characteristic.

The adjective “salutary” is used in the tenth sentence: “...he was able to escape the obligation to think, and this, more than anything else, brought him a measure of peace, a salutary emptiness within”. The translation is as follows: “...düşünmek zorunluluğundan kurtuluyordu; ona birazcık huzur veren, içini sağlıklı bir boşlukla dolduran her şeyden çok buydu”. What is presented by the noun phrase “salutary emptiness” is the continuation of the preceding emotions. The past still has hold over Quinn; the tragedy that has stricken him is there though five years have passed. The grief inside him has opened a gap never to be filled. He knows he has to move on and make a fresh start. The only way he can cope with this situation is to

flee his past that reminds him of his wife and son by preventing himself from thinking. He manages this when he takes walks in the never-ending streets of New York. His thoughts fade away with each step, and he is reduced to a seeing eye feeling the peace and comfort that removes the pinch of grief from the gap inside. In the view of these points, the adjective “salutary” may be transferred into the Turkish language, in the form of a participle as “ferahlatan”, putting more emphasis on its semantic content.

In the sentence that states Quinn’s attempt to cope with the world surrounding him, the adjective “impossible” is used. It is placed in the form it+adjective+for+object+infinitive: “...the speed with which it kept changing made it impossible for him to dwell on one thing for very long” to describe how the changing speed of the world manipulates the act of dwelling in a negative way. The lexical equivalents of this adjective are given in the dictionary as “imkansız”, “olanaksız” and “mümkün olmayan”. It is noticed that the Turkish equivalent of this word is transferred into the target text as a verb: “...dünyanın değişme hızı onun belli bir şeyle uzun süre uğraşmasını engelliyordu.” Here the translator joins the verb “to make” and the adjective “impossible” within the verb “engellemek”. He uses this verb in the past continuous tense whereas in the original text it is used in the simple past tense.

The adjective “equal” in the sentence “By wandering aimlessly, all places became equal...” is translated into Turkish as “Amaçsızca dolaşırken her yer birdi ve...”. As noticed, the part of speech changes, the adjective in the original sentence becomes a substantive verb as “birdi”-bir idi (to be the same) in the translation. The actual verb of the English sentence “to become” is missing in the Turkish text. It is joined with the adjective “equal” within the substantive. A substantive in Turkish is a verb in the form of a suffix which provides that nominal words such as adjectives, pronouns and adverbs have the function of a predicate (Bilgin, 2000:369). The word “bir” takes in a substantive, and it is used in the simple past tense; thus, it pronounces judgment about “all places”. It states that all places evoke the same feeling inside

him revealing how he suffers from his great loss and his being numbed with grief. His attitude towards the outer world is parallel with his entity woven into the agony he has to live through.

The adjective “best” in the sentence “On his best walks, he was able to feel that he was nowhere” is transferred into the target language as “Hiçbir yerde olmadığını duyumsadığı gezintileri en iyileriydi” (His best walks were the ones that he felt he was nowhere). It is seen that the superlative form of the adjective “good” which is located at the beginning of the sentence is moved to the end in the Turkish translation and changes into a substantive formed by the adjective “iyi” and the suffix –imek. The substantive is conjugated in the simple past tense and the personal affix –ler third person plural is used after the mode in order to harmonize the predicate and the subject of the sentence (Bilgin, 2000:370).

In the original sentence, the author foregrounds the noun phrase “best walks” because it has thematic prominence; it contributes to the progression of the narrative and shows the intensity of the author’s feelings about walking and the representation of this act in the main character’s inner world “It is essential that the translator be aware of which material is thematic in the original in order to translate it as the thematic material in the receptor language” (Larson, 1997:443). He should employ the linguistic repertoire of the source language and find the necessary devices to indicate the prominence in the receptor language (Ibid: 444). As may be noticed, the translator prefers to foreground the information “nowhere” which is placed at the end of the sentence in the original text. Such sentence construction is uncommon in the Turkish language, and it is not possible to create the effect conveyed by the English text. An alternative translation may be as follows: “En güzel yürüyüşlerinde hiçbir yerde olduğunu duyumsayabiliyordu”.

### 3.2.1.3. Verbs

When the verbs in the paragraph are observed, it may be noted that in general stative verbs such as “to feel”, “to dwell”, “to ask”, “to realize”, “to think”, “to lose”, and “to come to know” are used; dynamic verbs such as “to walk”, “to wander” and “to follow” are less in number. This frequency of the stative verbs may signal that the paragraph puts emphasis on the spiritual journey that the main character will go through; an event-the telephone ringing three times in the dead of the night-will change Quinn’s life taking him to an ever-going journey inside. In the first sentence the verb “to walk”, and the verb “to come to know” are used in the subordinate clause and the verb “to leave” in the main clause. They are all used in the simple past tense. The verbs “to walk” and “to come to know” are rendered into Turkish in the form of reduplications as “yürürse yürüsün” and “tanırsa tanısın”. These reduplications in Turkish provide richness in conceptualization and intensity in meaning reflecting the power of the language. Reduplications formed by the repetition of words are used with the aim of strengthening the meaning conveyed in the text (Bilgin, 2000:61). The verb “to leave” is in the simple past tense, but so as to fit the flow of the tenses in the Turkish paragraph a compound verb phrase-past continuous tense- “bırakıyordu” (was leaving) is used. In the main clause the verb “to lose” is noticed which is made passive as “being lost”. It is rendered into Turkish as a noun “yitiklik” (to be lost). This noun is derived from the adjective “yitik” and the derivational affix -lik is added to it. It may be stated that the translator’s choice is the most suitable in this context since it draws the spiritual portrait of the main character helping the reader visualize his inexhaustible attempt to cope with his inner world and the surrounding space.

### 3.2.1.4 Adverbs

It is noticed that the adverb of distance “far” and the adverb of manner “well” are used with the interrogative adverb “how” in the first sentence of the paragraph as “..., no matter how far he walked, no matter how well he came to know its neighborhoods and streets...”. In the target text both adverbs “far” and “well” are rendered as “çok” (very) although they are not synonymously used in the original

text. In Turkish it is uncommon to use the adverb “çok” with the verb “tanımak” as “çok tanımak”. Furthermore, the adverb “how” is translated as “ne denli” and “ne” even if there is no need to empower its meaning by using it together with a preposition. Consequently, it will be more convenient to translate the first clause as “ne kadar uzağa giderse gitsin”, and the following as “ne kadar iyi tanırса tanısın”.

In the sentence “And this, finally, was all he ever asked of things: to be nowhere” three different types of adverbs are used: adverb of time “finally”, adverb of frequency “ever” and adverb of place “nowhere”. The sentence is translated into Turkish as follows: “Hem onun tek isteđi de, sonuçta, hiçbir yerde olmaktı”. It is noticed that the adverb “ever” is missing in the translated sentence. The dictionary meaning of the word “daima” may simply be included in the sentence. Besides in order to carry the word order of the original sentence as closely as possible, the adverb “finally” is placed between two commas in the middle of the sentence. Due to this placement, the adverb stands loosely creating a foreign rhythm in Turkish. It would be more appropriate to put this adverb at the beginning and add the missing adverb “ever” and translate it as “Sonuçta daima istediđi tek şey hiçbir yerde olmaktı”.

### **3.2.2. Grammatical Categories**

#### **3.2.2.1 Sentence Types**

The major sentence type used in this paragraph is the declarative sentence. This sentence type communicates the discourse function of expressing the main character Quinn’s observations and feelings about the setting of the novel, the New York City and thus informing the reader about his inner world and only way of surviving the destructive pain of losing his beloved. Besides declarative sentences, embedded questions, are also used in the paragraph to lay emphasis on Quinn’s feeling of being lost, e.g. ‘...no matter *how far he walked*, no matter *how well he came to know its streets...*’, ‘...it no longer mattered *where he was*’. Another significant feature of this paragraph in relation to sentence types is that all sentences are affirmative except the following which are made negative by using the word *no*

as an adjective and adverb, respectively: ‘...he had *no intention* of ever leaving it again’ and ‘.....it *no longer* mattered where he was’. Also the second part of the fourth sentence connotes a negative sense due to the usage of the descriptive adjective *impossible* ‘.... made it impossible for him to dwell on any one thing very long’. Although majority of the sentences in this paragraph are affirmative, when they are viewed within the context of the novel, they imply negative meanings as they point at the severe struggle in and out of Quinn’s triad of selves. When the kinds of sentences in the original paragraph are compared with those of the translated, it is observed that they correspond in all aspects, e.g. to convey negativity the translator uses the verb *engellemek* (to hinder) which is positive but connotes negative sense to comply with its English equivalent *to make*, which is seemingly positive, but gains negative meaning by using it with the adjective *impossible*, indicating the translator’s close look at the syntax woven to reveal the literary message.

#### **3.2.2.2. Sentence Complexity**

The paragraph consists of compound-complex sentences, except the second and the seventh one which are compound and complex, respectively. The progression of sentence lengths in words is: 40-11-60-30-27-15-13-13-20. The shortest sentence is the second sentence which describes the boundless frontiers of how Quinn feels; he has become completely alienated to his surroundings and to his own self. To place the shortest sentence after a long one, i.e. sudden slope down to brevity has a great impact on the readers, helping them appropriately visualize the main character losing himself in the setting of the novel.

The longest sentence comes after the shortest one, describing spiritually the process of walking in the streets of New York. This order of sentences is essential since after a simple revelation of his emotion comes the comprehensive content which depicts the frame of that emotion involving a binary opposition, existence and nonexistence. The seventh and eighth sentences of the paragraph are also short compared to the others. In these two sentences, he summarizes his only way of

escape from a reality that deeply hurts. When the translated text is analyzed, a resembling complexity is noticed, the translator keeps the same sentences short, laying like emphasis to communicate the themes prominently presented by the writer.

### 3.2.2.3. Clause Structure

Various types of subordinate clauses are used in this paragraph. For instance, in the first sentence two successive adverbial clauses of concession introduced by the phrase *no matter* ‘...and no matter how far he walked, no matter how well he came to know its neighborhoods and streets....’ are used to emphasize the unreachable side of the setting and how the main character’s efforts prove useless. In the third sentence, an adverbial clause of manner introduced by *as though* ‘...he felt as though he were leaving himself behind...’, in the fourth sentence a restrictive relative clause introduced by the relative pronoun *which* ‘...the speed *which* kept it changing made it impossible...’ is used to describe the speed of the world which prevents Quinn from coping with his surroundings.

In the sixth sentence another restrictive relative clause introduced by the interrogative pronoun *where* ‘...it no longer mattered where he was’, in the seventh sentence, an object noun clause introduced by the subordinating conjunction *that* ‘...he was able to feel that he was nowhere’, and finally in the last sentence a reduced relative ‘...the nowhere he had built around himself...’ is used. As for the translation of the first two adverbials the meaning of the introductory phrase *no matter* is conveyed in the conditional mood suffix –se added to the verbs, *yürümek* (to walk) and *tanımak* (to recognize) to form reduplications (Bilgin, 2000: 376). The restrictive relative clause in the fourth sentence is rendered in the form of a possessive construction *dünyanın değişme hızı* (the world’s speed of change) (Ibid: 173). The noun clause in the seventh sentence performs the function of an object whereas its translation which is placed at the beginning of the sentence has the function of a subject.

#### 3.2.2.4. Pronouns

The kinds of pronouns used in this paragraph are subject pronouns *he* and *it*, the object pronoun *him*, the reflexive pronoun *himself*, the demonstrative pronoun *this*, and the indefinite pronoun *anything*. Repetition of the pronouns *he*, *him* and *himself* all referring to the main character Quinn in the source text may be viewed as significant textual elements placed to lay emphasis on the major themes recurring throughout the novel: the self lost in nothingness and chaos and the change of self; if the paragraph is looked closely from the beginning to the end, a significant change in Quinn's identity may be noticed, i.e. his lost identity comes into being by walking and finds a measure of peace. This change is emphasized by pronoun repetition; each time the third-person singular pronoun is used, he goes through another stage of his journey, and thus the same pronouns refer to a different Quinn in every step.

When the frequency of pronoun usage in the original and the translated texts are compared, it is observed that the number is less in Turkish due to its agglutinative structure, e.g. in the third sentence, the pronouns *he* and *him* are omitted 'Ne zaman yürüyüşe çıksa,.....yalnızca gözleyen göze indirgediğinde....'without causing any confusion because the subject can be hidden in Turkish. In the same sentence the demonstrative pronoun *this* which refers to *escape the obligation to think* is rendered into Turkish as a substantive verb, formed by combining the pronoun with the determined past tense mood *-idi*. An alternative may be placing the demonstrative pronoun in the position of the subject just as it occurs in the original 'Herşeyden çok bu içine biraz huzur veriyor....' (This, more than anything else, brings him a measure of peace....) In the fourth sentence, the reflexive pronoun is used three times to indicate how the surrounding world chokes him, however in its translation it is used only once in the form of a substantive verb disregarding the significance of the repetition.

### 3.2.2.5. Conjunctions

Three kinds of conjunctions are used in this paragraph: coordinating conjunctions *and*, and *but* and subordinating conjunction *as though*. The conjunction *but* used in the second sentence is removed in its translation using the preposition *değil* (not) with the adverb *yalnızca* (only) to convey a relation of addition ‘Yalnızca bu kentte değil, kendi içinde de yitikti’ (Bilgin, 2000: 292). The conjunction *and*, which is considered to be one of the vaguest connectives, is frequently used in the paragraph to indicate a positive relation between the clauses and the sentences, making no reference to its kind. Likewise, to create an equivalent flow effect, the translation includes a number of the same conjunction with a few exceptions. For instance, in the third sentence a semicolon is used in place of the conjunction *and*. The eighth sentence starts with *and*, however this use is not very common in Turkish therefore the translator with a slight deviation renders it as *hem*, which means *anyway* to avoid any awkwardness.

### 3.2.2.6. Prepositions

Different prepositions with multiple functions are used in this paragraph. For instance the preposition *of* performs a variety of functions throughout the paragraph, in the third sentence it is used to indicate the connection between the act of moving and the streets of New York ‘...the movement of the streets...’ This phrase which is transferred into Turkish as ‘...sokaklardaki devinim...’ (the movement in the streets) may be rendered in the form of a determined possessive construction *sokakların devinimi* (the movement of the streets) with the possessive suffix better emphasizing the relation between the movement and the streets. In the same sentence, the preposition *of* is used again, but this time indicates partition or inclusion ‘...a measure of peace...’ This phrase is translated into Turkish as a noun phrase including an indefinite adjective to describe the concept of peace *birazcık huzur* and this rendering is appropriate for it reveals that the character does not feel completely peaceful, but gets his share.

In the fifth sentence, the prepositions of place, *around* and *before*, are used to indicate the way the main character feels trapped in his surroundings. This sentence is translated in the sequential form as ‘Dünya onun dışında, çevresinde, önündeydi...’ and the preposition takes on the determined past tense mood to change into a substantive verb, but to lay the like emphasis on the idea of confinement the other prepositions may also be treated as substantives *Dünya onun dışındaydı, çevresindeydi, önündeydi.*

### **3.2.3. Figures of Speech**

#### **3.2.3.1. Metaphors**

In this paragraph, Auster uses striking metaphors to describe the city of New York. He points out that it is *a labyrinth of endless steps* and also *the nowhere Quinn had built around himself*. It is difficult to find one’s way in a labyrinth just as in New York because it is a network of winding paths and roads. The city of New York is described as a labyrinth, a place of chaos and Quinn as a central character trying hard to survive in this chaos. New York also represents nowhere for Quinn since when walking in the streets and moving ceaselessly, he does not belong anywhere; and thus relieves himself of his identity, changing into a manlike being without any thought or emotion. As these two metaphors are essential in the flow of the paragraph, how the translator communicates them in the translation becomes a critical issue. It is clearly observed that the translator reflects these metaphors in the target text by the appropriate selection of the lexical items such as the adjective of quality *kocaman* used to describe New York.

### **3.2.4. Context and Cohesion**

#### **3.2.4.1. The Author-The Reader-The Character**

The passage is entirely in the third-person narration. The reader gets to know the main character Quinn from the author’s narration. The author expresses in a direct manner how Quinn is dragged into the chaos of the city and how he strives to survive despite his feeling of being lost. In other words, the content of his inner

world is presented to the reader through the author's eyes. Auster uses subordinate clauses for this process, e.g. in the third sentence an adverbial clause of manner is placed to explain what he feels about the act of walking '...he felt as though he were leaving himself behind...', in the seventh sentence an object noun clause is used to describe what he thinks of his best walks '...he was able to feel that he was nowhere'. The relation Auster establishes between himself, his reader and his character is transferred into the target text by the translator's use of the appropriate narration.

#### 3.2.4.2. Cross-reference

The most notable characteristic of cohesion in this passage is the third-person singular pronoun *he* (o) which refers to the central character Quinn. The frequent use of this pronoun adds to the focal theme of identity crisis since every time it occurs in the paragraph a change is assumed in Quinn's identity. This cohesive device is not used in the translation due to the agglutinative structure of the Turkish language instead the personal suffix is added to the verb, e.g. in the third sentence the subject of the sentence (he) is hidden in the predicate 'Ne zaman yürüyüşe çık-sa sanki kendisini geride bırak-ıyordu.....düşünmek zorunluğundan kurtul-uyordu'.

Another cohesive device used in the paragraph is ellipsis, e.g. in the sentence 'Lost, not only in the city, but within himself as well', the subject *he* is removed in the first part whereas the predicate *lost* is omitted in the second. Auster also makes use of the reinforcing impact of lexical repetition in various places, e.g. in the first sentence, the phrase *no matter* is used twice, in the third sentence the reflexive pronoun *himself* is used three times to effectively portray what happens to Quinn as he walks, the object pronoun *him* is also used three times in the fourth sentence to mark how he is surrounded by the world beyond his understanding. In the target text, similar kinds of repetitions are used, e.g. in the translation of the first sentence the phrase *no matter* is repeated as '....ne denli çok .....ne çok.....' As for the essential cohesive means in general, it is observed that in general they resemble the ones in the original, revealing the translator's awareness of their prominence.

### 3.2.4.3. Linkage

The connectors used in this passage are subordinating conjunction *as though* and coordinating conjunctions *and*, *but*. The conjunction *and* which vaguely connects clauses and sentences occurs in many places whereas the other two occur only once. It may be stated that the paragraph lacks in the most cohesive signs and thus leaving the reader alone to make inferences about how the phrases, clauses and sentences are related to each other. In the translation, the parts of the text are loosely linked by means of the same types of conjunctions used in the original to create an equivalent effect. For instance, the conjunction *as though* in the third sentence is rendered into Turkish in the form of a conjunction *sanki* to show the probability of the action, i.e. leaving himself behind.



### 3.3. The Stylistic Analysis of the Second Example

#### The Second Example

#### The English paragraph

The detective is one who looks, who listens, who moves through this morass of objects and events in search of the thought, the idea that will pull all these things together and make sense of them. In effect, the writer and the detective are interchangeable. The reader sees the world through the detective's eyes, experiencing the proliferation of its details as if for the first time. He has become awake to the things around him, as if they might speak to him, as if because of the attentiveness he now brings to them, they might begin to carry a meaning other than the simple fact of their existence. Private eye. The term held a triple meaning for Quinn. Not only was it the letter "i" standing for "investigator", it was "I" in the upper case, the tiny life-bud buried in the body of breathing self. At the same time, it was also the physical eye of the author, the eye of the man who looks out from himself into the world and demands that the world reveal itself to him. For five years now, Quinn had been living in the grip of this pun (Auster, 15-16).

#### The Turkish paragraph

Dedektif dediğin bakar, dinler, nesnelere, olaylar deryasında dolaşır ve bütün bunları bir araya toparlayıp anlamlı kılacak bir düşünce, bir fikir arar durur. Aslında, yazarla dedektif birbirinin yerini tutabilir. Okuyucu dünyaya dedektifin gözüyle bakar, ayrıntılarının tomurcuklanmasını ilk kezmiş gibi yaşar. Dedektif, her şey onunla konuşmaya başlayıverecekmiş gibi, çevresindeki şeylerin ayırımına varır; şimdi dikkatini çekebildiklerine göre de, şeyler sanki varoluşlarının ötesinde bir anlam taşıyabilirlermiş gibi gelir ona. Private eye. "Kiralık Göz", yani özel dedektif. Bu terimin Quinn için üçlü bir anlamı vardı. "Ö" özel dedektifi akla getirirken, "göz" soluk alıp veren ben'in bedenine gömülmüş o minicik yaşam tomurcuğuydu. Aynı zamanda yazarın gözlerini temsil ediyordu; kendinden dışarı bakıp dünyanın kendini ona açmasını isteyen insanın gözlerini. Tam beş yıldır Quinn bu kelime oyununun peşesinde yaşıyordu (Eradam, 12-13).

In this paragraph the narrator describes the task of the detective as it is presented in the classical detective novel and also explicates what the term private eye represents for the central character Quinn who is involved with the detective's task only through writing mystery novels.

### **3.3.1. Lexical Categories**

#### **3.3.1.1. Nouns**

In the first sentence, the following nouns are used: "detective", "morass", "objects", "events", "search", "thought", "idea" and "things". The noun "morass" is translated into Turkish as "derya". The lexical equivalents of this noun may be stated as sea and ocean. As for its figurative sense it denotes a person having or showing much knowledge. The translator may have used this noun to indicate the difficulty of the detective's work; he may have drawn a parallel between the detective's attempt to resolve the mystery and a man who struggles to get to the surface from the depth he has fallen into. However, the concept of profundity and plainness is embraced in the noun "derya" whereas in the original the noun "morass" calls to mind shallowness and filthiness. The primary meaning of this word is stretch of low, soft, wet land and its figurative equivalent is entanglement. If the detective's position is taken into account in view of the events that he is compelled to cope with in order to solve the case within the network of complex relations, it will be seen that the most appropriate translation of this abstract noun is "karmaşa" (confusion). However, when it is used after the plural noun "olaylar" (events), it will sound foreign to the Turkish reader. Therefore, the part of speech should be changed, converting the noun into an adjective and translated as "karmaşık nesnelere ve olaylar arasında" (in the midst of confusing objects and events).

As for the translation of the noun "search", in the original text, it is used as a noun whereas in the translated text it is used as a verb "arar durur" which is a compound verb in the simple present tense indicating the continuity of the action (Banguoğlu, 2000: 493). Furthermore, it is reduplicated by using near synonymous words to enrich it both semantically and phonemically.

The term “private eye” is used in the eleventh line. The noun eye stands for the detective, and it is qualified by the adjective “private”. Paul Auster uses the letter “i” in the word “private” to indicate what the term means for Quinn. He associates the small letter “i” with the noun “investigator” and the capital “I” with the tiny life-bud and the physical eye; one should keep in mind that the letter “I” and the “eye” are homophones but they communicate different meanings. It is not likely for the translator to carry the homophonic function of these words into the receptor language since their equivalents “ben” (I) and “göz” (eye) consist of different phonological sounds. The Turkish equivalents of the word “investigator” “detektif” or “araştırmacı” do not start with the letter “i” as the English one, and in the Turkish language, unlike the English language, there is no difference between the capital and the small letter “i”, they are both dotted, so the part “it was ‘I’ in the upper case” is untranslatable. At this moment, it would be appropriate to look into the translator’s decisions in view of these problems.

Primarily, it is noticed that Yusuf Eradam leaves the term “private eye” as it is in the translation and then translates each word literally as “kiralık göz” (hired eye) and finally he gives its meaning. The small letter “i” is replaced by the capital letter “Ö” in Turkish. He leaves the part “it was ‘I’ in the upper case” and prefers to use “göz”, which means eye in Turkish, in place of the capital “I”. The noun “self” is rendered as a pronoun “ben” and the genitive suffix –in is added to it so that it makes up a possessive construction with the noun “bedeni” (his body). A possessive construction reveals the relation of dependency between two nouns. However as seen, this time the construction occurs between a noun and a pronoun which is rarely the case in the Turkish language (Banguoğlu, 2000:331-332). Furthermore, the genitive suffix –in is separated from the pronoun “I” by an apostrophe. In general, the function of the apostrophe is to separate the proper nouns, abbreviations, and numbers from their endings. However, here it may have been employed to develop the pronoun into a proper noun and emphasize the concept of spiritual identity that has been removed from the context by skipping the link the capital “I” conveys in the source language.

In the sentence before the last, the singular noun “eye” is used twice as “... the physical eye of the writer, the eye of the man...” This noun is rendered in plural form since it sounds more natural to the Turkish readers. The exact equivalent of the noun “pun” in the last sentence is “cinas” (pun), but it is translated into Turkish as “kelime oyunu” (play on words) which to some extent is an explanation of the word. The translator may have used this indefinite genitival construction so as to familiarize the target audience with this figure of speech (Ibid: 334).

### **3.3.1.2. Adjectives**

The adjective of classification “interchangeable” is used in the second sentence. It is formed by using the Latin prefix –inter and the suffix –able which is added to the verb “to change”. This adjective is transferred into Turkish as a compound verb “yerini tutmak” (to stand for). A compound verb is formed by uniting semantically a verb and a nominal; in this case the verb and the noun lose their actual meanings and become an idiom which means in this context them, the detective and the writer can be exchanged with each other without making any difference to the situation (Bilgin, 2000: 398).

In the fourth sentence, the adjective “awake” is used before the verb “to become” to describe how during the process of reading the reader survives in the detective’s world, classical way of survival where the readers are locked, unable to control the story. The lexical equivalent of “to become awake” is “to realize”, it may be translated into Turkish as “farkına varmak”, “gözüne çarpmak”, “fark etmek”, “anlamak” and “sezmek”. However, when the translated text is looked into, it is seen that the communicated meaning slightly differs from that of the original; it is given as “ayrımına varmak” which bears the meaning to distinguish, to see or understand the differences between things.

In the last part of the same sentence, it is noticed that the noun phrase “simple fact” is missing, but this omission does not create a semantic gap which obscures the establishment of equivalence and thus misleads the readers of the target text. Similarly, in the sentence before the last one, the translator finds it suitable to remove the adjective of classification “physical” which qualifies the common noun “eye” since it will cause absurdity if rendered into the Turkish language.

### 3.3.1.3. Verbs

It is noticed that the first sentence includes a main clause and adjective clauses to communicate the intended meaning. A clause is part of a sentence containing a conjugated verb and its subject. Although it has the basic elements of a sentence, it may or may not stand on its own as a complete thought. An adjective clause is a dependent clause which takes the place of an adjective in another clause or phrase. It functions the same way as an adjective does, i.e. by describing, modifying or qualifying a noun or noun function. A relative pronoun is used to introduce an adjective clause joining it to its antecedent.

In this sentence, the pronoun “who” is used to relate back to the detective and describes him in greater detail. The equivalent of this pronoun in Turkish is the relative affix –ki which is added to the nouns and pronouns after the genitive suffix. If the sentence is translated using this affix, it would look like as follows: “Detektiftir ki o bakan, dinleyen, nesnelere ve olaylar arasında bir düşünce, bir fikir arayışında ki bundan her şeyi biraraya toplayıp anlam çıkaracak”, confusing the reader and leaving him in an unsettled environment. The translator, being aware of this feature of the receptor language, omits the relative pronoun and renders using a present participle “dediğin” which means “what you call a detective” in English. It is seen that this inclusion helps to reflect the impact of the impersonal pronoun “one” placed after the main verb. This pronoun has a distancing effect; it reveals the distance the narrator puts between himself and the detective. Just like Quinn, he knows about the detective’s task, but is not a detective himself.

The linking verb “to be” is the verb of the main clause. The verbs used in the adjective clauses are “to look”, “to listen”, “to move through”, “to pull together” and “to make sense of”. The first three are used as participles in the original sentence, but rendered into Turkish as verbs in the simple present form to harmonize with the tense of the remaining part. The verb “to make sense of” is translated in the form of an auxiliary verb of limited usage “kılmak” which is used with a word having nominal function “anlamalı” to give the meaning of “yapmak” in Turkish (Bilgin, 2000:385). The gerund form of the verb “to experience” used in the third sentence is changed into simple present form in the translation. In order to carry the same function of the verb, connecting the subordinate clause to the main clause with the function of an adverb, the form and the beat may be kept by using “yaşayarak”.

In the following sentence, the part “...as if they might speak to him...” is rendered as “...onunla konuşmaya başlayıverecekmiş gibi...”. In the original, a modal auxiliary “might” is used with the verb “to speak” to express possibility. In the translation, the verb “to start” is put in the sentence, and it is converted into a regular compound verb phrase by adding -i+ “vermek” (to give) to the main verb to indicate quickness and suddenness together with the easiness of the action. When the connotations of verbs in both texts are compared, it is observed that the action conveyed in the translation is emphasized in a stronger way (Banguoğlu, 2000: 490).

The secondary senses the verb “to hold” signals in the fifth sentence are “to possess”, “to have” or “to keep”. The translator uses the verb “vardı” to match these senses in the receptor language. It may be pointed out that this proper usage changes the type of the sentence, from verbal to nominal. Unlike the English verbal sentence whose predicate is constructed by a conjugated verb as “held”, the Turkish verb “var olmak” (to be) which is in the simple past tense and is formed by the adjective “var” and the substantive -imek builds a nominal sentence (Bilgin, 2000:477). An alternative translation for the fifth sentence may be as follows “Bu terim Quinn için üçlü bir anlam taşıyordu”. Here it is noted that a shift in the tense occurs, from the simple past to past progressive, so as to maintain harmony within the text.

As for the phrasal verb “to stand for” in the sixth sentence, among its lexical equivalents are “to mean”, “to signify”, and “to denote”. However, it is translated into Turkish as a compound verb phrase “akla getirmek” (to bring to the mind) which is the semantic equivalent of the verb “to remind” or “to be reminiscent” and this slight deviation does not distort the meaning passed on to the Turkish reader. In the following sentence “At the same time it was the physical eye of the writer...” the linking intransitive verb “to be” is rendered into Turkish as a transitive compound verb “temsil etmek” (to represent) formed by a noun and the auxiliary verb “etmek” (to do) (Ibid:383). In order for a verb to be transitive it needs to be used with an object; these verbs pass the action the subject takes part in onto an object, but in the case of intransitive verbs the action expressed is limited with the subject, and therefore, it takes place without requiring any object.

In the last part of the same sentence “...demands that the world reveal itself to him” the verb “to reveal”, synonymous with the verbs “to disclose”, “to expose”, is rendered into Turkish as “açımlamak” which equals the verbs “to paraphrase”, “to restate” in the English language. Although these verbs are semantically related and refer to similar actions, the original includes the idea to open the uncovered and see it for the first time whereas the translation implies the statement of the meaning previously given. In the view of this difference in meaning, an alternative translation may be “...dünyanın kendini ona açmasını isteyen insanın gözlerini.”

When all verbs are taken into consideration as a whole, it is noticed that some verbs are not used in their primary and secondary senses whereas some others are used in both their primary and secondary senses (Banguoğlu, 2000: 320). For instance; the verb “to pull together” does not signify the act of using force upon something so as to draw towards or after one, but denotes the act of getting control of oneself. In the phrase “to carry a meaning” a physical act of moving something from place to place is not indicated; the idea that things having meaning is conveyed to the reader. On the other hand, the verb “to move through” describes both the detective’s physical act of being in motion between objects and his intellectual attempt to give

meaning to the chain of events that will lead him to the solution of the case. The verb “to see” in the third sentence depicts the reader’s physical act of having the power of sight and his act of perceiving through the mind. When the translation of the verbs are probed into, it is seen that the translator’s efforts to create the same physically and intellectually moving atmosphere to reflect the detective’s task and signal Quinn’s search for his entity with his involvement in the mystery proved to be satisfactory.

#### **3.3.1.4. Adverbs**

The sixth sentence “Not only was it the letter “i” standing for investigator, it was “I” in the upper case, the tiny life-bud buried in the body of the breathing self” is an inverted sentence, a way of expression employed to lay emphasis on a certain element, which states negativity and is constructed by transposing the subject “it” and the auxiliary verb “was” and placing them after the restrictive adverb “not only”. When the translation is observed, it is noticed that the sentence is rendered in the regular form eliminating the phrase “not only” which means “sadece değil” and hence mislaying the function of negativity in the first part.

### **3.3.2. Grammatical Categories**

#### **3.3.2.1. Sentence Types**

When the sentences in this paragraph are analyzed, the following points may attract the reader’s attention. After the noun phrase *private eye* an endpoint is used, changing the noun phrase into a sentence. However the sentential state of *private eye* lacks in the kind of action involved, i.e. there is no sentence element performing the function of a predicate. The writer chooses to use this type of sentence which is called the elliptical sentence in order to focus the reader’s full attention to the concept and thus underline once again the association between the writer, the detective and the self. Another essential usage that adds to this association is the immediate inclusion of an inverted sentence ‘Not only was it the letter “i” standing

for investigator.....' which is disregarded in the translation. As for the transference of the elliptical sentence *private eye* into the target text, it occurs with its literal and semantic equivalent and the translator attempts to narrate the game making use of both, the first letter of the latter and the second word of the former.

### 3.3.2.2. Sentence Complexity

The paragraph has a complex structure, it consists of nine sentences, two of which are simple sentences, and others are either complex or compound-complex. The simple sentence 'In effect, the writer and the detective are interchangeable' stands alone effectively in the paragraph introducing one of the major themes in the novel: the power relation between the writer, the reader and the character. As stated in this simple sentence, in the classical detective story the reader must trust the detective to understand the text, i.e. since the detective is the protagonist created by the writer and he plays the role the writer designs, the texts become locked rooms for both the character and the reader. As for the translated text, it is observed that the translator keeps the complexity of the original sentences and adopts the Austerean characteristic of introducing the prominent themes in the simplest way possible to achieve effectiveness.

### 3.3.2.3. Clause Structure

Various types of dependent clauses are used in this paragraph. For instance, in the first sentence three restrictive relative clauses introduced by the same relative pronoun *who* 'The detective is one who looks, who listens, who moves through this morass ....' is used to describe in detail how the detective works to solve the case and in the same sentence a noun clause introduced by the subordinating conjunction *that* 'the idea that will pull all these things together...' is also used. In the fourth sentence two adverbial clauses, manner and reason, are used successively '...as if they might speak to him, as if because of the attentiveness he now brings to them...' In the seventh sentence, a reduced relative clause is used to distinguish the tiny life-bud '...the tiny life-bud buried in the body of the breathing self'. Finally, in the eighth sentence, there are two subordinate clauses, a restrictive relative clause which

distinguishes the eye of the author from others indicating the way he sees things ‘...the physical eye of the author, the eye of the man who looks out from himself into the world...’ and an object noun clause ‘...demands that the world reveal itself to him’. As for the translation of the relative clauses in the first sentence, the relative pronoun *who* is removed from the text and the clauses are rendered using sequential sentences which are compound sentences grammatically and semantically related to each other. Sequential sentences share the same subject and their predicates take on the same mood suffix as in ‘Dedektif dediğin bakar, dinler, nesnelere ve olaylar deryasında dolaşır...’ (Bilgin, 2000: 515). Participle forms, *bakan* (looking) *gören* (seeing), *dolaşan* (moving) may be used to translate these clauses.

#### 3.3.2.4. Pronouns

Turkish has no nonspecific pronouns such as *one* in English, but various patterns are used to carry out their function in the sentence. The pattern used in the translated text is including the verb *demek* (to say) in the second-person singular form as ‘Dedektif dediğin bakar, dinler...’ (Kornfilt, 1997:295). In the fourth sentence, the reflexive pronoun *him* is used both in the main and the adverbial clause. However, these pronouns may not be used similarly in the translation since in Turkish the pronoun in the main clause may be rendered as *o-nun* (his) having a possessive suffix –in whereas the pronoun in the adverbial may be translated as *o-nun-la* (with him) which includes in addition to the possessive suffix a grouping preposition (Bilgin, 2000: 271). The translator foregrounds the adverbial and omits the reflexive in the main clause since the same sense is given in the suffix included in the noun *çevre-sindeki* (around him). In the same sentence again, the pronoun *ona* (to him) is added for emphasis to the end making the sentence inverted.

#### 3.3.2.5. Conjunctions

The following conjunctions are used in this paragraph: *and*, *as if*, and *because of*. In the third sentence, the subordinating conjunction *as if*, which shows probable actions, is used twice to introduce adverbial clauses of manner. In the translated text, the first adverbial clause *as if they might speak to him* is rendered in the form of a

prepositional phrase *başlayıverecekmış gibi* to convey a relation of similarity and the second one, which occurs together with another subordinating conjunction of reason *because of* to empower the meaning, is translated as a prepositional phrase holding a relation of relativity *çekbildiklerine göre* (Ibid: 272).

### 3.3.2.6. Prepositions

The preposition *of* is used in different places, e.g. *the body of breathing self*, *the eye of the author* and *the eye of the man*, with the function of indicating possession. These are translated into Turkish as determined possessive constructions *ben'in bedeni* (the body of self), *yazarın gözleri* (the eyes of the writer) and *insanın gözleri* (the eyes of the man) performing the same function as that of the original.

### 3.3.3. Figures of Speech

#### 3.3.3.1. Metaphors

In this paragraph Auster uses a striking metaphor when explaining what the term private eye means for Quinn. He points out that the small letter “i” in the term itself stands for the investigator, but the capital “I” resembles *the tiny life-bud buried in the body of breathing self*. The translation of this metaphor requires an attentive process since it is not possible to use the same letters in Turkish to convey the meaning. In the translation, the term *private eye* occurs with its literal, *kiralık göz*, and semantic equivalent, *özel dedektif*, and the translator makes use of both, the first letter of the latter and the second word of the former “Ö” *özel detektifi akla getirirken*, “göz” *soluk alıp veren ben'in bedenine gömülmüş o minicik yaşam tomurcuğuydu*.

### **3.3.4. Context and Cohesion**

#### **3.3.4.1. The Author-The Reader-The Character**

The paragraph is entirely in third-person narration. The author addresses his reader directly through his own world with no intermediary such as a fictional character and therefore the reader feels that the author is a separate identity who presents his thoughts and also knows everything about the character. The reader learns from the narrator's point of view how the detective, the author and the reader are bound to each other 'The writer and the detective are interchangeable. The reader sees the world through the detective's eyes...' As for the translation of the paragraph, the relation between Auster and his reader or character is clearly observed through the translator's equivalent narration, i.e. by using the third-person the translator acts like an observer and informs his reader in a direct manner.

#### **3.3.4.2. Cross-reference**

The most remarkable feature of cohesion in this paragraph is definite reference. Auster makes use of the definite article to involve the reader in narration. This effect is not carried into the translation since there is no lexical item in Turkish which corresponds the definite article. Another essential cohesive device is lexical repetition of various kinds, e.g. in the first sentence the relative pronoun *who* is repeated three times, the subordinating conjunction *as if* also appears three times for emphasis. In the translation, there is no repetition of the pronoun, but the sentence is sequentially formed and naturally all verbs included take on the same suffix creating to a certain extent the equivalent effect on the reader.

#### **3.3.4.3. Linkage**

The sentences in this paragraph are connected to each other by only a few kinds of conjunctions such as *and*, *as if* and *because of*. This indicates that there is much left for the reader to interpret and thus comprehend the intended message. In the target text prepositional phrases are used to transfer the function of the conjunctions and the sentences are like structured lacking in essential cohesive signs.

## CONCLUSION

The source text *City of Glass* by Paul Auster and the target text *Cam Kent* by Yusuf Eradam are stylistically compared in terms of lexical features, grammatical features, figures of speech and context and cohesion presented in Leech and Short's model to reveal Paul Auster's style in the novel and compare it with Yusuf Eradam's style in the translation and see to what extent and in which cases they match or differ. The following essential findings are obtained as a result of this comparison:

In *City of Glass*, Paul Auster explores the theme of self; the characters in the story either suffer from the loss or the dividedness of their identities. In the first extract, the gap into which the central character Quinn falls is described through the setting of the story, New York. Unlike the conventional New York in the classical detective novel, it represents hopelessness, brokenness and confusion. When this paragraph is studied, it is immediately noticed that the descriptive adjectives used to portray New York are essentially effective in creating a city image with no end and no beginning. Furthermore, these adjectives also evoke the feeling that New York may be a symbol of the individual's journey in his own world. Briefly saying, they bring together two worlds-inner and the outer.

In the translation of the first sentence of the paragraph, it is seen that Yusuf Eradam translates the adjective "inexhaustible" as "kocaman" which calls to mind fairy tales. Paul Auster is influenced by fairy tales since they lack details, and larger amounts of information are given using very few, simple and mostly exaggerative words. This adjective adds to the sense a piece of fright and a piece of color mixing them with a child's naivete. Besides, Yusuf Eradam does not use the synonym of this adjective in the same sentence in order not to harm the gentle flow of the Turkish paragraph.

In the same paragraph, the adjective “impossible” is used to reveal Quinn’s attempt to cope with the world surrounding him. The translator chooses to render the word as a verb to comply with the rules of the Turkish language; as every language does, Turkish has its own pattern of narrating the events. Keeping in mind this pattern the writers select the tenses they will employ from the repertoire of the language. The same situation occurs in the translation of the adjective “equal”. It becomes a substantive as “birdi” and gains the feature of pronouncing judgement about “all places”. It states that wherever he goes Quinn feels the same pain.

As for the translation of the nouns of this paragraph, it is noticed that the nouns “space” and “steps” are missing in the translation. In the first sentence a live metaphor is used to point out the likeness between New York and space. The “space” image gives the impression of being large, open and deprived. This image is known in the receptor culture; it sounds familiar and may be concretized in the reader’s mind. The metaphor may be easily kept in the translation since the receptor language permits this. In the second part of the sentence, another metaphor is used to portray New York “a labyrinth of endless steps”. When this metaphor is translated literally into Turkish as “sonsuz adımlar labirenti”, it will sound foreign. Secondly, it will not be able to contribute to the author’s creation of the physical and emotional setting. Therefore, Yusuf Eradam makes a restatement to translate this metaphor as follows: “..., öyle yürümeyle bitip tükenecek gibi değildi”.

In the last part of the first sentence the pronoun “it” is used in place of the proper noun New York City. Yusuf Eradam finds it appropriate to translate this into Turkish as a noun phrase as “bu kent”. The Turkish grammar does not permit the use of “it” on its own in this context since such use will confuse the reader. The reader may erroneously infer from the sentence that it is “the act of walking” that left him with the feeling of being lost, not the city itself. In the translated text the noun phrase “bu kent” which is the subject of the sentence is placed at the end making the sentence inverted. Some translators use inverted sentences where necessary with the idea that it contributes to the narration making it more vivid.

When the verbs in the paragraph are observed, it may be noted that in general stative verbs such as “to feel”, “to dwell”, “to ask”, “to realize”, “to think” and “to lose”, and “to come to know” are used; dynamic verbs such as “to walk”, “to wander” and “to follow” are less in number. The verbs “to walk” and “to come to know” are rendered into Turkish in the form of reduplications as “yürürse yürüsün” and “tanırsa tanısın”. These reduplications in Turkish provide richness in conceptualization and intensity in meaning, reflecting the power of the language. Reduplications formed by the repetition of words are used with the aim of strengthening the meaning conveyed in the text.

When the sentence types in the first paragraph are analyzed, it is noticed that declarative sentences which perform the function of expressing the central character Quinn’s observations and feelings about the setting and thus directly introducing the reader his inner world. Another interesting point about the sentences in general is that although they are seemingly affirmative, they include negative connotations as they point at the severe struggle in and out of Quinn. When the sentential structure of the original and the target text are compared, it is observed that as a result of the translator’s careful consideration of the syntax, a concrete picture of Quinn’s inner world and his relation with the outer world may appear in the reader’s mind.

The paragraph consists of nine sentences, the majority of which are compound-complex. A variety of subordinate clauses such as adverbial clauses of concession and manner and restrictive relative clauses, which provide the complex structure of the paragraph and hence spontaneously burden the reader with different ideas, are used. Auster presents his essential themes in the shortest and simplest way possible as in the second sentence which describes how Quinn is alienated both to himself and to his surroundings. Auster also pays special attention to the order of sentences, e.g. he especially places the second sentence right after the long one so as to create a sudden but permanent impact on his reader. When the translation is analyzed in relation to the aspects of complexity, a notable resemblance is observed; the translator keeps the same sentences short to lay the emphasis on the same theme and carries the clause structure into the target text.

The recurrence of the third-person singular pronoun *he*, the object pronoun *him*, and the reflexive pronoun *himself* points to the essential stages of change in Quinn's identity; though same pronouns are used, they refer to a different identity each time they are mentioned. The third-person singular pronoun is not used in the translation due to the agglutinative structure of the Turkish language (the personal suffix is added to the verb), but the other types are repeated in a number of cases to attract the reader's attention to theme of lost self.

Three kinds of conjunctions are used in this paragraph: coordinating conjunctions *and*, and *but* and subordinating conjunction *as though*. The most recurring conjunction is *and* which provides vague relations between clauses and sentences; therefore, it may be stated that the text is loosely connected, and the reader is expected to figure out the type of relations existing in the paragraph. The same flow of conjunctions and hence the same looseness occurs in the target text.

As for the figures of speech in the passage, Auster uses two metaphors to describe the city, *labyrinth* and *nowhere*. The city is a labyrinth for it is a place of chaos just as the labyrinth which is a network of winding paths and roads. New York also represents nowhere for Quinn since on his walks he feels he does not belong anywhere, and this thought relieves him of himself. The translator reflects these metaphors through his selection of the appropriate lexical items.

As for the prominent contextual features of the source text, the passage is entirely in the third-person narration, i.e. Auster directly introduces his reader where the story takes place and his main character. He makes use of subordinate clauses to communicate his character's inner conflicts. The translator, through his choice of the convenient narration, constructs the same kind of external relation between him and his reader. As for the internal organization of the text, the cohesive devices used in this paragraph are definite reference, the third person singular pronoun *he*, ellipsis and also formal repetition of various kinds. The same cohesive structure is transferred into the translation by means of the same devices.

In the first sentence of the second paragraph, the noun “morass” is translated into Turkish as “derya” (ocean), (learned). The translator may have used this noun to indicate the difficulty of the detective’s work; he may have drawn a parallel between the detective’s attempt to resolve the mystery and a man who struggles to get to the surface from the depth he has fallen into. However, the concept of profundity and plainness is embraced in the noun “derya” whereas in the original the noun “morass” calls to mind shallowness and filthiness. This abstract noun may be translated as “karmaşa” (confusion).

When all verbs are taken into consideration as a whole, it is noticed that some verbs are not used in their primary and secondary senses whereas some others are used in both their primary and secondary senses. For instance; the verb “to pull together” does not signify the act of using force upon something so as to draw towards or after one, but denotes the act of getting control of oneself. When the translation of the verbs are probed into, it is seen that the translator’s efforts to create the same physically and intellectually moving atmosphere to reflect the detective’s task and signal Quinn’s search for his entity with his involvement in the mystery has proved to be satisfactory.

In the same paragraph, Auster uses an elliptical sentence *Private eye* to focus the reader’s full attention on the concept and the relation between the writer, the detective and the self. The translator leaves this sentence in the text and puts in its literal and semantic equivalence to be able to make use of the terms in narrating similarly the pun posed by the writer.

As for the pronouns in the passage, it is noticed that the nonspecific pronoun *one* in English is transferred using the verb *demek* (to say) in the second person singular form since the Turkish language does not have such a pronoun.

The most remarkable feature of cohesion in this passage is definite reference. Auster makes use of the definite article to involve the reader in narration. This effect is not carried into the translation since there is no lexical item in Turkish which corresponds to the definite article.

In the light of these findings it may be appropriate to make the following points about the Austerean style in the novel and Eradam's style in the translation revealing the similarities and differences between the two texts:

Paul Auster is a multi-colored postmodern writer. In his fiction transparency is mingled with mystery. As for his narrative qualities in general and also in *City of Glass*, his works are easy to comprehend, there are no unnecessary words, repetitions, different combinations of lexical items or different types of linguistic structures. When the vocabulary in general is observed in *City of Glass*, it may be noticed that it is considerably austere and far from being formal and evaluative, but rather colloquial and descriptive. In addition, Auster is highly effective in conveying his emotional world through his usage of idiomatic phrases, though they don't occur frequently throughout the text.

As for the kinds of adjectives in the extracts chosen, they are mainly descriptive. These adjectives together with the nouns play a central role in making the reader visualize the world, which is represented as a city of glass, the characters are confined, lose themselves, and thus fall into nothingness and chaos. In addition, the adjectives of physical description attributed to the characters are essentially significant in that they contribute to the revelation of the broken selves.

As for the adverbs in the chosen extracts, different types of adverbs such as adverbs of distance, repetition, manner, certainty, time, place and frequency are used, but they are few in number. Fewer occurrences of adverbs in the text may point out to the writer's avoidance from restricting the meaning components, i.e. verbs, adverbs or adjectives. As for the verbs in the selected passages, stative verbs are used to put emphasis on the spiritual journey that the main character will go through; an

event that will change Quinn's life taking him to an ever-going journey inside. It may also be noticed that some verbs include primary and secondary meanings at the same time so as to display both physical and mental actions. As for the types of sentences used it may be seen that Auster does not make too long sentences so as not to distract his readers' attention from the text. He does not include artificial, inconsistent or uncertain elements which may harm the persuasiveness of his writing; his narration is natural enough to match the content and the smoothness of his narration gives life to his novels. Although his themes, i.e. identity crisis, dividedness of self or multiple identities, may seem obvious, they require repeated analysis and invite further discussion. His work reminds Susan Sontag's dictum that "transparence is the highest, most liberating value in art-and in criticism-today". (cited in: Finkelstein, 1995:44)

When the translated text is examined in view of these stylistic features of Auster's writing in *City of Glass*, it may be stated that the translator, Yusuf Eradam, has successfully created in *Cam Kent*, the linguistic characteristics conveyed in the source text capturing the transparency, the atmosphere and the mood within the lexis of the Turkish language and thus fulfilled his task of a linguist analyst and a literary critic combining them in his identity as a literary translator. It goes without saying that his success is not merely due to his perfect knowledge of the source and target languages, but also to his being familiar with the people, their behavioral patterns, beliefs and traditions which shape the language cultures. As for his usage of lexical items and structures in *Cam Kent* Yusuf Eradam prefers to use reduplications, idioms, inverted sentences, punctuation marks and restatements to add richness, vividness and variety to the target language text; he makes full use of the advantages the Turkish language possesses. In addition, he sticks to the sentence types constructed in the source text and like Auster he presents his reader the major themes recurring throughout the extracts chosen as well as in the novel by means of short and simple sentences placed between complex structures so as to be distinguished easily, but remembered permanently. As for the figurative elements, though few in numbers, Eradam, through his selection of the appropriate lexical items and sentence structures, helps his audiences visualize the image created by Auster.

Finally, it is clearly seen that he attempts to carry into the translated text the loose internal organization in the passages realized by the absence of complex usage of coordinating and subordinating conjunctions to interrelate the clauses and sentences, leaving the reader alone for further interpretation of the characters, themes and events and thus write his own story without the intervention of the writer. This participation of the reader in the writing of the story is an essential characteristic of an anti-detective, the distinguished product of the postmodern literary imagination which deviates from the standard structure and conventions of the classical novel, e.g. its reader is not presented a definite solution, to reveal the confusion and nothingness into which the era has fallen.

As a result of his fastidious work on Paul Auster and his novel *City of Glass*, he successfully creates the equivalent effect in his translation and transfers the characteristics of the source text into the target text. A further study may be carried out for the other novels in the *New York Trilogy* to investigate the similarities and the differences in their analysis.

To sum up, the ultimate goal that every literary translator attempts to accomplish is stylistic equivalence, to recreate the original style of the writer in the target text. In order to attain stylistic equivalence in literary translation the translator should employ a comprehensive and systematic method of stylistic analysis. Stylistic analysis of the original text will enable the translators to be sensitive to the linguistic features specific to the text and make the appropriate selections from the linguistic repertoire of the target language improving the quality of the translation product. The results of this study reveal that Leech and Short's method of analysis is useful to collect data on a systematic basis and to identify and transfer the stylistically significant features.

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**ՀԵ ԴԱՏԱԿԱՆԱԳՐԻ ՄԱՍԻՆ  
ԲԱՐՈՒՄԱՆԱՎԱՏՅՈՒՆ ՄԵՐԵՇՈՒ**