

THE CHINESE TRANSLATION OF *BENİM ADIM KIRMIZI* BY ORHAN PAMUK
THROUGH ENGLISH :
A COMPARATIVE STYLISTIC ANALYSIS OF THE TWO TRANSLATIONS
AND THE TURKISH SOURCE TEXT

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The Chinese Translation of *Benim Adım Kırmızı* by Orhan Pamuk through English :

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the Turkish Source Text

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Thesis Abstract

Yao-Kai Chi, “The Chinese Translation of *Benim Adım Kırmızı* by Orhan Pamuk through English : A Comparative Stylistic Analysis of the Two Translations and the Turkish Source Text”

Orhan Pamuk is one of the famous Turkish writers in the world, and his works have been translated into more than forty languages. However, all the Chinese translations of his novels were not rendered from the Turkish original. In order to analyze the style of Pamuk, this thesis examines one of his notable literary works *Benim Adım Kırmızı* and its English, as well as Chinese translations in the light of Foregrounding Theory through examples and commentary. Pamuk’s “mixed style” not only reflects his points of view on the issue of the East and the West, but also creates the literary effects and imagery he expects. On the other hand, the English (Erdağ Gökner) and Chinese translators (Jia-shan Lee) hold different opinions on translation. They adopt different ways to deal with Pamuk’s style during the translation process. While Gökner tries to create dissonant translation with the diversity of English vocabulary, Lee adopts idiomatic expressions in her translation. The objective of this thesis, therefore, is to analyze the extent of stylistic discrepancy between the Turkish original and the Chinese translation under the influence of the English translation, and to see if the Chinese translation has the potential of creating the same literary effects and imagery when directly translated from Turkish.

Tez Özeti

Yao-Kai Chi, “Orhan Pamuk’un *Benim Adım Kırmızı*’sının İngilizceden Çinceye
Çevirisi : İki Çeviri ile Türkçe Kaynak Metnin Karşılaştırmalı
Biçem Çözümlemesi”

Eserleri kırktan fazla dile çevirilen Orhan Pamuk, dünyanın en ünlü Türk romancılarından biridir. Ancak Pamuk’un romanlarının Çince çevirilerinin çoğunluğu Türkçe’den çevrilmemiştir. Bu tez, Pamuk’un biçimini çözümlemek için örnekler ve yorumlarla destekleyerek, Önceleme Kuramı (Foregrounding Theory) ışığında, *Benim Adım Kırmızı* ve eserin İngilizce ile Çince çevirilerini incelemektedir. Pamuk’un “karışık biçem”i Doğu ve Batı konusunda kendi görüşlerini yansıtarak, beklediği edebi etkileri ve imgeleri de yaratır. Öte yandan, romanın İngilizce çevirmeni Erdağ Göknaar ve Çince çevirmeni Jia-shan Lee çeviri konusunda farklı fikirlere sahiptir. Her iki çevirmen de, çeviri süreçlerinde Pamuk’un biçimini değişik şekillerde kullanmıştır. Göknaar İngilizce kelime çeşitliliği vasıtasıyla uyumsuz çeviriyi yaratırken, Lee kendi çevirisinde daha anlaşılır ifadeler yer verir. Bu tezin amacı İngilizce çeviri etkisi altında Türkçe kaynak metin ile Çince erek metin arasındaki biçimsel tutarsızlığın boyutlarını incelemek ve roman Türkçeden çevrilmiş olsaydı Çince’de aynı edebi etkileri ve imajları yaratmanın mümkün olup olmadığı sorusuna yanıt aramaktır.

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CHAPTER 1

INTRODUCTION

The term style is frequently used in our daily conversation. The concept of style can be seen or heard in many areas, such as the style of a building, the style of one's dress, the style of an artistic work, the style of one's expression, and so forth.

However, as Katie Wales states in *A Dictionary of Stylistics*, “[a]lthough style is used very frequently in literary criticism and especially stylistics, it is very difficult to define” (1990, p. 435). When it comes to the style of a literary work, it generally refers to the distinctive linguistic features that the author has consciously or unconsciously created. The style in language can be defined as “the manner of expression in writing or speaking” (ibid.), which is to say, the concept of style can be applied to spoken and written languages, or to literary and non-literary materials. In this thesis, the main concern will be the style of written literary texts.

Style is related to the language use of a writer. When it comes to style, French naturalist Buffon's definition of style is widely accepted: “Le style c'est l'homme même” (*The style is the man*) since, in his point of view, style is seen as an individual language feature of an author (*Discours sur le style*, 1753). The language features of a writer can result in literary effects in the work. Thanks to style, the author can

successfully convey the implicit feelings and emotions of the protagonists. The literary effects arising from style are also the important element that a translator should notice during the translation process. Due to the discrepancy of language habit and structures between the ST and the TT, it is worth noticing that even though the content of the TT has followed that of the ST, the TT has no choice but to alter its expressive form. This is the very widely-accepted idea that style is composed of two indissoluble elements: content (what is said in a given work) and form (the method of expression). Both of them are complementary and determine each other.

Over the past century a considerable number of studies have been made on stylistics. The study of style was originally limited to different linguistic levels. Since the beginning of the twentieth century, many stylisticians have begun to combine stylistics with other disciplines in order to broaden new perspectives in the domain of stylistics. One of the approaches to the study of stylistics is foregrounding, which is often regarded as “an example of a universal stylistic characteristic of literature” (Boase-Beier 2006, p. 14). Foregrounding is a means to examine the stylistic choices of the author which the translator makes. It helps not only to account for both deviant and non-deviant stylistic elements, but also to understand and analyze the relationship between those stylistic elements and literary imagery the author/ the translator attempts to achieve. According to Margherita Ulrych, the form of a text can

foreground the aesthetic or poetic functions, which produces “communicative value” (1996, p. 886). The foregrounding elements of a text will be a good way to carry communicative effects. For a translator, he/she also needs to not only recreate the meaning of the ST but also maintain its communicative values for the target readership. In the thesis, the concept of foregrounding will be employed with the intention to study what communicative effects those foregrounding stylistic elements have evoked, how the translators deal with them, and what imagery they have created in translations.

The Corpus of the Thesis

This thesis will examine Orhan Pamuk’s *Benim Adım Kırmızı* (henceforth *B.A.K.*) and its English (*My Name is Red*) and Chinese translations (*我的名字叫紅*) as a case study. This novel is Pamuk’s sixth novel after he completed *Yeni Hayat*. It was published at the end of 1998. The novel broke all records in Turkish literature with selling out over 50,000 copies, and it was the first time for the translation rights of a Turkish novel to be sold before published in Turkey.

B.A.K. is a murder mystery taking place in the reign of Ottoman Sultan Murat III (1574-1595) in the Istanbul of 1591. During this time, different schools of

miniature painting gradually emerged due to the political influence of such greatest Islamic empires as the Timurid Empire, the Safavid Empire, the Ottoman Empire, and the Moghul Empire. The distinct style of each school could be seen as the result of a blend of Persian aesthetics, Turkish taste, and the influence of Chinese painting, introduced by the Mongol rulers. Miniature painting in the Islamic world flourished and developed in Timurid Herat (located in today's Afghanistan), profoundly influencing the style of Ottoman painting in terms of dramatic colors, bold composition, and the focus on individual character (Moss 2004, p. 340). In addition, the Ottoman army usurped many European spoils from battlefields. Those spoils, including illustrated manuscripts by the enemy, also influenced their painting skills, and later developed their own painting style. During the reign of Sultan Murat III, he set up a palace workshop and commissioned to produce books illustrated with a series of likenesses of the sultans. This becomes the historical background of *B.A.K.*.

The narrative of the story is composed of a series of first-person monologues by 20 characters, including a dead man, a dog, a tree, a coin, death, and so on. There are two different storylines developed in *B.A.K.*: the confrontation between two different approaches to painting taken by the Islamic miniature painters and Western humanist artists of the Renaissance, and a love story of Şeküre and Kara. The beginning chapter of the novel is narrated by the corpse of Zarif Efendi (Elegant

Effendi), who is a master gilder of illuminated manuscripts. According to the statement of the corpse of Zarif Efendi, he claims that he was killed by one of three miniature painters. He implies the cause of his death to the reader: “My death conceals an appalling conspiracy against our religion, our traditions, and the way we see the world” (*My Name is Red* 2001, p. 6). The murderer has two victims: one for being inclined to Eastern tradition (Zarif Effendi) and one for being too close to Western innovation (Enişte Effendi). On the other hand, after a twelve-year exile, Kara returns to Istanbul, summoned by Enişte Effendi for assistance on a secret book of the Sultan. At the same time, he revives an old passion for Enişte’s daughter Şeküre, who had married a husband missing in the battlefield and raises two children by herself. After Enişte is murdered, Kara is appointed to investigate. Even though he finally marries with Şeküre, Kara still needs to find out the murderer in order to consummate his marriage. He starts visiting the three miniaturists, Kelebek, Leylek, and Zeytin, and examines the pictures they have completed so far to find out who the murderer is. While reading the novel, readers can apparently realize that the murder mystery is intertwined with a love story and the debate over eastern and western painting styles.

The traditional Ottoman art – miniature – plays a significant role in the novel. This idea comes from Pamuk’s childhood desire to be a painter. As a child, he started

absorbing the knowledge of miniature; by the age of thirteen, he could understand the diversity between miniature painting in the sixteenth century and Levni's painting style in the eighteenth century. Even though this novel talks about the confrontation between eastern and western painting style, Pamuk also tried to convey contemporary problems by touching on analogous situations in another century. As he confided during the interview,

Writing a novel in a semi-closed society with an immature democracy and a great number of restrictions renders to use a character like a story-teller; not only political restrictions, but such things as taboos, family relationships, religious prohibitions, and the state also constrict a writer. A historical novel serves as a desire to change its function from this point of view.

Bizim gibi yarı kapalı, yarım yamalak demokrasisi olan, yasakları bol bir toplumda roman yazmak, benim, Meddahımın rolüne birazcık sıvanmaktır; yani illaki siyasi yasaklar değil, tabular, aile ilişkileri, dini yasaklar, devlet, pek çok şey yazarı zorlar. Tarihi roman bu bakımdan bir tür kıyafet değiştirme isteğidir. (*Öteki Renkler* 1999, p. 154)

Not only did the novel reflect the contemporary problems, Pamuk also took advantage of Kara to portray his inner world to the reader. Like Galip in *Kara Kitap*, Pamuk likened himself to Kara in *B.A.K.*. Through the personality of Kara, Pamuk helps the reader to understand the melancholy side of his inner world: a chaotic and dark world, like the original meaning of the name Kara (*Black* in English). In addition, Pamuk merges some features he has used in his previous novels while

working on *B.A.K.*. The description of Şeküre and of the fight between Şevket and Orhan, even of the disappearance of Şeküre's husband, is all based on Pamuk's family situation (at one time, Pamuk's father did not stay with them). This narrative skill was also adopted in *Cevdet Bey ve Oğulları*. Like *Sessiz Ev*, Pamuk also employs multiple narrators, but in *B.A.K.*, he names the narrators in the title of every chapter in order not to confuse the reader. Although both *Beyaz Kale* and *B.A.K.* take place in the Ottoman Turkish Empire, "the exploration of the East-West tension and the problem of identity [in *B.A.K.*] is much richer and deeper" (McGaha 2008, p. 145).

Interestingly, the book's original title was "*İlk Resimde Aşk*" (*Love at First Picture*), which was linked to the central issue in the novel. This title was originated from the theme of falling in love by looking at the picture of Hüsrev and Şirin. Their love story is the well-known and most frequently illustrated topic in Islamic literature, and Pamuk also utilized it as a model for many scenes in the novel. According to the novel, Kara asks Şeküre why Şirin fell in love with Hüsrev after looking at his picture three times instead of only once. Şeküre answers that everything always happens three times in the fiction. Therefore, the original title "*İlk Resimde Aşk*" focuses on the question that if Şirin fell in love with Hüsrev only by looking at his picture, Hüsrev's picture should have been drawn like a westerner's portrait, since

Islamic miniaturists mainly drew the characteristics of an ordinary person. At the time, hundreds of pictures of rulers had been drawn, and looked very much similar to each other. It seems impossible for Şirin to fall in love with Hüsrev after looking at hundreds of similar pictures. Additionally, the protagonist Kara had not seen his beloved Şeküre for twelve years. He confides in the novel that when you don't have any picture of your lover, no matter how much you love her, her image in your mind will still gradually disappear with time. These were the factors that Pamuk hoped to name "*İlk Resimde Aşk*" for this novel. However, he changed his mind later. During the interview, he mentioned the reasons why he adopted "*Benim Adım Kırmızı*" as the title of the novel:

There are some logical reasons behind the name of the book: 1. Like *Sessiz Ev*, the protagonists speak in the first-person singular. Not only the protagonists, but everything, including inanimate objects, also speaks. In *Benim Adım Kırmızı* is this expressive way 2. It is perceived that the novel is relevant to colors and visual pleasure.

Kitabın adının bu olmasının akılcı sebepleri var: 1. Kitapta tıpkı *Sessiz Ev*'de olduğu gibi kahramanlar birinci tekil şahısla konuşuyorlar. Herşey konuşuyor, yalnız kahramanlar değil, eşyalar da. *Benim Adım Kırmızı* cümlesinde bu eda var. 2. Kitabın, renklerle, görme zevkiyle ilgili olduğu hissediliyor. (*Öteki Renkler* 1999, p. 155)

Even though he had absorbed the relevant knowledge of Islamic miniature at a young age, Pamuk admitted that he still knew little about Islamic miniature for this novel.

In order to present the details of the novel more vividly, he went to the Islamic section of the Metropolitan Museum of Art in New York to get closer to the paintings.

Concerning Islamic miniature, Pamuk explained that:

To distinguish these paintings by period and to appreciate their styles, one needed a great deal of patience, and this patience needed to love to sustain it. At the beginning, loving these paintings was the hardest thing for me. [...]. I learned to love by looking at them for a very long time. I learned that you had to work to appreciate them. At the beginning, it was a bit like trying to read a book in a language you don't know, with only a very bad dictionary to help you; you get only the slightest sense of what is going on; hours passing and nothing happens. (*Other Colors* 2007, pp. 262-263)

In the framework of the novel, Pamuk blended a detective story containing love elements as in *Kara Kitap*, with the use of multiple narrators as in *Sessiz Ev*. At first, both Victoria Holbrook and Güneli Gün were interested in translating *B.A.K.*, and they all submitted sample translations to Pamuk. Due to the change of publishers and the British critics' harsh attack on Güneli Gün's translation of *Yeni Hayat*, Pamuk finally selected Erdağ Göknar to be his translator of *B.A.K.*. The American edition of *B.A.K.* launched on the week of 9/11 attacks, and sold more than one hundred thousand copies. This was Pamuk's first novel selling more copies in the West than in Turkey. High interest in the Islamic world among the U.S. readership stimulated the sales. In the spring of 2002, Pamuk had an opportunity to promote *B.A.K.* in Chicago,

New York and Washington D.C. Meanwhile, *My Name is Red* was awarded the twenty-first annual Premio Grinzane Cavour for the best foreign narrative in June, and also won France's Prix du Meilleur Livre Étranger in August (McGaha 2008, pp. 37-38). The next year, this novel won the IMPAC Dublin Literary Award - the world's most lucrative prize for the fictions published in English. Pamuk and his translator Erdağ Göknar left for Dublin together to accept this award and shared one hundred thousand euro prize: seventy-five thousand of which went to Pamuk, the rest to Göknar.

In *B.A.K.*, Pamuk's style not only reflects the deviation from the Pure Turkish Movement but also symbolizes the amalgamation of his perspectives on the East and the West, as well as the past and the present. While working on a novel, Pamuk, like a scholar, prefers to read abundant materials from Turkish and western literary works with the intention of displaying his cultural eclecticism. While organizing this storyline, Pamuk also presents different cultures with synthesizing his points of view. In *Other Colors*, Pamuk has mentioned that:

[a]ll my books are made from a mixture of Eastern and Western methods, styles, habits, and histories, and if I am rich it is thanks to these legacies. My comfort, my double happiness, comes from the same source: I can, without any guilt, wander between the two worlds, and in both I am at home. (2007, p. 264)

From *Cevdet Bay ve Oğulları* to *Kar*, one can realize that his novels vividly reflect his perspectives on Turkey, even on the world. The changes that have occurred in Turkish society and politics, to some extent, also have an impact on his language style. Pamuk himself has confided that he dislikes, even seemingly denigrates the expressive way like “‘*Ali gitti, Veli geldi*’, ‘*elmayı ağaçtan kopardı*’, *dilinde yazan, birazcık cumhuriyetçi, birazcık öztürkçeci* [...]” (Ecevit 2004, p. 164). As a matter of fact, Pamuk seldom comments on his own language style, but it stands to reason that he takes advantage of language to reflect his personal attitude toward East-West issues and his dissatisfaction with this society.

Pamuk is a controversial writer in Turkey, especially after he won the Nobel Prize in Literature. Some people think that Turkey should be proud of him; while some also suspect it has something to do with complicated political interests. In addition to his controversial novels and perspectives, the language he uses is also a widely discussed issue. A few Turkish writers point out that his language tends to confuse the reader due to the ambiguity in meaning; but on the other hand, some recognize his effort in language that transcends the limitations imposed by the language reform. Facing the criticism from Turkey, the majority of Pamuk’s foreign translators hold a positive attitude towards his language style. During an interview with NTV News channel, Hanneke van der Heijden, Pamuk’s Dutch translator, once

indicated that:

There may be some mistakes in his language, and all writers may have mistakes, too. [...] The writer could make these mistakes on purpose. [...] Let's say an inverted sentence. The writer may think this sentence is more suitable for a given plot. When translating an inverted sentence, we [translators] would see "what intention it could be? How do we evaluate this in terms of his language style?" If the sentence is deviated from the grammatical rules, we are trying to evaluate this difference, like "how can we create the same imagery in the Dutch translation?" We would think how to generate the same style instead of trying to eliminate it.

Bazı Türkçe hataları vardır, bütün yazarlarda vardır. [...] [Y]azar kasıtlı olarak da öyle yapmış olduğu birşey de olabilir. [...] Diyelim cümle devrik. O zaman demek oluyor ki, yazar böyle bir cümleyi konuya uygun görmüştür. Devrik cümle varsa 'Acaba bunun amacı ne olabilir? Yazarın üslubu anlamında bunu nasıl değerlendiririz?' diye bakıyoruz. Gramer kurallarından değişik olursa, bu farkı değerlendirmeye çalışıyoruz. Aynı havayı Hollandaca'da nasıl verebiliriz diye? Aynı devrikliği diğer dilde nasıl verebiliriz diye düşünüyoruz, bu devrikliği nasıl giderebiliriz diye değil.¹ (NTV-MSNBC, January 28, 2008)

While translating Pamuk's novel, Göknaar faced some difficulties with regard to the difference of grammatical structures between English and Turkish. As John Updike commented, "[t]ranslating from the Turkish, a non-Indo-European language with a grammar that puts the verbs at the end of even the longest sentence, isn't a task for everybody" (2001, p. 92). Unlike English, Turkish does not contain such information as tense and subjects until the end of the sentence. During the translation process, it

¹ All the English translations of the Turkish citations in the thesis are mine.

is ineluctable for a translator to fall into the dilemma of “form” and “content”:

rendering an acceptable target text (TT) for target readers, or following the stylistics forms of the source text (ST).

Pamuk’s novels have been translated into more than forty languages; however, some of the translations, including Chinese², were rendered from English. Taiwanese readers have known Pamuk for four years since he won the Nobel Prize in Literature 2006. In order to provide Taiwanese readers with the opportunity of experiencing Turkish literature, RFM (麥田出版社), one of the Taiwanese publishing houses, first published *B.A.K.* two years before Pamuk was awarded by the Nobel Prize (see Appendix A). Even though Pamuk is not the first Turkish litterateur introduced in Taiwan (see Chapter II), it cannot be denied that his Nobel Prize reputation has again turned the Taiwanese reader’s attention to Turkish cultures and literature.

B.A.K. has contained several striking Turkish language features, by which Pamuk can freely create the literary effects and imagery for specific characters or plots. It is worth noticing that these language features have, more or less, been altered during the translation process, mainly because of the divergence of language

² There are currently two writing systems of Chinese characters: Traditional Chinese and Simplified Chinese. The former, traced back to standardized characters in Han Dynasty (202 B.C. – 220 A.D.), is still used in Taiwan, Hong Kong, and Macau. The latter one, transformed by the People’s Republic of China in 1954 for political and educational considerations, is mainly adopted by China, Singapore and Malaysia. The “Chinese language” mentioned in the thesis only refers to Traditional Chinese used in Taiwan.

structure. Influenced by the English translation, the Chinese translation has also produced a style of its own. Both English and Chinese translators have sufficiently embodied the role of a translator as an artist, utilizing their own language features to display different styles for their target readers.

The main propose of the thesis gives weight to the analysis of the Chinese translation of *B.A.K.* in terms of style. One should bear in mind that the Chinese translation was rendered from its English translation; which is to say, the English translation will be a starting-point if one attempts to analyze the stylistic aspects of the Chinese translation. I will first analyze the style of the English translation in terms of foregrounding theory, focusing on the specific characters and scenes and studying what literary effects have been created for readers. When we look back to see the same paragraphs or scenes in Chinese translation, it is also interesting to note what translation strategies the translator has adopted, why she has adopted these strategies, and what literary effects have been created for Chinese readers. Last but not least, I may return to the Turkish original and go on to discuss the extent of the stylistic difference from the Chinese translation under the influence of the intermediate language.

Therefore, in Chapter 2, I will firstly introduce my methodology and theoretical framework of the thesis. In the methodology, it consists of the general concepts of

stylistics and Orhan Pamuk's style. In addition, I also explain Foregrounding Theory that I will conduct for the stylistic analysis of the three texts in the section of theoretical framework.

Chapter 3 consists of two sections: a) Pamuk's literary background, and b) Pamuk's literary style. A good place to start is to know his literary background before turning to analyze his literary style. The first section briefly introduces each of Pamuk's works, along with the process of their publication and his translators' evaluation on his novels. Furthermore, the second section analyzes Pamuk's literary style and his comments on Turkish language, and also elucidates the reason that he changed his language style during his writing career.

Chapter 4 introduces the background of the English and Chinese translators of *B.A.K.* This chapter mainly focuses on their translation strategies and the difficulties that two translators have faced while rendering this novel. In addition, I will also briefly illuminate the development of Turkish literature in Taiwan before introducing the Chinese translator Jia-Shan Lee. Although Lee did not directly render from the Turkish original and had no experience collaborating with Pamuk, it is still interesting to present her experience in translating *B.A.K.* and her perspectives on translation.

Chapter 5 focuses on the stylistic analysis of the original and two translations.

First of all, I will define the term *style* to give an overview of the development of stylistics, and to show what role style has played in Translation Studies. Secondly, I will explain Foregrounding Theory that will be used in my analysis to examine the stylistic features of each text. Thirdly, the stylistic analysis will be divided into the lexical level and the syntactic level based on Foregrounding Theory. The theory defines style as deviation from the norm. The deviation could be foregrounded in a text, since the author takes advantage of it to achieve specific literary effects and imagery he hopes to attain. The lexical and syntactic deviation existing in the English and Chinese translations will be examined respectively so as to easily demonstrate the stylistic relations of two translated texts. Last but not least, I will examine the stylistic divergence of the Turkish original and the Chinese translation under the influence of the intermediate language, and show whether or not a Chinese translator can create the same literary imagery in the translated text if he/she translated from Turkish.

CHAPTER 2

METHODOLOGY AND THEORETICAL FRAMEWORK

Methodology

The Development of Stylistics and its Role in Translation Studies

Stylistics, in a word, refers to the study of language style. It mainly elucidates how texts create meaning and how readers construct meaning by means of language. The development of stylistics has a long history, which can be dated back to Aristotle's rhetoric. During the ancient Greek and Roman periods, the study of style was an issue that interested many sophist figures; however, their discussions were mostly limited to the level of oratory. The preliminary study of style was not originated from written texts, mainly because "prose was a by-product of oratorical rhetoric" (Ardat 1982, p. 33). According to Everett Lee Hunt, Aristotle only applied the study of style in oratory since he considered written texts "preliminary to the art, rather than the art itself" (qtd. in Ardat 1982, p. 34). As for Cicero, he was much less concerned with the study of style. In his point of view, style "could not be taught and could not be of any help to the orator because it changes with the change of the situation, speakers, and listeners" (ibid.).

At the beginning of twentieth century, stylistics theoretically became a discipline and gradually replaced the study of rhetoric. Stylisticians were concerned with the grammatical elements in terms of phonology, syntax, and semantics of language. Although every stylistician focuses on different linguistic levels, it is still widely believed that “linguistics is the main source of stylistics”, namely, the source of all research on stylistics are derived from linguistics (Ardat 1982, p. 36). In other words, the development of stylistics has a strong connection with the history of linguistics.

Charles Bally (1865-1947), the author of *Précis de stylistique* (1905) and *Traité de stylistique française* (1909), is one of the contributors of stylistics in the twentieth century. He establishes the connection between linguistics and stylistics, and attempts to account for main features of linguistic stylistics by analyzing spoken language. Bally lays emphasis on the analysis of the stylistic features of spoken language, because, in his opinion, the expressive ways of spoken language have been always diversified. It is worth noticing that Bally integrates linguistics and stylistics into a new level which is more functional and descriptive.

Similar to Bally, another pioneer in the field of stylistics is Leo Spitzer (1887-1960). While Bally focuses his research on the domain of linguistic stylistics, Spitzer tries to apply philology into stylistics. In Spitzer’s point of view, language is

the expression of the spirit based on the writer's will and intuition. He devotes himself to the methods for coping with the style of long and complex sentences. While analyzing French novels, Spitzer realizes that there are some expressions unusual to general usage. It stands to reason that Spitzer's orientation toward stylistics is to correlate between linguistics and philological concepts, and to achieve a critical appreciation of any literary work. Based on his detailed observation of French novels, Spitzer, therefore, regards style as "a deviation, a transgression of norm, or the system of the rules of language" (Ardat 1982, p. 36). Despite their different starting points for stylistics, both Bally and Spitzer agree on the fact that the study of language is an essential process for the study of style.

Another influential figure one should bear in mind is Roman Jakobson (1896-1982), a Russian structuralist, who was a member of the Formalist Moscow Linguist Circle. Jakobson plays an essential role not only in the development of stylistics but in Translation Studies as well. He left Moscow during the Russian revolution and moved to Prague, where he became the member of Prague Structuralism. The combination of Russian formalism and Structuralism had a great contribution both to linguistics and to Translation Studies, such as the *skopos* theory proposed by Reiss and Vermeer. In the domain of linguistics, their most striking feature in terms of the textual analysis is the focus on the text itself without

considering the influence of the author. Furthermore, they combined the linguistic structure with psychological effects of a reader, thereby discussing a reader's reaction to style. Structuralism or *structuralist linguistics* put emphasis on the classification of linguistic data and took an inductive approach to uncover the regularities of a given text without offering any explanation.

Donald Freeman, in 1970, edited a volume entitled *Linguistics and Literary Style*. This volume, including the essays of Jakobson, Mukarovskij and Havranek, "is especially representative of work in stylistics in the 1960s" (Carter and Simpson 1995, p. 2). The book, at the same time, symbolizes the meaning of "rapid growth and range of what he [Freeman] labels 'linguistic stylistics'" (Bennett 1971, p. 6).

According to Bennett, Freeman defines the role of style in literary texts as follows:

- a) Style as deviation from the norm
- b) Style as recurrence and convergence of textual pattern
- c) Style as a particular exploitation of a grammar of possibilities (1971, p. 6)

On the one hand, the definition of style of Freeman is similar to that of Spitzer: both of them think of style as an aberrant form. On the other hand, the major difference from structuralist linguistics is that Freeman puts more emphasis upon the extent to which language effects reflect to a reader's mind in a deductive way, rather than on the classification of linguistic data in an inductive way. No matter what research

methods were taken, it is clear to see that the stylistic analysis of both structuralist linguists and Freeman is all text-oriented. Nevertheless, some critics think that all of them ignore the extra-textual elements, such as surrounding details, context, the author's background, the reader's background, as well as ideology in creating texts (Boase-Beier 2006, p. 8).

Historical, psychological and pragmatic aspects have been introduced to the domain of stylistics since in the 1960s, especially in the 1970s and 1980s (Boase-Beier 2006, p. 16). Michael Halliday's approach (1976) to language analysis has provided a new version for stylistics. He is a British grammarian, providing the concept of "systemic-functional" to underscore the functionality of language use. Halliday later also accentuates the idea of language use in a specific context. Afterwards, many linguists and stylisticians, such as Fowler (1975) and Burton (1982), gradually began to expand the domain of stylistics by absorbing pragmatics in which the use of language is heavily relevant to historical and sociological elements. It has been gradually accepted that "language involves the mind and the mind is concerned with culture and context" (Boase-Beier 2006, p. 9). By combining with pragmatics, this research method has broadened the scope of stylistics to extra-linguistic elements.

In addition, based on the Formalism's attempts to amalgamate style and

psychological effects, stylistics with cognitive elements has also received attention.

Cognitive stylistics highlights the concept that language is created in a given context that is thought of as a cognitive entity and encompasses social and cultural elements.

Cognitive stylistics focuses not only on the meaning attachable to the linguistic structures, but also on a state of mind (Boase-Beier 2006, p. 19). More concisely speaking, certain linguistic structures in literary texts could create specific literary effects to a reader's mind. One of the most useful cognitive theories is *foregrounding*, which will be explained in detail in the next part. Cognitive stylistics, like pragmatic stylistics, is heavily based on contextual factors and has also had great reverberations in Translation Studies, such as in the work of Tabakowska (1993) and Gutt (2000).

Stylistics, then, combines sociolinguistics and develops discourse stylistics.

David Crystal, the author of *Investigating English Style* (1969), takes a significant methodology that takes into account the linguistic and extra-linguistic varieties in order to explicate stylistic characteristics. According to Crystal, extra-linguistic factors, such as ideology and gender "have an influence on the way in which language is used, and... language... exercises a dominant influence on our perception of social structure" (qtd. in Boase-Beier 2006, p. 17). Discourse refers to the language used in a specific context, and discourse stylistics has become a new realm in which the analysis of language is conducted beyond the micro-level of a text

in question.

As mentioned above, since the 1960s, especially since the 1970s and 1980s, the research area of stylistics has gradually broadened from formalism to sociological, historical, psychological and pragmatic spheres (Boase-Beier 2006, p. 16). This inclination also became more attractive to Translation Studies. As a research approach and a tool of translation criticism, stylistics was later introduced by translation theorists, and has also played a significant role in the stylistic analysis of translated texts.

Snell-Hornby, one of the earlier translation theorists to discuss style in detail, stresses that style plays an essential role in Translation Studies; however, it has not been developed further into a theory for translation. Concerning style, Snell-Hornby puts forward her point of view that “meaning cannot simply be read off from the source text, and therefore we need to have a sense of what the style might convey” (Boase-Beier 2006, p. 9). In the study of style, she laid emphasis on the notion of *norm*, claiming that “the language norm is one aspect of style that has received detailed attention in translation theory” (1988, p. 121). The notion of norm in stylistics is one of the methods to analyze the style of a given text. This method, proposed by Geoffrey Leech and Michael Short, is conducted in a quantitative way, showing the frequency of certain stylistic features (See Leech & Short 1981, p. 43).

The methodology has also been applied by Mona Baker in her article entitled *Towards a Methodology for Investigating the Style of a Literary Translator* (2000), mainly discussing the manner of expression of a translator by scrutinizing the frequency and preference of specific words and sentence length in translated texts.

Orhan Pamuk's Style

For Pamuk, the novel is an appropriate genre to synthesize the richness and creativity of all thoughts. While giving an interview to *Cumhuriyet* Newspaper, he mentioned the function of a novel: “To give meaning to our lives and to strongly embed that meaning into the essence of life” ([H]ayatımızı anlamlandırma ve bu anlamla hayatın içine güçlü karışma işini de üstleniyor.) (*Öteki Renkler* 1999, p. 105). For some Turkish novelists, however, novels are not regarded as a way to comment on the world where they are living, let alone to give any specific meaning to our lives. In Pamuk's perspectives, what traditional Turkish novelists attempt to do is only to add new characters and storylines into the world they are familiar with. They are always content to portray what they have heard and what they have experienced in their lives. For Pamuk, their novels have diverted their primary purpose of finding out the facts most people have never questioned in their lives before. Pamuk thinks that those

literary works written by traditional Turkish novelists could arouse the curiosity of most readers; however, they lack profundity and could be easily forgotten in the future. Though Orhan Pamuk is always criticized for being a deeply westernized novelist, Turkish novels still have a significant influence on his writing career. He also confided that what he has learned from Turkish novels is not the techniques, language, and style of novels, but “the attitude and behavior toward authorship” (yazarlık tutumu ve yazarlık tavrı) (*Öteki Renkler* 1999, p. 110). Pamuk enumerated some Turkish novelist he has admired:

For example, if I learned the way to examine history from Kemal Tahir, I have also learned from Yaşar Kemal that I should confidently believe in the breath and the world of a writer. If I learned from A.H. Tanpınar that I need to find out “our belongings and objects” like an artist, I have also learned from Oğuz Atay that my novels substantially benefit from western novel techniques.

Söz gelimi Kemal Tahir’den tarihe bakılabileceğini öğrendiysem, Yaşar Kemal’dan yazarın kendi soluğuna ve dünyasına iyice, güvenle inanması gerektiğini öğrenmişimdir. A.H. Tanpınar’dan ‘bizim eşyalarımız, bizim nesnelerimizi’ bir ressam gibi arayıp görmem gerektiğini öğrenmişsem, Oğuz Atay’dan Batı’nın modern roman tekniklerinden verimli bir şekilde yararlanılabileceğini öğrenmişimdir. (ibid.)

The literary works of Pamuk do not so much “betray” the values of traditional Turkish novels as introduce innovative literary techniques for Turkish literature.

Among those Turkish writers who Pamuk admires most are Oğuz Atay (1934-1977)

and Ahmet Hamdi Tanpınar (1901-1962). These two novelists have a great influence on Pamuk's ideas of writing skills and subject matter. While Pamuk was working on his first novel *Cevdet Bey ve Oğulları* in the 1970s, the dominant novel type in Turkish literature was village novels. Well-known novelists in this tradition are Kemal Tahir, Orhan Kemal and Yaşar Kemal. The protagonists of village novels mainly came from those suppressed peasants in villages. Most of Turkish readers and critics paid more attention on moral aspects of the characters. As a novelist, Pamuk was concerned about whether or not his first literary work could arouse the resonance of Turkish readers, since it is a story about a privileged Turkish bourgeois family, a theme which was not dominant in that period. In the beginning of his writing career, he was significantly influenced by György Lukács, a prominent Hungarian literary critic, whose literary criticism was influential to realists. Therefore, in *Cevdet Bey ve Oğulları* such properties as more than six hundred pages, the description of family life, numerous characters, and third-person narrator are all categorized as the style of nineteenth-century realist novels.

Pamuk's first two novels, *Cevdet Bey ve Oğulları* and *Sessiz Ev*, both depict a bourgeois family life and cultural contradictions among the Turkish people, but with distinct narrative styles. The former novel is narrated in the third-person singular, which is more inclined to the subjective conscious of the writer; while Pamuk adopts

the first-person narrative technique in the latter novel, which stresses an attempt of the author to determine literary values from different angles. Therefore, when it comes to the narrative styles, *Cevdet Bey ve Oğulları* belongs to a realist novel, while *Sessiz Ev* is often regarded as a modernist one. However, in his following novels, Pamuk attempted to transcend the limitation of traditional Turkish literature and to be free from the writing style of both realism and modernism.

Even though some of his storylines take place in the contemporary Turkish society, Pamuk, in his novels *Beyaz Kale*, *Yeni Hayat*, *Kara Kitap*, and *B.A.K.*, still abundantly adopts the allegories of old Sufi stories and traditional Islamic tales and cultures. Pamuk's adoption of traditional Ottoman and Islamic cultures not only symbolizes his reverence for the past, but represents his dissatisfaction with the secularized Turkish Republic. Pamuk once expressed that:

A nation is a unity, perhaps, that is put together not with what we remember but with what we forget.

In order to establish a modern and Westernized nation, Atatürk and the whole Turkish establishment decided to forget Islam, traditional culture, traditional dress, traditional language and traditional literature. It was all buried. But what is suppressed comes back. And it has come back in a new way. Somehow in literature, I am myself that thing that comes back, but I came back with my postmodern forms, I came back as someone who not only represents tradition, traditional Sufi literature, traditional form, traditional ways of seeing things, but also someone who is well versed with what is happening in Western literature. So I put together the experimentalism, I mix modernism with tradition, which makes my work accessible, mysterious, and I suppose charming, to the

reader. (Skafidas 2000, p. 21)

From this moving self revelation we can conclude that history is a significantly important leitmotif in his novels. Contrasted to Tolstoy or Stendhal who sought for the real meanings from historical events, Pamuk regards history as the new source and space of imagination, as he commented that “history is like a treasury which provides the imaginations with a number of fresh, intact, and new possibilities” (tarih bana taze, el sürülmemiş ve bir sürü yeni olanak tanıyan imgeler sunan bir hazine gibi geliyor) (*Öteki Renker* 1999, p. 112).

History is often applied to four areas in Pamuk’s novels: Ottoman history in a European context; the transition from Ottoman Empire to the modern Middle East; the early-twentieth-century Kemalist cultural revolution; and, the legacy of all three on present-day Turkey (Gökner 2006, p. 34). There are three reasons that Pamuk takes advantage of history as an auxiliary, but indispensable, ingredient in his novels: (1) History is applicable to be used as a means to criticize contemporary social issues and problems, especially in an ostensibly westernized, but semi-liberal Turkish society where Pamuk lives; (2) Pamuk hopes to deliver a concept that history serves as homage to the past, instead of disregard and oblivion; (3) The combination of history and modern stimulates the diversity of viewpoints and the language he uses in the novels. The last one is essential for Pamuk, since Ottoman history “broadly

contains any number of secular national ‘taboos,’ including multi-ethnicity, multi-lingualism, cosmopolitanism, religion, and homosexuality”, which are widely used in his literary works (ibid.). That is to say, he resists universal perspectives and prefers to merge diversities to destabilize fixed identities.

Pamuk’s inclination to compound multiple vantage points could be attributed to the military coup taking place in 1980, which affected holistic aspects of Turkish politics, society, even literature and language use. Due to the military coup, the Turkish writers “have been increasingly free to resurrect Ottoman history and ‘Ottomanesque’ language in a way that no longer threatens national identity but actually furthers vision of modernity and progress” (Gökner 2004, p. 52). The concept of “mixture” reflects not only on the major concept of Pamuk’s novels, but on his language style as well. After finishing *Cevdet Bey ve Oğulları*, Pamuk gradually departed from the effects of realism, since he expressed:

The 19th-century realistic novel killed the traditional Turkish literature, which was full of imagination, esoteric and almost hermetical darkness. [...] Turkish writers began to write in a very simplified, dull and, honestly, uninteresting reportage-like manner, so what I did, simply was [to] kill that literature and instead pull out a bit of the strange and mysterious, a bit of the dark – literature with long, long baroque sentences. (Skafidas 2000, p. 21)

Beginning with his second novel, Pamuk changes language style. While talking

about his experience in writing *Sessiz Ev*, he indicated that:

[...] basically I inclined to create the literary forms which provide the possibility of playing with language, stretching or slightly inverting sentences, intertwining with each other, or at least, innovating from visual perspectives.

[...] temel olarak ilk defa dille oynama, cümleleri uzatma, cümleleri hafif hafif devirme, katlama, birbirinin içine geçirme, ya da en azından onlarla görsel açıdan bir yenilik yapma olanağını veren edebiyat biçimlerine kaydım. (*Öteki Renkler* 1999, p. 107)

It is easy to infer the reason why Orhan Pamuk attempted to do this. McGaha once proposed statistics, explaining that “it [the Turkish language] currently has an active vocabulary of about fifty thousand words, as opposed to five hundred thousand in English” (2008, p. 82). The impoverished vocabulary of Turkish language is usually blamed on the Language Purification Movement (*Dil Arınması Hareketi*), launched by *Genç Kalemler* (The Young Pens) in 1908. The Turkish sociologist and writer Ziya Gökalp and the short story writer Ömer Seyfettin were once the exponents of the movement. Since the end of the nineteenth century, some Turkish writers had started advocating a reform to eliminate the Arabic and Persian language constructs in Turkish, such as the use of Persian grammatical structure *izafet*³. They gradually thought of their language as Turkish, rather than as Ottoman language. Gökalp

³ *Izafet* is a Persian language grammatical structure that functions as a link to interpose between a noun and its modifier. For example, *āb* is “water”, *sard* is “cold”. Therefore, *āb-i sard* means “cold water” (Lewis 1999: 7).

expressed that “the way to reform Turkish is not to throw all the Arabic and Persian words out of this language but to throw out all Arabic and Persian rules and abandon all the Arabic and Persian words which have Turkish equivalents, letting those with no Turkish equivalents survive in the language” (Lewis 1999, p. 26). However, the elimination of Arabic and Persian language constructs seemed insufficient. Another movement – Letter Reform (Harf Devrimi) – had begun as well.

The major aim of this reform “was to break Turkey’s ties with the Islamic east and to facilitate communication domestically as well as with the Western world” (Lewis 1999, p. 27). In 1928, five years after the foundation of the Turkish Republic, the Latin alphabet was substituted for the Arabic alphabet. During the period of transition, what the Turkish people were more concerned about was whether or not they were able to read the Koran if the Arabic alphabet had been replaced. In order to deal with this issue, the Council of Ministers established an institute named “Dil Encümeni” (Language Commission) to evaluate the feasibility of applying the Latin alphabet to the Turkish language. On 12 July 1932, Mustafa Kemal, the founder of the Turkish Republic, set up *Türk Dili Tetkik Cemiyeti* (the Turkish Society for the Study of Language), whose name was changed to *Türk Dili Kurumu* (*Turkish Language Association*) four years later. The organization played a significantly important role in language reform, and its first task was “to draw up a list of

philosophical and scientific terms [...] with a request that they produce Turkish replacements for them” (ibid., p. 46). *Türk Dili Kurumu* tried not only to eliminate the Arabic and Persian words but to invent “artificial” vocabulary, which seemed to have deviated from the original purpose of language purification proposed by Genç Kalemler.

Numerous neologisms were imported into Turkish, and also taught in schools. Even the media were also asked to adopt invented new vocabulary. The adoption of the Latin alphabet diminished the number of the illiterate, enhancing the proliferation of education at the same time. However, with the spread of language purification, a great number of language treasures were lost. As time goes by, the Turkish people cannot recognize much of the vocabulary derived from the Ottomans, even if they have learned how to read Ottoman Turkish alphabet nowadays. In addition, the language reform slightly influenced the speech habits of non-intellectuals. They still kept the tradition of old language use, thereby reinforcing the gap between the language of the intellectuals and the language of the ordinary people. Taken as a whole, the Language Reform seems to have damaged the diversity of Turkish. Adnan Orel, spokesman of the National Education Commission, criticized that

[*Türk Dili Kurumu*] has impoverished our beloved language, had made it sterile, shallow and ugly; [...] The harmony and the grace of that lovely language has been eliminated, [...]; gone are its richness and

effectiveness in expressing feelings, emotions and ideas; annihilated its connection with kindred language and its relationship with other Turkish dialects. The words, technical terms, and elements for expressing oneself, which were won for it by its normal and natural development over the centuries and have become our own, have been cast away and their places filled by grotesque, ugly, and fake words, terms, and expressions that have been fabricated in no conformity with the rule of harmony of our language, its grammar, its structure, or anything else about it. (Lewis 1999, p. 163)

The government's interference with Turkish language can be traced from the Constitutional period (Meşrutiyet Devri). The Constitution explicitly regulated that the official language was Turkish, not Ottoman. The interference was much more apparent during the period of the Turkish Republic. The government enacted a new law, called *Türkçe Kanunu*, "providing for the creation in the Ministry of Education of A Commission for the Turkish Language" (Lewis 1999, p. 41). After *Türk Dili Kurumu* was set up, the government's interference with language became stronger. With this association, the government could control Turkish language more efficiently. Every Turkish political party held different perspectives on the language purification movement. Basically, the left-wing parties supported the movement, while the right-wing parties claimed that Turkish language should not cut off the relationship with Ottoman Turkish (Belge 2009, pp. 56-57). Different language policies proposed by different political parties gave rise to the disturbance of language use. The alternation of Turkish political parties usually had a significantly

negative impact on language, especially on the Turkish language in official radio channels and in textbooks printed by the government (ibid., p. 51).

After the military coup in 1980, the language purification movement had gradually lost its importance; the mission of *Türk Dili Kurumu* had also been altered. Nowadays, the current task of *Türk Dili Kurumu* is not to invent and to create a new language but to grammatically systematize this language. Since the 1980s, the development of Turkish language has become much more liberalized due to the advent of television and the abolition of the government's monopoly on media. Audio-visual cultures have gradually dominated the Turkish society, in which television becomes the only medium for the majority of Turkish people to establish a relationship with their lives and their cultures (Belge 2009, p. 57). Serialized films, advertisements, and variety shows are three additional kinds of programs influencing a Turkish audience's speech habits most (ibid., p. 60). In addition, the abolition of the government's monopoly on media also resulted in the rising number of television and radio channels. Unlike the state-run radio station TRT, those channels do not really scrupulously use Turkish language. Under the circumstance, a great number of foreign language patterns are being introduced into Turkish, gradually changing the speech habits of Turkish people. Some people may criticize that the Turkish people have forgotten how to speak "real" Turkish. Nevertheless, on the other hand, people

start using, even inventing, slang that represents cultural treasures of a nation and a people. Some regard this phenomenon as a good opportunity for the Turkish language to flourish, thereby compensating its inadequacy and enriching culturally innovative meanings that have arisen since language reform.

In Pamuk's novels, the diversity of Turkish has become one of his literary styles. Some conventional and classical "grammarians" may disparage those writers who are looking for the possibility of new literary style, saying that they do not really know Turkish (Belge 2009, p. 63). However, the innovation of this literary style could be seen as their means to "use old and new register of language together in a way that complicated and enriches their prose in sound and meaning" (Göknaar 2004, p. 52). Some scholars label Pamuk's literary style as postmodernism; more concisely, in the Turkish context, his style can be characterized by "neo-Ottomanism" (Göknaar 2006, p. 35).

Neo-Ottomanism is originally a political term, which refers to "the revival of the intellectual legitimacy of the Ottoman Empire" (Kınıklıoğlu 2007). However, it also gradually influences cultural and literary aspects of Turkey. Neo-Ottomanism attempts to break the ethnically and culturally unitary state built by Kemalists, but on the other hand, it is also not a policy to bring Turkey back to an Islamized country. Rather, it is a vision that "rediscovers its imperial legacy and seeks a new national

consensus where the multiple identities of Turkey can coexist” (Gordon and Taşpınar 2008, p. 51). In other words, based on the framework of multi-cultures, neo-Ottomanism gives more tolerance towards ethnic, cultural, and religious issues such as Islam and Kurdish problems, as opposed to the claims made by secularists and republicans. From the perspective of literature, neo-Ottomanism can be thought of as Turkish novelists’ inclination to re-interpret the past with different literary style, as Göknaar explained:

Neo-Ottomanism implies a reassessment and reappropriation of disregarded cultural history and identity before World War I, including manifestations of Islam. Understanding of style and aesthetics changed in this era as authors experimented with form while being drawn to the possibilities of multiethnic, multireligious settings and characters from various Ottoman walks of life and classes. In an authoritarian political context, the limits of nationalism were discursively transcended, historical and cultural borders were crossed. Thus, in the wake of the 1980 coup, along with nonrealist and fantastic genres, the Ottoman historical novel gained currency. (2006, p. 35)

Due to the influence of Turkish language development and neo-Ottomanism after the 1980s, Pamuk consciously adopts a mixed language in his novels, especially in *Kara Kitap*, *Yeni Hayat*, and *B.A.K.*. In addition to his abundant adoption of such secular taboos as Sufi motifs, homosexual relationships, or disregarded Islamic art, Pamuk’s frequent use of long and complex sentences in *Kara Kitap* and *Yeni Hayat* also embodies the diversity and flexibility of Turkish. As *Kara Kitap* was published,

Pamuk himself confided that his sentences are “long, exhausting, dense, broken, asymmetrical, oblique, artificial or awkward but decorated and beautiful” (uzundur, yorucudur, yoğundur, katlanmış, sakat, asimetrik, eğik, yapay ya da tuhaftır benim cümlelerim, ama üzerlerinde çok çalışılmış ve güzeldirler de.) (Ecevit 2004, p. 158).

Furthermore, in *Yeni Hayat*, Pamuk usually portrays the scenes of terrible traffic accidents with as long as eight-line sentences. Erdağ Gökner also comments on

B.A.K. in terms of Pamuk’s language:

The immense breadth of the original Turkish could be accommodated through an aesthetic that mediated between the historical and the mundane, the artistic and the vulgar, the erudite and the everyday. [...] Pamuk’s impressionistic use of Perso-Arabic, Turkish and pure Turkish (öz Türkçe) language registers would be met by Latinate, Anglo-Saxon, and contemporary words and expressions – of which, to my advantage, I had many, many more to choose from. Issues of style, a mediating style, preoccupied me. My aesthetic relation to Pamuk began through influence and imitation, as I focused on the phrasal unit of lyrical narrative, whose complex combinations marked Pamuk’s own elaborate, if I might be allowed, “neo-Ottoman” style. [...] The issue of vocabulary is further complicated by the effects of Republican language reform policies that either denied or deferred to living language practices and the use of purely Turkish/ Turkic neologisms (öz Türkçe). (2004, pp. 52-53)

Pamuk himself seldom comments on his own language style; however, he once expressed that his language can be likened to such novelists as Joyce, Proust, Woolf, Faulkner or Nabokov, whose language styles are complicated, as opposed to

Hemingway and Steinbeck, whose language styles are simple and comprehensible (Ecevit 2004, p. 164). There is an extensive discussion of language use of Pamuk in Turkey. For those critics who criticize Pamuk's Turkish, the main problem of his language is the inadequacy of meaning with incorrect grammar, which is attributed to his English education and English mindset. They even criticize his novels for "heavy-headed symbolism, repetitive plot, and contrived characterizations" (Hunter and Burns 2004, p. 266). Conversely, there is a group of writers and translators defending his language use. They claim that language problems also exist among many novelists; however, these novelists desperately endeavor to create their unique language styles and to display their creative freedom as artists. Simple and vulgar sentence structures with boring literary language are not what Pamuk prefers, because it would be difficult for him to portray the inner worlds of his characters with such a plain language. Pamuk also takes advantage of the complexity of language style to describe details. Pamuk's diversified language style is also beneficial to unravel the fact that he hopes to deliver, since he says, "While we are in the situation that we cannot understand, details have always something to do with the facts behind them" (Ayrıntılar, tam kestiremediğimiz bir biçimde, arkadaki (...) gizli gerçekler bir şekilde ilişkilidir) (Ecevit 2004, p. 159). This concept exists in most of his novels, thereby also affecting his language style.

Stylistically, Orhan Pamuk is not a holistically westernized novelist. Even though his literary works, to some extent, are inspired by western literature, Pamuk still incorporates Ottoman traditions, constructing a new literary mode in Turkish literature. In the secularized Turkish republic, secularists denounce Pamuk's introduction of Ottoman motifs; however, he seems to tell Turkish readers his intention that people should not forget history and the past. This may be the reason why he mentioned Armenian genocide while giving an interview to a Swiss newspaper. Even with the establishment of a secularly rich republic, Turkish people should still be proud of their rich cultural property of Ottoman history and Islamic art. Pamuk's appeal is also reflected in his language style. He is adept in using complicated and outlandish style to construct sentences. His use of diversified vocabularies seems to insinuate that he is dissatisfied with Turkish language reform. As Ecevit points out, "Pamuk is creating a unique and liberal language" (Özgün ve özgür bir edebiyat dili yaratır Pamuk) (2004, p. 165). This is the characteristic of his language, also the main issue that will be discussed in Chapter 4

Theoretical Framework: Foregrounding Theory

Foregrounding, for Snell-Hornby, is one of starting points to research on style in

translation. Foregrounding, a term borrowed from art, originally refers to a painter's emphasis on certain specific elements of a painting to attract the viewer's attention. This term was also later developed by the Russian Formalist and the Prague Structuralists, and afterwards became a very influential element of textual study. According to Leech and Short's categories, foregrounding could be divided into "qualitative, *i.e.* deviation from the language code itself – a breach of some rule or convention of English – or [...] quantitative, *i.e.* deviance from some expected frequency" (Leech & Short 1981, p. 48). That is to say, foregrounding theory refers to the salient and unexpected departures from accepted *norms*. The notion of foregrounding later expanded the concept to encompass both the deviant elements and those linguistic characteristics that are not deviant, but striking in texts. The latter one becomes a very useful approach since it can help stylisticians establish the relationship between literary effects and linguistic style. Short further elucidates foregrounding theory in his article entitled *Who is Stylistics*:

- A. When a writer writes, he is constantly involved in making linguistic choices – choices between one word and another, one structure and another, and so on.
- B. Examination of the choices he makes (as opposed to the ones that he rejects) can help us to understand more fully the meaning he is trying to create and the effects he is striving to achieve.
- C. He can make choices between inside and outside the language system. Choices outside the language system are deviant and thus produce foregrounding.

D. Overregularity of a particular choice within a system (e.g. parallelism) also produces foregrounding. (1984, p. 21)

Compared to those who defines style as deviation from the norm, the proponents of the view of style as foregrounding do not just account for the deviant linguistic features, but also for certain aspects of non-deviant language in literary texts. It stands to reason that foregrounding adopts a broader way to scrutinize textual features. Foregrounding shifts its focus “from the paraphrasable content of a message (‘what is said’) to [...] the message itself (‘how it is said’)” (Fowler 1987, p. 98). In *A Dictionary of Modern Critical Terms*, Fowler further puts forward the importance of foregrounding in the realm of stylistics:

Foregrounding is a useful, even crucial, concept in stylistics, providing a bridge between the relative objectivity of linguistic description and the relative subjectivity literary judgment. It is a criterion by which we may select, from a mass of linguistic detail, those features relevant to literary effect. (1987, p. 98)

There is a notable example where Hemingway generally prefers to use simple sentences in his novel *The Old Man and the Sea*, later labeled as *telegraphic style*.

However, while depicting the old man struggling with the shark, he portrays the description with longer and more complicated sentences. In this sense, the deviation has become salient and also created literary effect. The complicated sentences convey the reader a message of how hard the old man struggles with nature, with no

time to catch his breath. Another example is: Nabokov tends to use adjectives to portray each body part of Lolita while she is playing tennis with her friends. The foregrounding effect is also salient, giving the reader a chance to enjoy her posture together with the hero Humbert's eyes and mind.

For translation, foregrounding is regarded as "evidence of an emphasis on form"; which is to say, foregrounding is not only a stylistic feature but a kind of "text type" that a translator should notice (Boase-Beier 2006, p. 90). Foregrounding is like a "clue" to give readers the author's intention, since it creates the effects of the ST (ibid.). Translation is a process of communication, and a translator follows the psychological effects of the author (or of the protagonists in literary works), and reflects it in the TT. However, it is worth noting that not all foregrounding can be translated and reflected in the TT if they belong to a qualitative category as Leech and Short propose, such as onomatopoeia and rhyme, since the TL may lack appropriate counterparts to follow the style that has been created in SL.

The concept of foregrounding is heavily relevant to that of norm. Norm represents the language preference of a given period of time; foregrounding can be seen as a deviation of that language preference. Take Pamuk's language as an example. Under the influence of Language Purification Movement, Pamuk attempts to create his own language deviation by which his novels could become more

attractive and innovative. The foregrounding traits in Pamuk's language are salient.

The traits have also become his own language style and achieved the literary effects

he desires.

CHAPTER 3

ORHAN PAMUK'S OEUVRE AND HIS LITERARY BACKGROUND

Ferit Orhan Pamuk, generally known as Orhan Pamuk, was born in Istanbul on June 7, 1952. The Pamuks as a family were very affluent. Orhan's paternal grandfather, Mustafa Şevket Pamuk, was a railroad engineer who made a great deal of money during the early 1930s when the newly established Turkish government was making a huge investment in railroad building. Under these economic circumstances, Pamuk did not have to worry too much about material needs during his childhood; rather, he could freely develop his interests in painting and reading. The development of little Orhan's ability to read and write could be ascribed to his grandmother. He liked going upstairs to his grandmother's apartment, and she became his teacher. In 1966 Orhan entered Robert College, founded by American missionaries in 1863 and located on the hills behind Rumeli Hisarı. The main language of instruction in the college was English and that has played a significant role because "it gave him access to the vast literature either written in English or translated into that language" (McGaha 2008, p. 20). Although he later followed his father's footsteps studying engineering, even architecture, Orhan Pamuk had decided to be a writer after changing his major to journalism, "since the nineteenth century, many of Turkey's most respected authors had earned their living as journalists, so this seemed like a

reasonable plan” (ibid., p. 23).

Cevdet Bey ve Oğulları

Orhan Pamuk admires the Russian literati’s works. In his essay collection titled *Öteki Renkler: Seçme Yazılar ve Bir Hikaye (Other Colors: Essays and A Story)*, he wrote more than twenty pages to introduce the Russian literary works he had already read. When having decided to become a novelist, Orhan “tore Ilya Repin’s portraits of Tolstoy and Dostoyevsky out of a book and hung them on his bedroom wall for inspiration” (McGaha 2008, p. 24). In 1974 he started working on his first novel, *Karanlık ve Işık (Darkness and Light)*; later he changed its title to *Cevdet Bey ve Oğulları (Cevdet Bey & Sons)*. It took Orhan Pamuk four years of hard, steady, lonely work to finish the first novel of his life. Orhan spent a lot of time doing background research for this novel, such as “old newspaper articles, issues of the journal *Demiryol (Railroad)* from his grandfather’s collection, popular novels of the 1930s, and memoirs of Ottoman pashas who later became ambassadors” (ibid.). Pamuk enjoyed reading those sources, stating that “*Cevdet Bey ve Oğulları* is not only my family’s novel, but also a family saga created by the power of reading and imagination” (*Cevdet Bey ve Oğulları* hem benim kendi ailemin romanıdır, hem de

bu tür okumalar ve hayal gücüyle kurulmuş başka bir ailenin romanı) (*Öteki Renkler* 1999, p. 128-129). The process of publishing his first novel was not smooth. He had no idea how to get his work published at first. Then he saw that the newspaper *Milliyet* was holding a contest for the best novel, and the winner's work could be get published. Pamuk took part in the contest; fortunately, he won the first prize. However, the people at *Milliyet* always made excuses to postpone the publication of his book. This situation lasted for several years until Pamuk took legal action and they finally arranged for *Cevdet Bey ve Oğulları* to be published by Karacan Publishers in 1982.

This novel is often described as similar to a western realist novel like “Thomas Mann’s *Buddenbrooks*” (Updike 2001, p. 92), because Orhan Pamuk says when he was reading this novel at the age of twenty, what surprises him from this novel is “the strange similarities and shocking differences between the family meals in the novel and the holiday meals at my grandmother’s house” (*Other Colors* 2007, p. 214). Inspired by Mann’s family saga, Pamuk decided to write a novel portraying three generations of a wealthy Istanbul family. The main source of the story came from his father’s family. There are three principal characters in the novel – Cevdet Bey, Refik, and Ahmet – “based on Pamuk’s paternal grandfather, Mustafa Şevket Pamuk, his father Gündüz, and [Pamuk] himself” (McGaha 2008, p. 24). Pamuk

created Cevdet Bey as a Muslim merchant who made a considerable fortune and established his family as a westernized Turkish family. The whole novel begins with him in 1905, and proceeds to his son Refik during the years of 1936-1939. The last part of the novel features Cevdet Bey's grandson Ahmet, taking place in 1970. Each of these generations not only has a special significance for this family, but also represents salient characteristics of different periods in modern Turkish history, as McGaha explains:

In 1905 time was quickly running out for Sultan Abdülhamit's despotic regime. [...] [T]he Young Turks exiled in Paris were beginning to think in terms of revolution rather than reform and considered making common cause with the Armenians. [...] On July 21, Armenian revolutionaries attempted to assassinate Abdülhamit, and in August a popular rebellion broke out in Diyarbakır, a mostly Kurdish city located on the banks of the river Tigris in southeastern Anatolia. A new day was dawning in Turkey, the first chapter of *Cevdet Bey* is titled "Morning".

By 1938 the Turkish Republic was fifteen years old and had carried out a sweeping program of Westernizing reforms in the country. A burning issue of the time was whether Turkey would be able to win back the district of Alexandretta, known to Turkish nationalists as Hatay. [...] In November 1938 the republic's founder, Mustafa Kemal Atatürk, died.

In 1970 Turkey was torn apart by violent ideological struggles between the Far Right and the Far Left. The economy was in ruins; the annual rate of inflation was almost 80 percent. [...] In August 1970 the lira was devalued. The civilian government was no longer able to maintain order, and the armed forces would demand its resignation in March 1971. (2008, p. 47)

With the assistance of historical background, readers can easily immerse themselves

in the atmosphere of the whole novel, thereby unveiling the critical issue Pamuk tries to indicate: how to construct an identity of our own. In this novel, Pamuk portrays more the protagonists' intimate thoughts than the incidents that happened to them. Although *Cevdet Bey ve Oğulları* was inspired by *Buddenbrooks*, Orhan Pamuk didn't appropriate such style as a family saga. While interviewed by Gurría-Quintana in 2005, Pamuk confessed that he "began to regret having written something so outmoded, a very nineteenth-century novel" (*Other Colors* 2007, p. 362). Being a modern novelist is a notion that he always keeps in his mind. Due to the dissatisfaction with the old-fashioned style, Pamuk, to date, has never authorized the translation of *Cevdet Bey ve Oğulları*, even though a pirated edition in Arabic was found in Syria.

Orhan Pamuk's first novel is regarded as the replication of the western novel; nevertheless, some scholars propose different opinions. Michael McGaha argues that *Cevdet Bey ve Oğulları* shares the same property with nineteenth-century realist novels in terms of "length, scope, large number of characters, and use of an omniscient third-person narrator" (2008, p. 25). Compared to those novels, however, this novel extensively takes advantage of "such modernist techniques as stream of consciousness and interior monologue, and it subordinates plot to character development" (ibid.)

The next year, *Cevdet Bey ve Oğulları* won the Orhan Kemal Novel Award and drew people's attention, regarded as "the precursors of Orhan Pamuk's current literary success" (Yılmaz 2004, p. 49). During his writing career, the person Orhan Pamuk appreciates most is his father. In the last part of his Nobel Address titled *My Father's Suitcase*, collected in *Other Colors: Essays and A Story*, Orhan Pamuk touchingly describes the encouragement his father gave to him:

[A]fter I decided, aged twenty-two, to become a novelist, and abandoning all else, shut myself up in a room, I finished my first novel, *Cevdet Bey ve Oğulları*; with trembling hands I had given my father a typescript of the still unpublished novel, so that he could read it and tell me what he thought. This was not simply because I had confidence in his taste and his intellect: His opinion was very important to me because he, unlike my mother, had not opposed my wish to become a writer. [...] [M]y father resorted to highly charged and exaggerated language to express his confidence in me or my first novel: He told me that one day I would win the prize that I am here to receive with such great happiness.

He said this is not because he was trying to convince me of his good opinion, or to set this [Nobel] prize as a goal; he said it like a Turkish father, giving support to his son, encouraging him by saying, "One day you'll become a pasha!" For years, whenever he saw me, he would encourage me with the same words. (2007, pp. 416-417)

In his literary works, Pamuk does not deal too much at all with political issues. This is because, before working on his second novel *Sessiz Ev (The Silent House)*, Orhan Pamuk had written a political novel. In the late 70's, however, perhaps because he found himself surrounded by a very political atmosphere, he had thus come up with

the idea of “writing a Dostoyevskian political novel” (Wroe 2004). The characters in this novel were mainly Pamuk’s classmates and friends at Istanbul Technical University, portraying “upper-class or middle-class students who went with their families to summer houses but also played around with guns and Maoist texts and had fanciful ideas about throwing a bomb at the prime minister” (ibid.). Nevertheless, with the outbreak of military coup in 1980 and takeover of General Kenan Evren, Pamuk knew that it was impossible to publish such a book.

Sessiz Ev

Until the age of thirty, Orhan Pamuk lived with his parents, who allowed him to concentrate on his works and supported him financially. Pamuk’s second published novel *Sessiz Ev* (*The Silent House*) was published in 1983. Although the length of this novel is significantly shorter than *Cevdet Bey ve Oğulları*, Pamuk still spent nearly three years working on it. In contrast to the description of his father’s side of the family in *Cevdet Bey ve Oğulları*, *Sessiz Ev* primarily depicts his maternal grandparents’ unhappy marriage. The novel takes place one month before the military coup of September 12 in 1980. Pamuk explained that the initial idea for this novel came from his maternal grandfather’s extensive correspondence with his

fiancée Nikfal while he was studying law in Berlin. Amazed at the rapid development of European society, he enthusiastically shared his excitement with Nikfal and constantly asked her opinions about the European's social progress, but she was indifferent and saw it as sin. Pamuk described her as "a merciless realist who disliked papers and books" (kağıttan, kitaptan hoşlanmayan, acımasızca gerçekçi bir insandı) (*Öteki Renkler*, p. 132).

Unlike using a third-person narrator in *Cevdet Bey ve Oğulları*, Pamuk has five characters telling the story from their own viewpoint in *Sessiz Ev*: The grandma Fatma Darvinoğlu, a ninety-year-old widow; Recep Karataş, a fifty-five-year-old loyal dwarf servant hired by Fatma as a housekeeper and a cook; Faruk Darvinoğlu, Fatma's grandson, a thirty-year-old associate professor of history in Istanbul; Metin Darvinoğlu, Faruk's seventeen-year-old brother, who has just finished his junior year at an American high school in Istanbul; and Hasan Karataş, his eighteen-year-old nephew, son of his brother İsmail. The story is narrated by five protagonists and "has been compared by some critics to the multiple-perspective works of Virginia Woolf and William Faulkner" (Stone 1994, p. 36). Like *Cevdet Bey ve Oğulları*, *Sessiz Ev* can also be regarded as a realist novel. With the understanding of the historical background as well as the behavior of each character, readers can realize that each protagonist in this novel represents the Turkish people's different opinions on

westernized Turkey:

Fatma Hanım symbolizes the stubborn persistence of Ottoman tradition – ignorant and cruel yet dignified and possessing a strong sense of her own identity and values – while [her husband] Dr. Selahattin Bey represents the radical Westernizing reformers of the early twentieth century. Their son, Doğan – like the Refik of *Cevdet Bey ve Oğulları* – stands for the second generation's inertia and failure to make creative use of the opportunities opened up by the reformers. The sterile professor Faruk, paralyzed by doubt and indecisiveness, represents the contemporary Turkish intelligentsia's failure to provide the nation with effective leadership. [...] the fascist Hasan and the materialist Metin represent two equally dangerous tendencies among contemporary Turkish youth. (McGaha 2008, p. 80)

The novel suggests that while proud of their traditional Ottoman cultural background, the Turkish people seemed to have not prepared to accept the influence from a westernized nation. A series of reforms, such as the change of traditional costume (the replacement of the *Fes*), the use of the European calendar, or the adoption of the Latin alphabet, forced them to abandon their cultural memory and to disconnect from the links to the past. Those who thus disregarded Turkish tradition suffered deeply from an inferiority complex; however, they also despised the western lifestyle they were trying to imitate. What Orhan Pamuk attempts to indicate in this novel is the dilemma between tradition and westernization among the Turkish people. By publishing *Sessiz Ev*, he also hoped to convey his disappointment with Turkish politics and the culture of the late 1970s.

The success of *Sessiz Ev* also aroused great reverberation in Turkish literary areas. In the next year after publishing *Sessiz Ev*, this novel won the Madaralı Prize for the best Turkish novel of the year, and within the year, Gallimard publishing house in Paris contacted Pamuk to offer an opportunity to publish a French translation of *Sessiz Ev*. This great opportunity presented itself because of Pamuk's connection to "Thilda Kemal – Yaşar Kemal's wife and translator – and Münevver Andaç, widow of the distinguished poet Nazım Hikmet" (McGaha 2008, p. 28). Andaç is the first person to translate Pamuk's novels. Her French translations from Orhan Pamuk include not only *Sessiz Ev*, but his next three novels as well. In 1991, her translation of *Sessiz Ev* (*La maison du silence*) won the Prix de la Découverte Européenne, "attracting the attention of European critics to Pamuk's work for the first time" (ibid.,).

Beyaz Kale

After finishing *Sessiz Ev*, Orhan Pamuk found himself "again preoccupied with daydreams drawn from history", and asked himself "Why don't I write something short between the long novels" (*Other Colors* 2007, p. 248). He completed his third novel *Beyaz Kale* (*The White Castle*) within a year. *Beyaz Kale* is a historical story

set in the seventeenth century. In the novel a young Venetian scholar is captured by Turkish pirates while sailing from Venice to Naples. As a slave, he is taken to Istanbul and handed over to a man called Hoja (master), who is about his own age and who shares a physical resemblance with himself. He teaches Hoja European science, like astronomy, engineering, and medicine and he communicates a European's outlook on the world. Hoja and the narrator are later introduced to the Sultan and are commissioned to manufacture an enormous iron weapon. As time goes by, the two men have seemingly switched identities. During the process of understanding each other, Hoja desperately reveals the secret of the slave's identity as a Westerner. Concerning this novel, McGaha indicates that:

Much influenced by the short stories of Jorge Luis Borges, *The White Castle* puts the traditional motif of the doppelganger to a highly inventive use, exploring the areas in which East and West, which appear to be opposite and conflictive in so many ways, actually mirror each other. (2008, p. 28)

While working on *Beyaz Kale*, Orhan Pamuk had been referring to other literary works for his inspiration. His habit of constant reading has no other purpose than to obtain background detail for the story he organizes. For example, he read Adnan Adıvar's peerless *The Science of the Ottoman Turks* for immersing himself in science and astronomy. In order to vividly portray the theme of the doppelganger, the

horrible stories of Edgar Allan Poe, Dostoyevsky's *The Other*, Charlie Chaplin's movie *The Great Dictator*, the comic book character *Onethousandandonefaces*, and Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* also provided him with the initial thought for *Beyaz Kale*. Orhan Pamuk even came up with a theme like "a hero who is aching to do good and help others", which is more popular in Turkish literature (*Other Colors* 2007, p. 249). *Beyaz Kale* is also based on the experience of Miguel de Cervantes, the father of the modern novel, who fought against the Ottomans in the battle of Lepanto (1571) and was captured as a slave during 1575-1580. The historical details in the novel are also inspired by both Turkish classical books and western historical materials, such as Evliya Çelebi's travel books, Ahmet Ağa's *Viyana Kuşatması Günlüğü (Diary of the Siege of Vienna)*, Reşat Ekrem Koçu's *Tarihimizden Garip Vakalar (Strange Events from Our History)*, a Spanish text titled *Viaje de Turquía (Turkish Journey)*, Ghislain de Busbecq's *Turkish Letters* (1555-1562), Baron François de Tott's *Mémoires sur les Turcs et les Tartares* (1755-1763), Lady Mary Wortley Montagu's *Turkish Embassy Letters* (1763), and so forth. Baron Wenceslas Wratislaw's *Adventures* (1599) also provides him with a source for depicting the captivity of the slave in the novel. *Beyaz Kale* is "[Pamuk's] first Ottoman novel" in his writing career (Gökner 2006, p. 34). The reason why the plot is set in the mid-seventeenth century, according to Pamuk, is "not just because it

was historically convenient and a lively and colorful time but because this would allow my characters to make use of the writings of Naima and Evliya Çelebi” (*Other Colors* 2007, p. 250). At this point, Pamuk likens himself to Faruk, one of the protagonists in *Sessiz Ev*, who works among the archives with a collection of dusty manuscripts.

In *Beyaz Kale*, what is more significant for Pamuk is to revisit the ubiquitous question of identity. When interviewed by Judy Stone, Pamuk said:

What I’m trying to do here is to make a game of it and to show that it doesn’t matter whether you are an easterner or a westerner. The worst way of reading – or misreading – the book would be to take very seriously the ideologies, the false consciousness, the stupidities that one has about these notions. The problem of east and west has been a huge weight for Turkish intellectuals. (Stone 1994, pp. 36-37)

Dealing with identity problem is always an important issue for Pamuk. While working on *Beyaz Kale*, he attempted to write a novel which could “get free from the current anxiety about an excessively political problem like East-West or traditional-modern issues” (bu fazlasıyla siyasi olan sorunun Doğu-Batı, gelenek-modernlik dertlerinin güncelliğinden kurtulabilecek bir kitap) (*Öteki Renkler* 1999, p. 135). Pamuk does not completely agree with Rudyard Kipling’s concept of “East is East, West is West”. This is the concept Pamuk tries to subvert. In this novel, he expresses the notion that “Let the East not be the East and the West be the West!”

(Doğu Doğu olmasın, Batı da Batı olmasın!) (ibid.) *Beyaz kale* is his attempt to transform the serious identity game during his teenage and even childhood years into a game with language. On the other hand, readers can also interpret the precious relationship between Hoja and his slave from another perspective, as Pamuk indicated:

The relationship between Hoja and his slave indirectly refers to East-West problem; however, it is also a thirty-year friendship between these two helpless, but ambitious people under stressful, lonely, and unstable circumstances.

Hoca ile kölesi arasındaki ilişki, dolaylı olarak Doğu-Batı sorununa gönderme yapar, ama daha açık olarak bir baskı, yalnızlık, çevrenin şiddeti altındaki iki çaresiz, ama hırslı insanın otuz yıllık ilişkisidir de ve bunu anlatmak daha zevklidir. (*Öteki Renkler* 1999, p. 136)

Beyaz Kale is also Pamuk's first novel to be translated into English. The daughter of the actor Hal Holbrook, Victoria Holbrook, produced a highly-praised translation of *Beyaz Kale*, helping Orhan Pamuk win Britain's *Independent Award for Foreign Fiction* in 1990. The next year, George Braziller, an American book publisher, bought the American rights and published it in 1991.

Kara Kitap

Orhan Pamuk's fourth novel, *Kara Kitap (The Black Book)*, aroused "an

unprecedented critical response in the Turkish literary system” (Yılmaz 2004, p. 53).

While working on this novel, he spent most of his time in New York, where he could more closely examine his homeland, especially his city Istanbul, with different vantage points. He wrote most of *Kara Kitap* in Manhattan. He also took part in the International Writing Program at the University of Iowa, while his wife was working on her Ph.D. dissertation at Columbia. Pamuk was astonished to discover that some Americans were “admirers of the Persian and Turkish tradition of Sufi mystical and allegorical poetry” (McGaha 2008, p. 30). This discovery gave Pamuk a motivation “to recover that brilliant lost tradition and find the best ways to recast it in contemporary idioms, to package it in ways that modern readers would find interesting and appealing” (ibid., p. 31). He started immersing himself in reading some Turkish traditional masterpieces, such as Şeyh Galip’s (1758-1799) *Hüsnü ü Aşk* (*Beauty and Love*), and Jalāl ad-Dīn Muhammad Rūmī’s (1207-1273) *Mesnevi* (*Mathnawi*), all of which offered inspiration to Pamuk for creating characters. Şeyh Galip was the head of an Istanbul center of Rūmī’s order of the Whirling Dervishes. In 2005, Victoria Holbrook translated Şeyh Galip’s *Hüsnü ü Aşk* into English, helping western readers become familiar with Şeyh Galip’s work. Her translation also serves as a reference before western readers are ready to enter the literary world of *Kara Kitap*.

The story takes place in 1980 in Istanbul during a ten-day period from Thursday, January 10, through Saturday, January 19. In the last chapter, the timeline also proceeds to the military coup in September 12, 1980, and its aftermath. At the beginning of the novel, a thirty-three-year-old attorney Galip discovers his wife, Rüya, has mysteriously disappeared. He immediately searches for Rüya in every single street of Istanbul, trying to collect more clues to figure out where she is. At the same time, Rüya's half-brother Celal, a journalist and a columnist for *Milliyet* newspapers, also disappeared. Galip then suspects that Rüya's disappearance has something to do with Celal. He starts reading Celal's old columns, discovering an astonishing fact that the process of his search during these days is closely similar to the adventures of Rūmī, who had also constantly looked for Shams. Galip thinks he can figure out what Celal thinks and find out their location, so he begins to move into Celal's apartment, wearing his clothes, even writing his column. At the end of the story, Galip finds Celal is shot to death in front of Aladdin's store. The next morning, Rüya's body is also found in Aladdin's store. However, the identity of the murderer has not been revealed.

Western critics often comment that what Orhan Pamuk did for Istanbul in *Kara Kitap* is similar to what James Joyce had done for Dublin in *Ulysses*. Pamuk indicated that this comparison, to some extent, is correct if it means he enjoys

Istanbul's history, culture, and scenery; however, he did not follow Joyce's "claims on language" (dil iddiaları) (Öteki Renkler 1999, p. 139). Orhan Pamuk made use of several innovative techniques while working on this novel. As McGaha analyzes:

Pamuk playfully rewrote them in the twentieth century's degraded prosaic version of the quest romance – a detective story. He also included an encyclopedia collection of vignettes of Turkish life in the form of newspaper columns, and a lovingly detailed re-creation of his childhood home and neighborhood, to create a highly original and evocative collage that would become a cult classic. (2008, p. 31)

He once considered giving a title "*Kayıp Esrar*" (*The Lost Mystery*) to this novel, but he gave up because it sounded like a detective novel. However, the fundamental framework of the novel is still based on a detective novel: "The protagonist Galip, who is searching and following the traces of his wife he loves" ([A]rayanın, aşığın, yani Galip'in karısının peşinden, izlerin arkasından gitmesiydi) (Öteki Renkler 1999, p. 138). Like his attitude toward the East-West debate mentioned in *Beyaz Kale*, Orhan Pamuk merges traditional Turkish literature with the western novel skeleton. As he implied in *Beyaz Kale*, Pamuk does not hold a radical perspective on the East-West issue. He stresses rather that a nation's history and tradition should not be forgotten, but in the meantime, it should also merge and interact with others.

Kara Kitap received much acclaim when published. However, it was still

criticized in Turkey, mainly because of the theme Pamuk dealt with. Nationalists and secularists in Turkey blamed Pamuk for the use of the Sufi theme that insulted the Turkish Republic, while Muslims were also unsatisfied with such holy figures as Rūmī appearing in the novel, along with “its allegation of a homosexual relationship between Rūmī and Shams and its suggestion that Rūmī was responsible for Shams’ murder” (McGaha 2008, p. 114). Another aspect people criticized much was its style. Pamuk used long and complex-structured sentences to organize his novel. Even if Turkish is more flexible than in English in word order, his “frequent departure from the usual subject-object-verb order made his writing sound to some readers like the work of a foreigner who did not know Turkish very well” (ibid., p. 115). With regard to the second criticism, Pamuk said, “The novel’s long sentences with dazzlingly baroque-style appear to emerge from the city’s [Istanbul] disturbance, history, existing cultural abundance, uncertainty and energy” (Romanın uzun cümleleri, kendi etraflarında dönen baş döndürücü barok cümleler bana şehrin karmaşasından, tarihinden ve bugünkü zenginliğinden, kararsızlığından ve enerjisinden çıkmış gibi gelir) (Öteki Renkler 1999, p. 138).

The publication of *Kara Kitap* achieved considerable success in Pamuk’s literary career, selling thirty-two thousand copies. Ömer Kavur, a Turkish film director, was also inspired by the book, collaborating with Pamuk on making a film

based on this novel. The English translation of *Kara Kitap* by Güneli Gün, a Turkish American novelist who teaches creative writing at Oberlin College, was published by Farrar, Straus & Giroux in 1994. Güneli Gün spent two years finishing her English translation of *Kara Kitap*. People in Turkish and English academia also paid more attention to this rising Turkish writer, “with reviews and critical essays about the novel demonstrating that Pamuk was gradually becoming an international literary figure” (Yılmaz 2004, p. 54). The year *Kara Kitap* was launched, the newspaper reported that Pamuk had left his previous publisher Can Yayınları, and signed a contract with İletişim Yayınları for the unbelievable sum of eight billion Turkish liras. Pamuk himself confirmed the change of publishers but strongly denied the scandal of the transfer fee when the news appeared. His new publisher launched his fourth novel *Yeni Hayat (The New Life)* in October 1994, designing his novel with Orhan Pamuk’s photos and the book’s opening line. This book created a record of becoming the fastest-selling book in Turkish history, “going at the rate of one copy per minute at the traditional Istanbul Book Fair” (ibid., p. 55).

Yeni Hayat

This book was written in a very unpredictable way while Pamuk was still working on

another novel *Benim Adım Kırmızı* (*My Name is Red*). At the time, he was invited to a festival in Australia. Due to the long plane trip and jet lag, he could not sleep very well. He felt that only happiness and writing something good could make his mind more peaceful. He rose from bed, sitting by the desk and began to write down on his notebook: *Bir gün bir kitap okudum ve bütün hayatım değişti* (*I read a book one day and my whole life was changed*). He kept this sentence in his mind, which later became the first sentence of *Yeni Hayat*.

In *Yeni Hayat*, Osman, the narrator and the protagonist, is a university student. One day, Osman discovers a book in the hands of his classmate, Janan. This is a book that can give a new life to its readers, and its title is *Yeni Hayat* (*The New Life*). Osman buys it from a roadside bookstore on the way home. He immediately becomes obsessed with this mysterious book. He thinks that this is a book created only for him, showing him a path to a new world. Osman has a crush on Janan, but she loves another man named Mehmet, who seems to know more about the mysterious book. Soon after this, both Mehmet and Janan disappear. Osman abandons his life in Istanbul and embarks on bus trips in search of them. He boards buses randomly. Many of his bus journeys end in serious accidents. Osman later finds Janan, but he discovers she still loves Mehmet. He continues to search for Mehmet, believing that killing him is the only way to take his place as Janan's lover.

Thanks to a series of traffic accidents, they find Mehmet's childhood home, where his father Dr. Narin (Dr. Fine) still lives. Dr. Narin is convinced that he lost his son because of the book. He starts undertaking a campaign to destroy all copies and assassinates the author of the book, Uncle Rıfkı, who is a friend of Osman's late father. He claims that it is the only way to save Turkey from the evils of Westernization. In the novel, Dr. Narin is the character Pamuk uses to "satirize several aspects of contemporary life in Turkey, such as the alacrity with which the Turks embrace conspiracy theories" (McGaha 2008, p. 127). When Janan later gets married and moves to Germany, Osman still loves her. Osman finds and murders Mehmet, who has usurped his own name. Finally, Osman is also killed in a car accident and passes on into a new life, saying that "I knew this was the end of my life" to end the story (*Yeni Hayat* 1995, p. 296).

The New Life is also the name of Dante's novel *La Vita Nuova*. The novel, as Pamuk indicated, "refers to a caramel that was popular all over Turkey during the 1950s and also to a book by Dante" (*Other Colors* 2007, p. 260). Some other literary works also inspired Pamuk while he was working on this novel, such as *Geniuses Were Also Children*, *Domestic Bird*, *Tell Me a Secret*, *A Thousand and One Puzzles*, and *Duino Elegies*. In addition, Pamuk was also inspired by the German romantics, as he described in an interview:

The German romantics of prose have an affinity with death; they quest for the absolute and yearn to create a “poetry” reaching far out of this quest to a nonexistent platform. This is a book written with these yearnings.

Şiir değil, duzyazı yazan Alman Romantikleri’nde ölümle senli benli ahbaplık, mutlak’i arayış ve bu arayışın biraz öteye, var olmayan bir düzleme ulaşan bir ‘şiir’ yaratma özlemi vardır. Bu kitap, benim için de bir anlamda bu özelemlerle kurulmu; bir kitaptır; o yüzden bütün kitaplarımdan da deęiştir. (*Öteki Renkler*, qtd. in Yılmaz 2004, p. 81)

Pamuk hopes this novel could be different from his previous literary works: “more poetic, more intuitive, more lyrical” (McGaha 2008, p. 125). In order to reflect the poetic characteristics in the novel, he painstakingly dealt with his language, especially “[on] the parts where the traffic accidents are described, and where the protagonist has fallen in love and wanders about all alone.” (qtd. in Yılmaz 2004, p. 82). The juxtaposition of real and surreal aspects is also ubiquitous in the novel while Pamuk touched on the descriptions of bus accidents and the arrangement of identity switch among the protagonists. As Yılmaz describes,

The bus trips and traffic accidents, for instance, are facts of real life. We find realistic descriptions of provincial Turkey juxtaposed with the macabre crashes told in grotesque detail. Dr. Narin, with his spies and conspiracies are as real as they are fantastic. In this surrealistic atmosphere, the characters become more elusive. Mehmet becomes Osman and Nahit, Janan disappears, and as a final twist the narrator turns out to be someone else. Pamuk has in fact carefully calculated all these details, however haphazard they may initially strike the reader. (2004, p. 82)

Like the title of this novel and the experiences of Osman, this novel mainly talks about the meaning of life, in which the protagonist constantly seeks for his own position and values. During his journey, Osman undergoes the process of self-questioning. He can be likened to contemporary Turkey, facing the issue of self-identification; however, the outcome of the search of self, as implied in Pamuk's novel, is somewhat pessimistic. In terms of double identities, Sufi themes, and imitation, *Kara Kitap* and *Yeni Hayat* are similar. Both make use of the allegories of the East and the West to "establish a space of psychohistorical fiction that demonstrates the integral role played by narrative in the construction of individual, social, and religious identities" (Göknar 2006, p. 36).

The English translation of *Yeni Hayat* was also rendered and published by the same translator and publishing house as *Kara Kitap*. Güneli Gün's translations of these two books, however, had received contradictory reviews from both England and the US. While giving an interview to Joy E. Stocke, Pamuk himself confessed that:

Well, the only other language I have is English. But, I'm clumsy in English. Although I approved Guneli Gun's translation, they received harsh criticism, especially from England. But not only from England, from the US as well. I betrayed Guneli in a way. I haven't even told her what I tell you [...].

There were articles in *The London Times* harshly criticizing my

books. There were writers who praised the first book, but said there was trouble with the next two books. Guneli's translation of *The New Life* in England received *The London Times* award for the worst translation of the year, while the American Translators Association gave her the prize for the best translation, which made only more confusion for me.

At the time of the reviews, I asked Guneli. "Can't you modify this voice a bit?" But in the meantime, I had changed publishers. Guneli was then with my old publisher, Farrar Straus & Giroux. (*The Melancholy Life of Orhan Pamuk*, 2006)

Pamuk urged Gün to change her style in ways that would make it more acceptable to British readers, "since at the time he had a wider following in Britain than in the United States" (McGaha 2008, p. 142). Some British critics also accused her of "betraying Pamuk's style in a translation they found too colloquial, awkward, and marred by Americanisms" (ibid., p. 34). Güneli Gün, who argued that the criticisms are not convincing enough, tried to defend her position as a translator. In Pamuk's opinion, "a translator must always unquestioningly follow the wishes of the author she or he is translating" (McGaha 2008, p. 142); conversely, Gün thought of herself as the person who was qualified to decide how his novel could be translated, as she points out:

Although logically a translation is the work of two authors, we trick ourselves into thinking that we are reading the "original" pre-existing words of Author One. But if we think about it clearly, we have to admit that Author Two necessarily constructs and invents her own representation for her own world, in this case American, rather than simply revealing the world of Author One, as if through a transparent medium. ("*Something Wrong*" qtd. in McGaha 2008, p. 143)

Öteki Renkler: Seçme Yazılar ve Bir Hikâye

One year after *B.A.K.* was published in Turkey, the anthology *Öteki Renkler: Seçme Yazılar ve Bir Hikâye* (*Other Colors: Selected Essays and a Story*) came out. This book is the collection of Pamuk's autobiographical fragments, personal opinions on his life and family, as well as on his favorite books and authors. He completed this book with the hope that he could share all his thoughts that he has deemed worth exploring. In the preface of the book, Pamuk said that he is a great admirer of Walter Benjamin, a German writer and philosopher, who inspires him to work on the anthology. Pamuk hopes his readers can find out the real thoughts he has tried to hide and enjoy his inner world. In September 2007, the English translation of *Öteki Renkler: Seçme Yazılar ve Bir Hikâye* was published in a translation by Maureen Freely. She translated Pamuk's articles in a successive narrative, replacing the original's isolated fragments excerpted from newspapers and media. In addition, all the articles on Turkish literature and politics were omitted from the English version. The essays replacing them were mostly the articles that Pamuk had written since 2000, such as his insightful assessments of the authors he admires and constructive reflections on his new novels. The English version also contains his important

articles and lectures, like “The Anger of The Damned” – Pamuk’s reaction to the 9/11 attacks; “The Implied Author” given at the Puterbaugh Conference held in his honor at the University of Oklahoma in April 2006; and his Nobel Address “My Father’s Suitcase”.

Kar

After publishing *Öteki Renkler: Seçme Yazılar ve Bir Hikâye* and finishing *B.A.K.*, Pamuk immediately started working on his next novel *Kar (Snow)*. This is a political novel and his “most straightforward, accessible book since *Cevdet Bey ve Oğulları*” (McGaha 2008, p. 37). In the interview conducted by *The Paris Review*, American’s most renowned magazine of writing, Pamuk stated that he hoped to write “a political novel in which I explored my own spiritual dilemmas – coming from an upper-middle-class family and feeling responsible for those who had no political representation” (*Other Colors* 2007, p. 372). The novel takes place in a poverty-stricken town named Kars, located in northeastern Turkey. For the majority of the Turkish people, Kars represents an image of remoteness, poverty, and isolation. Therefore, this small town symbolizes Turkey’s situation compared to the Western world. Pamuk had visited Kars in 1974. Before visiting this town for the second time,

he knew that it was more difficult for him as a novelist to visit there because the Turkish government was fighting against the Kurdish guerrillas at that time. However, he still successfully obtained a press pass thanks to the assistance of Zafer Mutlu, his journalist friend in *Sabah*. He interviewed many local residents as well as the police chief for his novel. Pamuk's visiting became a big issue in Kars, even the media put him on the local TV channels.

Kar is a political novel intertwined with a love story. The protagonist Ka, whose nickname is taken from the initials of his name Kerim Alakuşoğlu, returns from Turkey after he had lived in Germany for twelve years. Ka reconnects with İpek because he accepts an offer to write an article about municipal election in Kars as well as the fierce competition among Islamists, Kurdish guerillas, and leftists. However, İpek, whom Ka had fallen in love with a few years earlier, had married another man. This of course is reminiscent of how Kara reconnects with Şeküre.

The girls in Kars are forbidden from wearing headscarves in the university. İpek's sister Kadife, the head of the headscarf girls, does not want to give up their right to religion. Kadife also falls in love with an Islamist named Blue. One day, Ka and İpek witness a murder of the Director of the educational bureaucracy. The murderer is allegedly a man who is against the ban on headscarves, and who has something to do with Blue. Later, Ka finds himself involved in a political storm.

Blue is finally murdered by secret police and Ka returns alone to life in Germany.

Four years later, he is also assassinated by a Turkish Islamist group. The whole story is told in the third-person from Ka's perspectives. In the epilogue, the identity of the narrator is revealed: Ka's friend Orhan. Four years later, Orhan flies to Frankfurt and then to Kars to investigate his friend Ka's death. At the same time, he also tries to find the poems Ka had written during his stay in Kars. In order to remember his friend, Orhan decides to write a book to record his journey to Kars.

Pamuk originally titled this novel *Kars*, but he worried that this title could be mistaken for a tour guide book; therefore, he later changed it to *Kar* because "snow [*kar* in Turkish] is the novel's central, all-pervasive metaphor" (McGaha 2008, p. 158). Pamuk created characters representing the Islamic fundamentalists and the secularist Turkish state, vividly portraying the cruelty and intolerance of both sides thereby giving an eloquent voice to their anger and frustration. During an interview with Joy Stocke, Pamuk explained that the protagonist of the novel, Ka, is based on his friend who left Turkey and now lives in England. Pamuk originally intended to put his name in the novel, but his friend refused. Pamuk later chose Ka as the name of the protagonist, "which is an allusion to Kafka: a man becoming detached from all of his surroundings" (The Melancholy Life of Orhan Pamuk, 2006). Considering that Ka feels himself an outsider in the nation, Pamuk also said that Ka, to some extent, is

himself too. All sources he obtained from his interview in Kars are scrupulously recorded in the novel. Both Pamuk's publisher İletişim and Pamuk himself were involved in the promotion campaign of the novel *Kar*, and it was his first novel advertised on television in Turkey.

However, this novel irritated political Islamists and secularist in Turkey. While interviewed by Gurría-Quintana, Pamuk explained the reasons they were upset:

The secularists were upset because I wrote that the cost of being a secular radical in Turkey is that you forget that you have to be a democrat. The power of the secularists in Turkey comes from the army. This destroys Turkey's democracy and culture of tolerance. Once you have so much army involvement in political culture, people lose their self-confidence and rely on the army to solve all their problems. [...]

The political Islamists were upset because I wrote about an Islamist who had enjoyed sex before marriage. It was that kind of simplistic thing. Islamists are always suspicious of me because I don't come from their culture, and because I have the language, attitude, and even gestures of a more Westernized and privileged person. (*Other Colors* 2007, p. 374)

İstanbul: Hatıralar ve Şehir and Masumiyet Müzesi

After completing *Kar*, Pamuk began working on his next novel *Masumiyet Müzesi* (*The Museum of Innocence*), in which he describes a love story taking place between 1975 and the present. In the midst of working on this novel, an idea flashed across Pamuk's mind: he told his agent Andrew Wylie that he had written a number of

articles about Istanbul and we might put them together and publish it. While hearing that publishers were very enthusiastic, Pamuk stopped his writing of *Masumiyet Müzesi* and started preparing to write a book with regard to his reflections on his city and his own life up to the age of twenty-two, when he decided to become a writer. He was planning to finish *İstanbul: Hatıralar ve Şehir* (*Istanbul: Memories and the City*) in six months, but actually it took him nearly one year to complete. However, with the publication of the book at the end of 2003, the relationship between Pamuk and his family deteriorated, since this book “revealed many embarrassing details about her [Pamuk’s mother] relationship with her late husband and her failing as a parent, and his brother Şevket was so furious that he broke off relations with Orhan” (McGaha 2008, p. 38). Pamuk told Joy Stocke, “Honestly, I may have hurt my mother, my family. My father was dead, but my mother is still alive. But I can’t care about that; I must care about the beauty of the book” (The Melancholy Life of Orhan Pamuk, 2006).

What is more important is that in *İstanbul: Hatıralar ve Şehir*, Pamuk conveys a common characteristic shared by all the Turkish people: he names it *hüzün*. This word means *melancholy*, derived from the Koran. It represents a feeling of deep spiritual loss. With the collapse of the ancient Ottoman Empire, the world seemed to have forgotten the existence of Istanbul. As Pamuk himself confides, the city he was

born into “was poorer, shabbier, and more isolated than it had ever been before in its two-thousand-year history” (*Istanbul: Memories and The City*, p. 6). In his opinion, *hüzün* not only implicates the melancholy of a solitary person, but symbolizes a kind of mood shared by millions of people together. In order to illustrate the meaning of *hüzün*, Pamuk writes nearly five pages with a non-stop sentence to portray the scenes he has seen as well as the memories he has kept in Istanbul. Pamuk stressed that the primary aim of this book is not to mourn the loss of the Ottoman Empire; conversely, he was satirizing “the limited way in which the ruling elite – meaning both the bureaucracy and the new rich – had conceived of Westernization” (*Other Colors* 2007, p. 369).

Westernization does not mean the imitation, but the combination of western and local cultures. This is the concept that Pamuk tries to accentuate in his books. The so-called ruling elite should not completely abandon local cultural values; on the contrary, they could combine the advantages of local cultures with the essence of western cultures to develop a unique culture specific only to Istanbul. However, with the advent of westernization, the Turkish people considered their ancient Ottoman cultures more inferior. This is also another intention of this book, indicating that by means of the concept of *hüzün*, Pamuk hopes to convey the Turkish people’s lack of confidence in their own cultures while they face western civilization.

After publishing *İstanbul*, Orhan Pamuk continued to work on *Masumiyet Müzesi (The Museum of Innocence)* for the following five years, and finally it was released by İletişim in August, 2008. Along with the details of his life, ranging from newspapers and television to his loneliness and family, Pamuk mainly touches on some issues – from love to furniture, from museum to sex and virginity, the back streets of Istanbul, and the real meaning of “high society”. This story is set in 1975 in Istanbul. The protagonist Kemal, a son of a wealthy businessman, is going to become engaged to Sibel, the French-educated daughter of another prominent family. One day, while buying an expensive handbag for Sibel’s surprise present, Kemal encounters an 18-year-old shop girl Füsun. She is Kemal’s distant, and less wealthy relative. They used to spend time together in childhood, but the relation between two families was not quite intimate. Füsun’s beauty attracts Kemal so much. He takes her virginity, having a sexual relationship with her. Kemal finds himself falling obsessively in love with Füsun. He even asks Füsun to be his mistress, but Füsun refuses and leaves him. She only hopes that her dream will be able to come true one day: To become an actress and a writer of art films. On the other hand, Sibel, who discovers their affair, tries to persuade herself to forgive Kemal many times; however, after trying for a while, she breaks off the engagement with Kemal because she finally realizes that Kemal does not love her at all. Kemal still continues his search

for Füsün after she leaves. He even starts collecting every object Füsün has touched before. At the end, he finally realizes that what he really possesses is the museum he created for his own collections.

According to Pamuk's description, the museum that the protagonist Kemal creates in the novel does exist in reality. Pamuk has been collecting things for this museum for nearly six years. He even bought a house ten years ago where the story exactly takes place. Now he is ready to transform the house into a museum, so that readers who have enjoyed this novel can visit this place in Istanbul. Pamuk has always been attracted to small museums, relishing its atmosphere of melancholy. He hopes the "melancholy" that permeates his novels such as *İstanbul* and *Masumiyet Müzesi* can become a reality. "I hope it [the museum] will be a melancholy place, but of course, with some humor as well — just like the novel [*Masumiyet Müzesi*]" (NPR News interview, 2009). This real "Museum of Innocence", located in Fırınbaşı, Beyoğlu, will reportedly be open in July 2010.

What he implicitly criticized the ruling elite for in *İstanbul*, Pamuk, in this novel, still continues to portray the phenomena existing in the so-called "westernized" Turkish society. While talking about the love between Kemal and Füsün, Pamuk explained that "[t]his is love in a semi-repressed society, where communication between men and women is limited, where sex outside of marriage –

especially before marriage – is also a taboo” (NPR News interview, 2009). What Pamuk tried to emphasize is that even though the Turkish people have undergone a series of reforms to approach the western society, what they have learned so far is still something superficial. They just put Western and Eastern things together but have not gone far enough. An example he gives is how the Turkish people outwardly enjoy western entertainment and follow western fashion trends, but on a deeper level Turkish women are still taught to keep their virginity until they get married, while Turkish men can have mistresses.

With 592 pages, *Masumiyet Müzesi* is Pamuk’s second longest novel after *Cevdet Bey ve Oğulları*. Like *B.A.K.*, the translation rights of this novel had been sold to be published in more than thirty languages. The Turkish original was released in August 29, 2008. Soon after this, its German translation *Das Museum der Unschuld* was also immediately published in September 13 in the same year. As for its English translation, Erdağ Göknar received a grant of 10,000 dollars from the National Endowment of the Arts (NEA) in 2004. However, the English translation was completed by Maureen Freely. It was released on October 20, 2009 by Alfred A. Knopf.

Masumiyet Müzesi is Pamuk’s first novel after he won the Nobel Prize for Literature in 2006. During the interview, he described the impact that the Nobel Prize

gave him:

Now that I have more readers, I want to write even better. [...] I'm a busier [sic] man, but my love of literature is as alive as ever. The Nobel Prize was not a pension for me; it just came in the middle of my career. (NPR News, 2009)

Winning the Nobel Prize in Literature is a milestone in Pamuk's literary career, which means his literary achievement has been already affirmed. While interviewed by journalists at Columbia University in New York, Pamuk said, "This is first of all an honor bestowed upon the Turkish language, Turkish culture, Turkey and also recognition of my labors... my humble devotion to that great art of the novel" (Nobel's Great Honor, a Great Pleasure, 2006). Compared to positive reactions to his literary works in western countries, the reactions in Turkey were predictably mixed. Pamuk was branded as "renegade" in Turkish local newspaper. His opponents still criticized him for slandering the Turkish nation and performing publicity stunts in order to win the Nobel Prize (see Turkish Daily News, October 14, 2006). Nevertheless, the award is still a source of pride for the whole nation. As one of the most conspicuous and controversial writers in Turkey today, Pamuk still reiterated "that this prize will not change my working habits, my devotion to this art" (Nobel's Great Honor, a Great Pleasure, 2006). He was also frustrated by journalists' continuous focus on his political perspectives and reflections. After winning the

Nobel Prize, Pamuk sincerely hopes that there will be more attention on his literary works and literature achievement.

CHAPTER 4

ENGLISH AND CHINESE TRANSLATIONS OF *BENİM ADIM KIRMIZI*

The Background of English Translator - Erdağ Gökna

Erdağ Gökna, the second generation of Turkish immigrants, was born in Michigan, USA. His parents came to the United States from Turkey in the 1950s due to his sister's contracting polio. He grew up in Detroit and visited Turkey often with his family. After completing his Master of Fine Arts (MFA) in creative writing from the University of Oregon, Gökna was awarded a Fulbright scholarship for his research in Turkish literature in Istanbul. Between 1994 and 1995, Gökna cooperated with another translator Yurdaur Salman to render *The Voice of Anatolia*, a non-fiction work by Cevat Şakir Kabaağaçlı (also well-known as his pen name Halikarnas Balıkcısı); however, their translation has not been published. In addition, Gökna also translated a number of Turkish and Uzbek poems and short stories when he was a graduate student at the University of Washington from 1996 to 1998. In 1999, Gökna began to work on the translation of *B.A.K.*, which can be regarded as his first published translation work. He then continued his Ph.D. degree in Near and Middle Eastern Studies at the University of Washington. As a scholar and a literary translator, Gökna is now an assistant professor of Slavic & Eurasian Studies, and the faculty of

Islamic Studies Center at Duke University. He is also a fellow working on the analysis of Orhan Pamuk and Turkish literature at the National Humanities Center. Göknaar has translated and published three novels so far: aforementioned *B.A.K.* by Orhan Pamuk (Knopf, 2001), *Earth and Ashes* by Afghan writer Atiq Rahimi (Harcourt, 2004), and *Huzur (A Mind at Peace* in English translation) by Ahmet Hamdi Tanpınar (Archipelago, 2008). Moreover, Göknaar has also written several articles with regard to his literary comments on such Turkish novelists as Ahmet Hamdi Tanpınar and Orhan Pamuk, as well as to his translation experience of *B.A.K.* and his own literary perspectives⁴.

While staying in Istanbul for his research, Göknaar was studying with Walter G. Andrews, a professor of Turkish literature at the University of Washington. Professor Andrews showed Pamuk some papers written by Göknaar. At that time, Pamuk was looking for his translator of *B.A.K.*. He invited Göknaar to submit a sample translation from this novel. This sample was the first part of Chapter 28 (“Katil Diyecekler Bana”/ “I Will Be Called a Murderer”). From a number of sample translations by his previous translators such as Holbrook and Güneli Gün, Pamuk finally selected

⁴ These articles include *Ottoman Past and Turkish Future: Ambivalence in A.H. Tanpınar's Those outside the Scene* (Duke University, 2003), *My Name is Re(a)d* (Translation Review, 2004), *Orhan Pamuk and the "Ottoman" Theme* (World Literature Today, 2006), *The Novel in Turkish: From Narrative Tradition to Nobel Prize* (Cambridge History of Turkey: Turkey in the Modern World, 2007), and co-edited volume *Mediterranean Passages: Readings from Dido to Derrida* (UNC Press, 2008).

Göknar to translate this novel after consulting with George Andreou, the new editor of Pamuk at Alfred A. Knopf. Pamuk was impressed by Göknar's family background.

While interviewed by Stocke, Pamuk mentioned his impression on Göknar:

I approached him [Göknar] because he had already written some interesting papers on my work. We had met at a conference. He was a wonderful combination, a Turkish/American who understood the nuances of both languages. While he was born in America, he had Turkish roots through his mother and father who spoke Turkish at home. He covers all the nuances of my text and of course all the nuances in English. (The Melancholy Life of Orhan Pamuk, 2006)

Göknar has already been attuned to listening and speaking Turkish since his childhood. Born in American society, he notes that “[t]his marked a persistent division and mediation between the two realms within my thoughts. [...] From my earliest memories, I have been mediating between languages, first verbally, and then textually” (2004, p. 53). Göknar did not consider Turkish literature as his academic research area until his 20s. From Göknar's background, Pamuk perceives a property of the juxtaposition of eastern and western culture, which Pamuk has been seeking for. Göknar also mentioned his own unique experience during the translation process of *B.A.K.*:

Before beginning the translation proper in the spring of 1999, I photocopied the entire novel, enlarging it as much as possible so that two pages fit on a single side. This was done so I could freely break apart Pamuk's long sentences into phrases with red slashes and make

notes, highlight words, and scribble questions. I separated the novel into five sections of about 100 pages, each spiral bound across the top. At times, I translated longhand into a notebook and later transferred the section, revising as I did so, to a laptop. [...] I must have read early sections over a hundred times. [...] The work required an immense amount of concentration and creativity; it was exhilarating and exhausting. (2004, p. 53)

At the beginning of translating, Professor Andrews came to Göknaç's assistance. He commented on Göknaç's translation drafts, giving him advice about how to accurately translate Ottoman technical terms. The half of the translation was completed mostly in Seattle, and the rest of it was finished in Istanbul. While in Istanbul, Göknaç and Pamuk always had long meetings in Pamuk's studio, reviewing the drafts "as detailed as whether to use a semicolon or a dash, and other, larger issues, such as whether to use the word God or Allah" (Mock 2003). George Andreou also made some corrections on the drafts again, meticulously proofreading at Knopf.

For Göknaç, translation is not just an activity in which a translator only deals with the level of words. An author of a literary work usually delivers deeper meaning through his language. The reader/ translator needs to transcend the level of words and to explore the meaning the author tries to express. Göknaç indicated his preference for whispering and speaking into English during the translation process in order to keep the pace and establish a rhythm with the Turkish original. He regards translation as "a tricky art: It requires intimate knowledge of at least two languages, and artist's

ear for composition and a sort of high-level mimicry” (Goldsmith 2003). Göknaar mentioned that Pamuk’s mixed style in Turkish “reveals this response to the presence of a number of stylistic options: mix them as if you were mixing colors to produce an unusual hue” (2004, p. 54). Therefore, in the English translation, Göknaar also tried to follow his style, coalescing vernacular, slang, historical language together in his translation. In Göknaar’s perspective, translation is also an aesthetic relation of styles (ibid.). Instead of a kind of mechanical activity, translation is an activity “called poeticization – making the text read naturally in a literary way in the target language” (Goldsmith 2003).

The English translation of *B.A.K.* by Göknaar has earned widespread acclaim. The renowned literary critic John Updike has written an article about the brief introduction to *B.A.K.* and the literary contribution of Orhan Pamuk, as well as about his perspective on its English translation by Göknaar. Updike indicated that it is not easy for everyone to translate from an Ural-Altaic language that puts the verb at the end of the sentence, especially in a literary work with many exquisite sentences. He was also impressed by the choice of words in Göknaar’s translation:

Göknaar’s English has such an air of classical timelessness that I was startled by the use, twice, of the word “ornery,” with its flavor of American country dialect, and by the phrase “could care less” when the opposite was meant. (2001)

Göknar was surprised when he found his name mentioned in *The New Yorker*. No sooner had its English translation been published than it became the center of attention of the media in the U.S. Although Göknar worked with Pamuk during the translation process in Istanbul, Pamuk appeared not to be satisfied with the relation between the translator and the editor. While giving an interview to Stocke, he pointed out this problem:

Unfortunately that translator [Göknar] was not getting along with my editor. These things happen. And these are disasters. When there's a problem, I go around trying to extinguish the fires. It's not because of me; it's because of how the translator managed his relationship with the editor. But he also had to finish his Ph.D. Problems similar to those I had with my first translator, Victoria.

I became desperate. Now I needed a fourth translator. [...] I have 120 translators. My books have been translated into 40 languages. 160 books in all those languages. But really, I only know English translator. Some of my other translators use the English translations to [re]translate into their own languages. Something that can be very dangerous, which is why the English translation must be true to the Turkish. (The Melancholy Life of Orhan Pamuk, 2006)

Although Göknar did not keep translating Pamuk's following novels into English due to his dissertation, he has still introduced Turkish literature to an English readership.

Pamuk was invited to deliver a speech at Duke University in 2002, and Göknar himself has also taught *B.A.K.* in seminars on Ottoman Identity and Cultural History, evoking a strong resonance in western scholarship. As a scholar of Turkish literature,

Göknaş enumerates several Turkish writers to represent different zeitgeists for different periods of Turkish history since the establishment of the Republic⁵, and Pamuk, with the background of amalgamation of tradition and modernization, has been an emblematic figure characterized by transcending Turkish national tradition since the 1980s. Born in a Turkish-American family, Göknaş, like Pamuk, also possesses the same trait in which he has played a good role as a cross-cultural negotiator.

Turkish Literature in Taiwan and the Background of Taiwanese Translator – Jia-Shan Lee

In contrast to western literature, Turkish literature did not draw enough attention in Taiwan. However, with the advent of the exchange of western and eastern cultures, some of Turkish literary works, especially poetry, have been gradually introduced into Taiwan in recent years. In Taiwan, Turkish is not a popular language like English

⁵ According to Göknaş, Halide Edib Adıvar was a representative of nationalism and feminism in the post-Ottoman era between 1923 and 1950. She was regarded as a social activist and as one of the well-known female novelists in Turkish literature. Her novels also portrayed the dilemma of the Turk in Eastern-Western culture. More interestingly, the male characters in her novels are riddled with feminine traits, while the female characters are more masculine. Through her novels, readers can realize that she strongly supported political rights and justice and unraveled the unfair social status of Turkish women.

During the 1940s, '50s and early '60s, Nazım Hikmet upheld international communism and humanism. He spent much of his life in prison and in exile due to his political preference. However, his poetry is still wide-spread in Turkish society and has been translated into many languages.

In the '60s and '70s, it was Yaşar Kemal who represented a less ideologically informed socialism, the *âşık* tradition, and the lives of Anatolian peasant and the struggle of Kurds. He often talked about sensitive Kurdish issues, resulting in his suspended jail sentence. And Orhan Pamuk, as mentioned above, has been the major representative since the 1980s.

or Japanese. Hence, the publishers in Taiwan usually hire translators to translate Turkish literature from English instead of from Turkish. Irrespective of whether or not the originality and style of authors have been maintained in translated texts, it cannot be denied that more and more Turkish poems have been published in Taiwan. In 1984, Lin-bai Publishing House (林白出版社) in Taipei collected the works of such Turkish poets as Orhan Veli Kanık (1914 - 1950) and Yahya Kemal Beyalıtı (1884 - 1958) to publish *土耳其現代詩選* (*A Selection of Turkish Modern Poetry*). These Turkish poems had been first translated into English by other English and Turkish translators, and retranslated into Chinese by a Taiwanese well-known Taiwanese poet Yu Guang-zhong (余光中). In addition, Cosmos Culture Publisher in Taipei also published *智者大師亞吉斯荷加的故事* (*The Tales of Nasrettin Hoca*) in 1998, written by Aziz Nesin and translated from English by a Taiwanese translator Wang Qing-yu (汪慶瑜). In the same year, the poetry and thinking of Rumi, a 13th-century Persian poet and theologian, were also published in Chinese and introduced to Taiwanese readers.

The Department of Turkish Language and Culture at National Cheng-Chi University is the only academic institute for Turkish and Turkish literature in Taiwan. The Taiwanese and Turkish professors in the department have published books for Turkish-learning students and general Taiwanese readers, and also contributed

numerous academic papers on Turkish teaching methods for foreigners and Turkish literature. *土耳其短篇小說選* (*A Selection of Turkish Short Novels*), published in 1979, can be regarded as the earliest publication relevant to Turkish literature in Taiwan. This selection, translated into Chinese by a retired professor Huang Chi-huei (黃啟輝), includes 14 short stories of such Turkish writers as Haldun Taner (1915-1986), Reşat Nuri Güntekin (1889-1956), Sait Faik Abasıyanık (1906-1954), Refik Halit Karay (1888-1965), and Fakir Baykurt (1929-1999). In 1985, Professor Liu En-ling (劉恩霖), one of the founders of the Department of Eastern Languages⁶, published *土耳其文學史* (*History of Turkish Literature*). This book, written in Turkish, serves as one of the reference books in the department. Beginning with the stage of pre-Islamic civilization, Professor Liu provides comprehensive overview of the development of Turkish literature, until the period of the Turkish Republic. Another retired professor Wu Xing-dong also selected and translated some of Ömer Seyfettin's stories, published in 1989. In addition, the assistant professor Tseng Lan-ya (曾蘭雅) released several papers relating to Orhan Veli Kanık, Nasrettin Hoca, and the introduction of Turkish folk literature in *World Literature* during 2001-2003. Moreover, the dissertation of another assistant professor Li Pei-lin (李佩

⁶ The Department of Eastern Languages was set up in 1956 and composed of different language divisions, such as Japanese, Korean, Arabic, Turkish and Russian. In 2000, the division of Turkish language was transformed into a department, formally named the Department of Turkish Language and Culture.

玲) analyzed the West-East issues from Attila İlhan's oeuvre. She also published two articles on the introduction of Servet-i Fünun literature and the translation of some poems of Nazım Hikmet. Professor Peng Shih-kang (彭世綱), the head of the department, issued several conference papers in 2006 on cultural translation of Turkish proverbs and idioms, and on Turkish emigrant writers in Germany. In the same year, Professor Huang Chi-huei (黃啟輝) released a paper, entitled *土耳其語複詞和跨文化語詞的轉譯問題-以 Orhan Pamuk 的小說為例* (*The Problem of Translating Turkish Reduplication and Cross-cultural Words: On the Basis of Orhan Pamuk's Novels*) in *外國語文研究翻譯專刊* (*The Journal of Foreign Languages Studies on Translation*), mainly discussing the translation problems on the level of cultural terminology due to retranslation.

The works of Orhan Pamuk have drawn special attention from Taiwanese readers since he won the Nobel Prize for literature in 2006. Pamuk is the first Turkish novelist whose works have evoked resonance and aroused considerable discussion in Taiwan. Most of his works, such as *白色城堡* (*Beyaz Kale*), *新人生* (*Yeni Hayat*), *黑色之書* (*Kara Kitap*), *我的名字叫紅* (*Benim Adım Kırmızı*), *伊斯坦堡:一座城市的記憶* (*İstanbul: Hatıralar ve Şehir*), and *雪* (*Kar*), have been translated from English into Chinese. *B.A.K.* is Pamuk's first novel translated and published in Taiwan (2004).

At the end of the summer of 2003, RYM Publisher of Taipei (麥田出版社) was ready to translate four of Pamuk's novels into Chinese. The editor even went to Istanbul and signed a contract for translation. While the Japanese translation of *B.A.K.* was published in 2004, Pamuk started his Asian trip promoting his book and meeting with his Asian readers. In this trip, Pamuk visited Tokyo, Hong Kong, and Taipei. During his four-day stay in Taipei, Pamuk visited the department of Turkish Language and Culture at Chengchi University. He also spent more than one hour making an English speech at Tsing-hua University, hosted by Professor Liao Bing-huei (廖炳惠), who was invited to write a preface for the Chinese translation of *B.A.K.*. After the speech, Pamuk began to hold a conversation with students and answered the questions they asked. With regard to the issue of East-West, Pamuk also realized that this problem has also existed in Far Eastern countries after his Asian trip. While interviewed by Alexandra Rockingham from *The Believer*, he said

[...] I have just come back from Japan, China, Hong Kong, and Taipei. And you know what they said? This is very peculiar... No one thinks his country is completely East. [...] They think that they are also torn between the East and the West. The way we are here in Turkey. They don't consider themselves in China or in Tokyo completely 'East.' They think that they have some part of the 'West' and 'East,' you see? (May 2006)

According to Professor Liao, the questions that Taiwanese students asked Pamuk

were very comprehensive, including the relationship between history and his novels, Turkey's sensitive political problems, foreign language education in Turkish universities, his attitude toward globalization, even the issue of homosexuality in Turkish society (Liao, qtd in Liberty Times, 13-14 December 2004). Pamuk was also impressed by the vitality of Taiwanese society when he noted that "I have deeply experienced the social and artistic creativity of Taiwan. The Taiwanese people combine tradition with globalized lifestyle. This is what I admire" (ibid.).

Orhan Pamuk has four Taiwanese translators, and Lee Jia-Shan is the first one translating one of his works. After graduating from the Department of Foreign Language at Taiwan University, Lee continued her master degree in Mass Communication at Temple University in the U.S. Lee used to be a newspaper columnist, and has so far translated seven books, which are not limited to literary works. In addition to *B.A.K.*, she also translated *Girl with a Pearl Earring*, written by an American historical novelist Tracy Chevalier. In 2007, Lee also translated *Kara Kitap* into Chinese, also published by RFM. She is now working as an editor for Net & Books Publisher (網路與書).

When I asked Lee about her experience in translating *B.A.K.*, she told me that while translating this novel, she did not meet or contact Pamuk or English translator Erdağ Gökner. Without any background of Turkish culture and Islamic art, Lee also

confessed that translating Islamic terminology is a difficult task for her if compared with history. During the translation process, Lee also had to refer to many books on Islam. She told me that if a translator does not thoroughly understand the abstract concepts on religion, philosophy and culture, he/she may easily mistranslate and mislead readers.

The second problem she faced is the sentence structure. Even though she has never learned Turkish before, Lee still realized that Pamuk likes to use long sentences in his novel. An English writer can easily deal with long sentences by using subordinate clauses; however, according to her translation experience, compound sentences are pitfalls that all Chinese translators try to avoid. Lee also indicated that the structure of an English clause is very strict. With the help of clauses, an English author may extend his sentence as long as possible without any period, and his readers can still understand where the subject and what the main point of the sentence are. Nevertheless, it does not work in Chinese. Lee gave me an example:

He gave her a beautiful pink diamond, which is imported from a poor African country where people are starving.

[Chinese translation 1]

他送給她一顆從一個/人民要餓死的/窮苦非洲國家/進口來的/美麗的

/粉紅/鑽石。

(Tā song gěi tā yī kē cóng yī gè rén mín yào è sǐ de qióng kǔ fēi zhōu guó jiā jìn kǒu lái de měi lì de fēn hóng zuàn shí)

(He gave her a beautiful pink diamond, which is imported from a poor African country where people are starving to death)

[Chinese translation 2]

他送給她一顆美麗的粉紅鑽石，那鑽石是從一個人民要餓死的窮苦

非洲國家進口來的。

(Tā song gěi tā yī kē měi lì de fēn hóng zuàn shí, nà zuàn shí shì cóng yī gè rén mín yào è sǐ de qióng kǔ fēi zhōu guó jiā jìn kǒu lái de)

(He gave her a beautiful pink diamond. That diamond is imported from a poor African country, in which people are starved to death)

In addition to adjectives (*beautiful, pink*), the antecedent (*diamond*) is followed by a long modifier (*which is...are starving*), in which there is another modifier (*where people are starving*) to modify another antecedent (*country*). In English grammar, it is common to use relative pronouns (*which, where*) to connect a main clause with a relative clause. As a modifier, a relative clause can stretch as long as possible to modify its antecedent. Thanks to relative pronouns, English writers can therefore easily resolve the long sentence problem. However, there is no such grammar structure in Chinese. In terms of Chinese grammar, all kinds of modifiers should be headed by the antecedent, regardless of adjective phrases or adjective clauses, as Chinese translation 1 shows above. In Chinese translation 1, the translator lists a

series of modifiers, including adjective phrases (美麗的 *beautiful*/粉紅 *pink*/窮苦的 *a poor African country*) and adjective clauses (人民要餓死 *people are starving*), to modify 鑽石 (*diamond*). In this case, even if its grammar is acceptable, Chinese translators still try to avoid it, because it may perplex readers. Conversely, the second translation has been separated into two independent clauses, instead of a series of modifiers headed by the antecedent. The second translation can therefore articulate a striking contrast that the author implies (*beautiful and pink diamond* vs. *poor African country / starving people*). The two examples make it clear that Lee prefers to sacrifice long sentences, thereby precisely delivering the focal point that the author emphasizes. In her point of view, “translation is a process of taking part and re-combination” (Interview with Lee on September 30th, 2009).

CHAPTER 5

STYLISTIC STUDY ON *BENİM ADIM KIRMIZI* AND ITS TRANSLATIONS

Analysis of Language Style of English Translation

This section is mainly divided into two levels: lexical and syntactic. In the lexical level, I will confine my attention to the selection of word categories, such as archaisms, poeticized diction, and so forth. The use of adjectives is also a noteworthy element in the English TT, which will be examined closely in this section. The syntactic level will analyze the narrative style of the protagonists based on foregrounding theory. It would be clear to see that this analysis offers a theoretical ground to discuss the function of style in a literary work.

Lexical Deviation of the English Translation

Pamuk's abundant use of archaisms with Persian or Arabic roots greatly echoes the story background and motif taking place in the 16th-century Istanbul, such as

malumat (p. 11), *meczip* (p. 15), *muhasara* (p. 16), *murdar* (p. 20), *cima etmek* (p. 21), *müderriş* (p. 31), *kavi* (p. 58), *şehnişin* (p. 70; p. 89), *iltifat* (p. 77), *menkıbe* (p. 92), *iffetsiz* (p. 173), *evham* (p. 184), *mülhem yapmak* (p. 196), *mühre* (p. 213), *hüccet* (p. 222), and so on. In addition, slang also plays an important role in *B.A.K.*, such as *becermek* (p. 16), *cadaloş* (p. 99; p. 152), *avanak* (p. 150), *Allah belanı versin* (p. 152), *kapatma* (p. 156), *pimpirikli* (p. 189), *kocakarı* (p. 193), *otuz bir çekmek* (p. 198), and so forth. The interactive use of archaisms and slang accentuates Pamuk's language style in lexical level, helping account for his attempt to cross the boundaries of pure Turkish (*öz Türkçe*). Pamuk's mixed style is also salient in the English TT. Gökner points out in his article entitled *My Name is Re(a)d: Authoring Translation, Translating Authority* that while translating, he tries to maintain his own translation style in a similar way, making choices from "Latinate, Anglo-Saxon, and contemporary words and expressions [...] wherein vernacular, slang, jargon, natural dialogue, and formal or historical language meet" (2004, pp. 52-54).

Gökner's selection of vocabulary is wide-ranging. Here is a striking example where he has employed more than 20 different vocabularies to translate *korkmak* (to fear) and its derivative words, such as *korkunç/-luk*, *korkutmak*, *korkutucu*: *fear/fearful, fright/frighten/frightening/frightened, dreadful, grave fear, scared, trouble, afraid, worry, terrible, alarm, distress, startle/startled, horror/horrifying, terrify/*

terrifying, hair-raising, in awe of, overcome with terror, give a start. It will be clear from these examples that Göknaş has taken advantage of the diversity of English vocabulary that may be lacking in Turkish. He himself also confided that during his translation process, “there are many more words (and synonyms) to chose from in literary English than there are in literary Turkish” (Interview with Göknaş on June 30th, 2010). Compared to the Turkish original, the English translation appears to be more literary, poetic, and archaic. Göknaş’s lexical style can be classified into two groups: archaisms and poeticized diction, as well as adjectives.

Archaisms and Poeticized Diction

In the lexical style, Göknaş adopts much more poeticized diction and archaisms. Take archaisms for example, such negatives as *hayır* or *yok* in Turkish are all translated into *nay*, which is derived from and often seen in Shakespeare’s literary works. A positive word like *evet* is also translated into *aye*. There are similar examples illustrating this feature:

(Example 01)

TR: O ise, iğrenç rezil... (p. 9)

EN: As for that *wretch*... (p. 3)

(Example 02)

TR: [...] sıcak, yemyeşil ve güneşli yaz günleri (p. 15)

EN: [...] warm, *verdant* and sunny summer days (p. 8)

(Example 03)

TR: Bir köpek için hiçbir şey, içten gelen bir öfke ve hırsıyla berbat bir düşmanın etine dişlerini daldırmak kadar zevkli olamaz (p. 18)

EN: For a dog, you see, nothing is as satisfying as sinking his teeth into his miserable enemy in a fit of instinctual *wrath* (p. 12)

(Example 04)

TR: [...] karşımda dizlerini dikkatlice birleştirmiş olarak derli toplu oturuşu [...] (p. 31)

EN: [...] his polite and *demure* habit of sitting before me with his knees mindfully together [...] (p. 26)

(Example 05)

TR: [...] kul köle olmuş (p. 19)

EN: [...] became his *lackey* (p. 13)

(Example 06)

TR: [...] ağzından salyalar saçarak (p. 19)

EN: [...] with *spittle* flying from his mouth (p. 14)

(Example 07)

TR: [...] Bu kaknem kız öyle muteşekkirdir ki (p. 98)

EN: [...] This ugly maiden of mien was so thankful and *beholden* (p. 100)

(Example 08)

TR: [...] sihirli bir iksiri içer gibi (p. 236)

EN: [...] they then *imbibe* like some magic elixir (p. 247)

(Example 09)

TR: [...] zengin arkadaşlarımı, akrabalarımı giyindirtip kuşandırtıp (p. 232)

EN: [...] to *bedeck* my wealthy friends and relatives (p. 243)

(Example 10)

TR: Gelin alayının kalabalığı eve yerleşirken tıpkı evdeki yaşlılar,

kadınlar ve çocuklar (bir köşeden Orhan kuşkuyla beni süzüyordu)
gibi Şeküre'nin de, bu koku hiç yokmuş gibi davrandığını görünce
bir an kuşkuya kapıldım [...] (p. 234)

EN: While the *throng* from the procession was making itself comfortable
in the house, Shekure and the crowd of elders, women and children
(Orhan was glaring suspiciously at me from the corner) carried on
as if nothing were amiss, and momentarily I doubted my senses [...] (p. 246)

(Example 11)

TR: [...] bir kılıç darbesiyle ikiye biçmişler (p. 10)

EN: [...] *cleaved* him in half with a smooth stroke of his scimitar (p. 4)

(Example 12)

TR: Hemen korktu, yüzü allak bullak oldu (p. 24)

EN: He gave a *start* and his face contorted (p. 18)

(Example 13)

TR: Evlenirsek, babamla, bizimle oturur musun? (p. 175)

EN: If we were *wed*, would you live with my father, together with us? (p. 182)

From these examples, one may notice that these archaisms have performed a specific function by which the translator has created more literary and poetic, even unidiomatic, imagery in English. With the regard to the issue of Turkish vocabulary, Gökner clearly indicates that due to the effects of Republican language reform, most literary works rendered from Turkish to English usually reveal two common shortcomings: the overly idiomatic and the word-for-word translation (2004, p. 53).

The use of archaisms and poeticized diction may have deviated from Standard English, but this deviation should not be regarded as being odd; rather, Gökner

successfully fulfills his purpose of historical reconstruction in the English translation.

In addition to the above-mentioned functions, the abundant use of archaisms and poeticized diction also creates the imagery that the narrators in the novel are erudite and educated. In the novel, one of narrators is worth discussing: Ester, who is an illiterate Jew. One may notice that Pamuk mostly uses daily conversation and colloquial speech in her chapters (Chapter 8, 15, 25, 39, 53); while Göknaar appears to have replaced the colloquial expression with poetic style. The following are several examples from Ester's chapters:

(Example 14)

TR: [...] girmedığım sokak kalmaz (p. 46)

EN: [...] and there's *nary* a street I don't visit (p. 42)

(Example 15)

TR: İstanbul'un hülyalı kadınlarının hepsi (p. 48)

EN: All the *lovelorn* ladies of Istanbul (p. 45)

(Example 16)

TR: [...] gönül macerasıyla alay etmek değil (p. 152)

EN: [...] instead of making light of her *dalliances* (p. 156)

(Example 17)

TR: Senin tembel oğlan uyuyor mu? (p. 152)

EN: Is that *slothful* son of yours still asleep? (p. 157)

(Example 18)

TR: Körler Allah'ın terkettiği belalardır (p. 152)

EN: Blind men like you are *scourges* forsaken by Allah (p. 157)

(Example 19)

TR: [...] hısım, akraba, eş, dost, bütün kadınlar (p. 277)

EN: [...] the women, *kith and kin*, spouses and friends (p. 291)

(Example 20)

TR: [...] sözlerinin makamı da mecburiyetten söylendiğini sezdiriyordu (p. 278)

EN: [...] the cadence of her words conveyed that they were spoken under *duress* (p. 292)

(Example 21)

TR: Bohçacı, mektupçu bir Ester olursanız (p. 154)

EN: If you ever happen to become a *clothier-cum-messenger* like Esther (p. 160)

(Example 22)

TR: Kara gibi bir civan yiğidin işaretler alıp, mendil, mektup yollayıp kendine bir kız seçmesinde saklanacak bir şey yok ki (p. 155)

EN: No cause for a young braveheart like Black to hide his *amatory* maneuvers, the signals he receives, the handkerchiefs and letters he sends in pursuit of a *maiden* (p. 160)

(Example 23)

TR: [...] Şimdi söylediklerinin yalnızca büyüünü, içimde hissediyor, ona bağlanıyordum (p. 171)

EN: [...] But at the time my appreciation of the magic of what he said was *purely visceral* and it bound me to him (p. 178)

In contrast to Turkish, Gökner, while translating Ester's narration, seems to employ more poetic and formal diction that also permeates in other chapters. Without reflecting her vulgar and casual personality, Ester, in Gökner's translation, evokes an aura that she is an educated and erudite clothier. Example 21 is a typical one: *cum*, derived from Latin, is the synonym of *together with*. This stylistic feature seems not

exist in the Turkish original. The abundant use of archaisms and poeticized diction also creates the imagery that the narrators are erudite and educated; however, Göknaş has created more poetic language style for Ester who is an illiterate Jewish clothier in the original. She seems to have become an intellectual business woman for English readers. Göknaş attempts to evoke poetic imagery with the intention to establish an aesthetic relation with style; while in the Turkish original, the inclination of using archaisms and poeticized diction in Ester's chapters seems more unobtrusive.

As for the Example 22 and 23, they present another lexical style of Göknaş's translation. In addition to using poeticized diction, he also paraphrases the ST with English adjectives to redeem or intensify the imagery. The Example 22 is excerpted from Ester's narration. With the help of a poetic adjective, English readers could be more impressed by the extent of Kara's popularity among girls, which seems to be weakened in the Turkish original. The Example 23 is narrated by Şeküre, who is describing how much Kara's sweet words have affected her heart. While in English, Göknaş replaces *içimde hissediyor* with an adjective phrase *purely visceral*, in which he strongly emphasizes that the magic of Kara's words *deeply* go into every inch of Şeküre's body. One therefore can conclude that Göknaş prefers to re-create different atmosphere in his translation, as he himself states that "I wasn't translating step-by-step or *mot-à-mot*, but converting the meaning of the prose" (2004, p. 53).

Adding or paraphrasing adjectives is also a salient style in the English translation, which will be discussed further in the next section.

Adjectives

Adding or paraphrasing adjectives is a noteworthy feature in the English translation.

From a quantitative standpoint, the abundant use of adjectives is another foregrounded stylistic element. Göknaar is good at taking advantage of adjectives to create the communicative effects that the Turkish original appears to lack. He himself has indicated that “translation is also an aesthetic relation of styles” (2004, p. 54), and adjectives are the most appropriate means for him to accentuate his decorative attempts. According to Göknaar, he adopted adjectives “[i]f something that is phrasal in Turkish can be more concisely conveyed by an adjective in English” (Interview with Göknaar on June 30th, 2010). With the help of adjectives, what Göknaar has done in the English translation is to redeem, even intensify, the imagery of the ST. He adds the adjectives that Pamuk does not use, or paraphrase them with more vivid description. So far as language style is concerned, his adjectives can be functional in the English translation. The following are a few random examples:

(Example 24)

TR: [...] bir yandan da, mutlu evlilik hayalleri gözümün önünden hiç gitmiyordu (p. 224)

EN: On the other hand, fantasies of a blissful marriage *stubbornly* played before my eyes (p. 234)

(Example 25)

TR: Ben ise gün boyunca maceramızı aklımın sayfalarına dört meclis ile toparlayıp, nakşedip, resimledim (p. 226)

EN: I, on the other hand, *was quite pleased to* divide our daylong adventure into four scenes, imagining each in the illustrated pages of my mind (p. 236)

(Example 26)

TR: [...] iki yetim çocuğunun gözü yaşlı ve aç olduğunu... (p. 227)

EN: [...] her two fatherless children are *perpetually* in tears and hungry... (p. 237)

(Example 27)

TR: [...] sağır duvarlar bile gözyaşlarıyla hemen onu boşarlardı (p. 227)

EN: [...] even a man as deaf as a stone would grant her a divorce through *a cascade of* tears (p. 237)

(Example 28)

TR: Yine de, ama tatsız ve beklenmedik bir baskına, hatta bir laf atmaya, çirkin bir söz karşı her an tetikteydim (p. 233)

EN: Still, *I was anxious*, maintaining my vigil against a sudden raid, or even a word of vulgar heckling (p. 245)

(Example 29)

TR: Hayriye önceden kaşla göz arasında odayı havalandırdığı, kandili de ışığını kesen bir köşeye iyice gizlediği için... (p. 235)

EN: Because Hayriye had *furtively* aired out the room beforehand and placed the oil lamp in a corner *so its light was dimmed*... (pp. 246-247)

(Example 30)

TR: Berberin son anda bana acıyıp ayarladığı bir davulcuyla bir zurnacı

önümüzde ağırca bir gelin havası tutturup harekete geçince... (pp. 232-233)

EN: As a hand-drummer and *shrill* zurna piper, kindly arranged by the barber for me at the last minute, began to play a slow bride's melody, ... (p. 244)

(Example 31)

TR: [...] aranan bu adamı Timur'un askerleri düşman sanıp bir kılıç darbesiyle ikiye biçmişler (p. 10)

EN: But one of Tamerlane's warriors, taking the seeker of the enemy, cleaved him in half with a *smooth stroke of* his scimitar (p. 4)

(Example 32)

TR: Hayriye, helva yap da zavallı Zarif Efendi'nin karısını Kalbiye'ye götür (p. 101)

EN: Hayriye, make some halve as *a present of condolence* and take it over to Kalbiye, poor Elegant Effendi's widow (p. 103)

These examples, except for the last two examples, are all from the chapter

Thirty-three (*Benim Adım Kara – I am called Black*), describing how Kara persuades

the judge to grant the divorce of Şeküre whose husband could have been killed in the

battlefield, and how the couple arranges their bridal procession in order not to be

hindered by Şeküre's ex-husband's brother Hasan, and how Kara adopts stratagems

so that their guests could not discover the death of Şeküre's father who has been

killed by the murder a few days before the wedding. This chapter can be seen as the

climax of the story. In order to evoke the atmosphere in the English translation,

Göknar has added adjectives that Pamuk did not use in the original. While comparing

the ST and the TT, one can easily realize that the use of adjectives in the TT would

vividly deliver the mood of protagonists to English readers. In Example 24 and 25, Göknaş adds *stubbornly* and *was quite pleased to* to vividly portray the excitement of Kara before his wedding with Şeküre; while in the ST, his excitement seems not salient enough. In Example 28, Göknaş could have translated it into “Still, I maintained my vigil against...” without adding *anxious*. It cannot be denied that the interactive use of *anxious* and *vigil* in the TT significantly intensify Kara’s mental stress when English readers read this sentence. As for Example 30, the adjective *shrill* is functional here due to following word *zurna*. Göknaş did not use the counterpart of *zurna* in his translation; *zurna* here can be regarded as a cultural term since not all of English readers know it is a traditional oriental music instrument. Göknaş gives target readers a “clue” with adding *shrill*, not only emphasizing the feature of the music instrument but strengthening the happy aura of their bridal procession as well. Example 31 and 32 are other illustrations of the same point.

Similar examples can also be found in other chapters:

(Example 33)

TR: Yeni gelen Portekiz gemisinden çıkmış Çin ipeğinden kumaşın yeşilini bıraktım, mavisini bohçaya koydum (p. 151)

EN: I removed the green Chinese silk that had recently arrived by way of the Portuguese trader but wasn’t selling, substituting the more *alluring* blue (p. 156)

(Example 34)

TR: [...] aşklarının şiddetini açığa vurup, âşıklarının eline silah verir (p.

98)

EN: [...] and thereby lays bare the intensity of his love, *unwittingly* putting a weapon into the hands of his beloved (p. 100)

(Example 35)

TR: [...] “Evet?” deyivermişim de bana da okudu (p. 155)

EN: [...] I suddenly said “Yes?” and he began reading *aloud* (p. 161)

(Example 36)

TR: Bir an önce cesedimi bulsunlar, namazımı kılıp, cenazemi kaldırıp beni gömsünler artık! (p. 12)

EN: *Enough!* Find my body *without delay*, pray for me and have me buried (p. 6)

(Example 37)

TR: On iki yıl önce İstanbul’da teyzemin çocuk yaştaki kızına âşık olmuştum (p. 13)

EN: It was in Istanbul, twelve years ago, that I fell *helplessly* in love with my young cousin (p. 7)

(Example 38)

TR: [...] her türlü edepsizliği yaptıktan sonra birbirlerini ve küçük oğlanları beceriyorlarmış (p. 16)

EN: [...] engaging in all manner of depravity, before *brutally* fucking each other and any boys they could find (p. 11)

(Example 39)

TR: Cevabını hemen Ester ile yollarsın (p. 159)

EN: Send your response with Esther *immediately* (p. 165)

Göknar is good at allowing his English readers to have the feeling of virtually being in the story. Sometimes he also paraphrases the adjectives of the ST, even adds the adjectives in his translation with the intention of achieving and strengthening the effect of his decorative attempts. While translating from the ST, Göknar indicated

that “often individual words or phrases can be added to the target text that make the prose stronger yet do not change the original meaning, but augment its impact”

(Interview with Göknaş on June 30th, 2010). There are several other examples:

(Example 40)

TR: Yarı karanlık odada gölge gibi yaklaşp bir anda kaptı onu elimden (p. 99)

EN: In the half-lit room, he *stealthily and quietly* approached me and snatched it from my hand (p. 101)

(Example 41)

TR: Bu kadının o kadar hayat deneyimi vardır ki tutkularının yüzüne yansıyış biçimini denetleyebilir (p. 101)

EN: This woman was probably *such a fox* that she could control how her passions were reflected in her face (p. 103)

(Example 42)

TR: Bir öfkeyle evi taş yağmuruna tuttum (p. 229)

EN: *Frustrated*, I began pelting the house with stones (p. 239)

(Example 43)

TR: [...] kadife gibi dilini ağzımı içine almak; gözyaşlarım, saçlarım, geceliğim, titremem, hatta onun gövdesi hepsi güzeldi. Soğukta burnumun sıcak yanağına yaslanıp ısınması da güzeldi (p. 338)

EN: [...] I took his velvety tongue into my mouth, and my tears, my hair, my nightgown, my trembling and even his body *were full of wonder*. Warming my nose against his hot cheek *was also pleasant* (p. 358)

(Example 44)

TR: “ben bu söze o kadar inanmama rağmen, neden inanmadan söyledim onu?” (p. 159)

EN: “Why did I say this so *half-heartedly*, even though I believe it *through and through*?” (p. 165)

(Example 45)

TR: Uzaktan karşısına geçip bakarken, çok hafif bir şekilde
kıpırdanırsam bütün gövdeyi parçalar halinde aynada
görebiliyordum (p. 169)

EN: If I looked at myself in the mirror from a distance, and moved *oh so delicately*, I could see my whole body (p. 176)

(Example 46)

TR: Kabağın Şevket'in kafasında patlayacağını sezdiği için biraz
memnundu da belki. Biraz sonra, ikisi de alı al moru mor geldiler
(p. 167)

EN: Maybe he was even slightly pleased that Shevket was in trouble.
A while later, both of them returned *flushed and blushing* (p. 174)

(Example 47)

TR: [...] farkına varmadan gırtlığımdan sizleri korkutan hırlamalar
çıkarmaya başladım (p. 18)

EN: [...] without even meaning to, I emit a *hair-raising* growl (p. 12)

Adjectives, for Gökner, are the major mean to evoke the aura that may be implicit in the ST. In Example 47, Pamuk portrays a dog's barking with *sizleri korkutan*, while Gökner paraphrases it with *hair-raising*. Example 43 is also another similar case. It is narrated by Şeküre. Without using the same adjective (like *güzeldi* in Turkish), Gökner makes use of two different adjectives *full of wonder* and *pleasant* to vividly describe how Şeküre enjoys her passionate kiss and fleshly touch with Kara. Two different adjectives have produced two different levels of Şeküre's happiness, which may not be salient enough in the ST. Example 46 is also worth noticing. In the ST, *alı al moru mor* is a Turkish phrase used to portray one's scary, frightened, and anxious mood in this context. Pamuk uses this phrase appropriately displaying the two

children's fear in their mind; while in the TT, the two adjectives *flushed* and *blushing* seemingly evoke the aura that the children are out of breath when running back from outside. The English reader hardly perceives the fear, scare and worry in their mind. It is not the main issue to discuss "right" or "wrong" translation here. However, from this example it becomes clear to see how the word choices of a translator affect the style of the text to a significant extent. It can be concluded from these examples that Pamuk is good at depicting the details and Göknaar may add, delete, or paraphrase, the detailed descriptions of the ST, but the latter can still utilize diversified English vocabulary to reflect similar style or the style that differs from the original.

Syntactic Deviation of the English Translation

Based on the analysis of lexical style in the preceding section, one can reasonably conclude that Göknaar prefers to recreate his own style, instead of following Pamuk's path step-by-step. In this section, I will shift the emphasis away from lexical style to syntactic style. One can still perceive the difference of syntactic style between the Turkish source text and the English target text. This section mainly encompasses two corpora: the scenes portraying Kara's fascinated love to Şeküre; and Ester's chapters. During the process of analysis, foregrounding theory will serve as a useful

tool to help us evaluate the discrepancy of the syntactic style of two texts. The communicative effect will be also employed as a main concept to examine the stylistic elements of the two texts.

Long Sentences

Pamuk's use of long sentences presents the fact that he is adept in detailed description. Interestingly, the frequency of Pamuk's use of long sentences in Kara's chapters is higher than that in other chapters. The syntactic deviation also becomes much more salient. In the novel, long sentences mostly appear in two scenes: a) the scene that Kara describes his love to Şeküre: long sentences serve as the evocativeness to reflect how anxious Kara hopes to be with Şeküre, even if they never met each other for nearly twelve years; and b) the scene of this couple's wedding process, in which long sentences tend to create the imagery of Kara's excited, but circumspect, complicated feeling. There are several examples:

(Example 48)

TR: Kadı naibinin huzuruna teker teker çıkmalarına rağmen, resimde birlikte gösterilmesi gereken imam ile kardeşi, mahzun Şeküre'nin kocasının dört yıldır savaştan dönmediğini, kocası kendisine bakmadığı için Şeküre'nin yokluk içinde olduğunu, iki yetim çocuğunun gözü yaşlı ve aç olduğunu, hâlâ evli saydığı için bu yetimlere babalık edecek bir talip çıkmadığını, hatta evli olduğu için Şeküre'ye kocasından izinsiz borç para bile verilmediğini öyle

bir anlattılar ki, sağır duvarlar bile gözyaşlarıyla hemen onu boşarlardı, ama kalpsiz naip hiç oralı olmadı da Şeküre'nin velisi kimdir diye sordu (p. 227)

EN: Though the Imam Effendi and his brother have actually testified separately before the judge's proxy, in the illustration they are shown together explaining how the husband of anguished Shekure hasn't returned from war for four years, how she is in a state of destitution without a husband to look after her, how her two fatherless children are perpetually in tears and hungry, how there is no prospect for remarriage because she's still considered married, and how in this state she can't even receive a loan without permission from her husband. They're so convincing that even a man as dead as a stone would grant her a divorce through a cascade of tears. The heartless proxy, however, having none of it, asks about Shekure's legal guardian (p. 237)

(Example 49)

TR: İmamın, şer'i hüküm gereği, evli kadının boşandıktan sonra yeniden evlenbilmesi için bir ay beklemesi gerektiği yolundaki itirazına, ben Şeküre'nin eski kocasının dört yıldır oralıkta olmadığı için karısını gebe bırakmasına imkan olmadığını söyleyerek ve Üsküdar kadısının kadını zaten bu sabah bu amaçla boşandığını ekleyip verdiği kağıdı göstererek karşılık verdim (p. 230)

EN: The preacher objected that by the dictates of Islamic law a divorced woman must wait a month before remarrying, but I countered by explaining that Shekure's former husband had been absent for four years; and so, there was no chance she was pregnant by him. I hastened to add that the Üsküdar judge granted a divorce this morning to allow Shekure to remarry, and I showed him the certifying document (p. 241)

According to the novel, Kara is heading for the palace to ask Şeküre's divorce

permission from the judge and his proxy. After taking the legal document, he

immediately heads for the mosque, trying to find an imam who can take charge of

their wedding. The imam is reluctant to host the wedding and Kara is trying to persuade him. In the novel Kara is a young man who had not seen his lover for twelve years, and his mood is quite complicated. Facing the suspicion of the proxy, Kara is eager to explain his lover Şeküre's current marital situation, hoping for the proxy's permission so that he can marry her legally. He keeps providing his evidence to prove the fact that he is the eligible one who can be her new husband. As long as he obtains imam's permission, their wedding will be legally and religiously effectual, and no one can argue it. In the ST, Pamuk portrays the whole incident without using any full stop, evoking the imagery of Kara's constant persuasion and his anxiety about the imam's reluctance. The use of long sentences infers Kara's inner anxiety; in addition, the long sentences also let the reader perceive Kara's deep love for Şeküre.

What Gökner has done is to maintain the long-sentence style in his translation without confusing his readers. The maintenance of this syntactic deviation in the translation also lets the target reader experience the protagonist Kara's impatience and stress. From the perspective of foregrounding theory, Gökner's translation, to some extent, has indeed conveyed the specific literary effects created by the syntactic deviation of the original, thereby achieving stylistic equivalence.

(Example 50)

TR: Hiç de istemeden girdiğimiz küçük çarşı yerinde rengârenk
ayvalarından, havuçlarından, elmalarından fazla ayrılmadan

bizimle üç-beş adım yürüyüp “maşallah,” diyen manavın keyfinden, kederli bakkalın gülümseyişinden, poğaçalarının yanığını çırağına kazıtan fırıncının onaylayan bakışlarından, aslında Şeküre’nin fısıltı ve dedikodu ağını ustalıklı harekete geçirdiğini, boşanmasının ve benimle evlenmesinin mahallede kısacık bir sürede duyulup kabul gördüğünü hemen anladım (p. 233)

EN: In the small market area we’d unintentionally entered, I figured out that Shekure had masterfully activated her grapevine, and that her divorce and marriage to me was quickly winning acceptance in the neighborhood. This was evident from the excitement of the fruit-and-vegetable seller, who without leaving his colorful quinces, carrots and apples for too long, joined us for a few strides shouting “Praise be to God, my He protect you both,” and from the smile of the woeful shopkeeper and from the approving glances of the baker, who was having his apprentice scrape away the burnt residue in his pans (p. 244)

This example describes the process of the bridal procession of Kara and Şeküre.

Pamuk portrays what Kara observes in detail, evoking the imagery of Kara’s excited, but circumspect feelings. Kara cares about people’s reaction to their wedding; in the meantime, he also needs to prevent the unexpected attack of Hasan who is the brother of Şeküre’s ex-husband. The function of long sentences here not only creates the atmosphere of joyfulness, but infers the sense of strain as well. In the English translation, Gökner has also maintained this style and conveyed similar imagery to his readers.

(Example 51)

TR: Şeküreciğim, Allah vergisi derin bir hayat bilgisi ve cingöz sezgisiyle, hem onun için on iki yıl halis Çin işkencesi düzeyinde

aşk acılar çekmemi, hem de onunla on iki yıldan sonra ilk defa yalnız kaldığımda, karanlık isteğini alelacele doyurmaktan başka bir şey gözü görmeyen sefil bir şehvet düşkünü gibi davranabilmemi anlıyordu (p. 177)

EN: With her profound God-given savvy and jinnlike intuition, Shekure understood both my being able to withstand twelve years of pure torture for love's sake as well as my behaving like a miserable thrall of lust who thought of nothing but the quick satisfaction of his dark desires the first time we were alone (p. 185)

(Example 52)

TR: Bazen beni seyreden gözün duvarların, kapalı kapıların, hatta tavanın neresindeki hangi deliğe yerleştiğini, beni hangi açıdan seyrettiğini merak eder, bazı çatlaklara, budaklara ya da yanlışı noktalara bakarak tahminlerde bulunur, o çatlağın arkasına Şeküre'nin nasıl yerleştiğini hayal eder, derken bir başka karanlık noktadan boşu boşuna şüphelenir, şüphelendiğim şeyin gerçek olup olmadığını anlamak için hiç durmadan devam eden Enişteme saygısızlık etmek pahasına oturduğum yerden kalkar, kulağımın Eniştemin anlattığı hikayede olduğunu kanıtlayacak pek meşgul, pek şaşkın ve düşünceli bir havayla odanın içinde aşağı yukarı dalgın dalgın yürüyor gibi yaparken, duvarın içinde şüphelenmekte olduğum o noktaya, oradaki karaltıya yaklaştım (p. 136)

EN: Frequently, I grew curious to know from which hole in the walls, the closed doors, or perhaps, the ceiling, and from which angle, her eye was peering at me. Staring at a crack, knot or what I took to be a hole, I'd imagine Shekure situated just behind it. Suddenly, suspecting another black spot, and to determine whether I was justified in my suspicion – even at the risk of being insolent toward my Enishte as he continued his endless recital – I'd stand up. Affecting all the while the demeanor of an attentive disciple, quite enthralled and quite lost in thought, in order to demonstrate how intent I was upon my Enishte's story, I'd begin pacing in the room with a preoccupied air, before approaching that suspicious black spot on the wall (p. 140)

Pamuk, in Example 51 and 52, also creates an aura with long sentences that Kara

cares about Şeküre so much, portraying his fascinated and complicated love for her. Especially in Example 52, Pamuk reveals the image step by step. It is worth noticing that Pamuk adopts commas to connect each action of Kara. The use of commas not only embodies the integrity of Kara's continuous actions, but symbolizes Kara's high expectation to see his lover, as well as his curiosity of his mind. In the English translation, Göknaar seemed not follow the style of the original. He separated the integrity of all actions into five small segments. While reading orally, the target reader hardly perceives Kara's specific feeling when he faces his lover.

(Example 53)

TR: Ne kadar zaman geçmişti bilmiyorum; berberin mahir parmakları ve küçük dükkânı tatlı tatlı ısıtan mangalın sıcaklığı ile erimiş, hayatın, onca eziyetten sonra, bugün sanki karşılıksız bir şey gibi, birdenbire bana en büyük hediye sunuvermesi üzerine, yüce Allah'a şükran ve yarattığı âlemin hangi esrarlı terazinin dengesinden çıktığına derin bir merak ve biraz sonra efendisi olacağım evde yatağında ölü yatan Enişte'ye de bir keder ve acıma duyarak harekete geçmeye hazırlanıyordum ki, berberin sürekli açık duran kapısında bir hareket oldu, dönüp baktım: Şevket! (pp. 231-232)

EN: I'm not certain how much time had passed. I melted into the warmth of the brazier that gently heated the small shop and the barber's adept fingers. With life having suddenly presented me the greatest of gifts today, as if for free, and after so much suffering, I felt a profound thanks toward exalted Allah. I felt an intense curiosity, wondering out of what mysterious balance this world of His had emerged, and I felt sadness and pity for Enishte, who lay dead in the house where, a while later, I would become master. I was readying myself to spring into action when there was a commotion at the always-open door of the barbershop: Shevket! (pp. 242-243)

This example describes the scene of Kara's haircut for his wedding. When in the barbershop, he still feels sorry about his Enishte whose body is still lying on the cold bed. Kara's feeling is bittersweet because on the one hand, he is surrounded by the joy of his wedding, and ready to enjoy the happiness of being Şeküre's husband; on the other hand, he is concerned about Enishte's death. Facing the syntactic deviation of the ST, Göknaar commented that:

I try to maintain sentence length whenever possible. At times, the editors of English publishing houses divide these sentences into smaller ones. I am opposed to this practice. (Interview with Göknaar on June 30th, 2010).

All examples are excerpted from the chapters narrated by Kara, in which the reader can clearly feel his up-and-down mood. Here, long sentences function as vivid depictions to show Kara's love and contradictory mood. These examples may account for by the fact that the long sentence is still utilized as a tool for Pamuk to vividly portray the integrity of a hero's mental state. Yıldız Ecevit, a famous Turkish scholar and critic, also supports this argument, points out that "in the chapters where sensation is at the forefront, [the long sentence] is the outcome of reflecting the completeness of a fact without disrupting or interrupting the emotional stream of the author" (Duygunun ön planda olduğu bölümlerde, yazarın duygu selini kesmek

istememesinin, ya da yaşadığı gerçeğin bütünlüğünü bozmadan yansıtmaya eğiliminin bir sonucudur bu durum) (2004, p. 158).

In spite of the interference of the publishing houses, Gökner still attempted to maintain the original's imagery that Kara's complicated mental state, as well as the integrity and completeness of incidents. In addition, it is worth noticing that in long sentences Gökner's use of punctuations, such as semicolons and dashes, has somehow affected the pace of the narrative. The use of dashes has also created syntactic deviation, which will be discussed in the next section.

Dashes versus Long Sentences

The abundant use of dashes (–) is also another deviant stylistic feature of the English translation. Dashes may serve as another alternative to deal with long sentences, but what's more important is that dashes, as a syntactic deviation, not only lead to the change in the focal point of the sentence, but also break up the flow of the sentence in the English translation.

A dash is often used “to set off an abrupt break or interruption and to announce a long appositive or summary” (Strunk & White 2008, p. 16). It is different from a full stop (.). Rather, it often indicates secondary information that may not be strictly

relevant to the main clause or that serves as a way to provide additional information.

Functionally speaking, a dash is “a mark of separation stronger than a comma, less formal than a colon, and more relaxed than parentheses” (ibid.).

In foregrounding theory, the purpose of deviance is to break through the regular pattern of language, thereby achieving specific intentions and drawing the reader’s attention. Göknaç pointed out that the dashes are also “a way to maintain long sentence length” (Interview with Göknaç on June 30th, 2010). It is also noteworthy that the dashes serve as several different functions in the English translation. The following examples show a good illustration of dashes as a tool to emphasize specific information:

(Example 54)

TR: Ester gittikten sonra aynı sessizliği, nasıl söylesem size, ruhumda da hissederek kendi köşeme çekildim (p. 160)

EN: After Esther had gone, I withdrew to my own corner of the house as though I could feel my silence – how should I put it – in my soul (p. 166)

(Example 55)

TR: Ama bu aşk yüzünden de babanın, Eniştemin istediği gibi kitabı için gerekli yazıyı kaleme alamıyorum bir türlü (p. 155)

EN: Yet, due to this love, I’m unable to properly to take up my pen and write what your father – my dear Uncle – has requested for his book (p. 161)

(Example 56)

TR: Okuduğunu bildiğim mektuplarımı her cevapsız bırakışında sapı üç tüylü bir ok saplanıyor yüreğime (p. 159)

EN: Every time you leave one of my letters – that I know you read – unanswered, a three-feathered arrow pierces my heart (p. 164)

(Example 57)

TR: Şeküre ağabeyimi, bizleri aradan çıkaracağını sanıyorsa yanılıyor!
(p. 156)

EN: If Shekure thinks she's through with my older brother – with us – she's terribly mistaken! (p. 162)

(Example 58)

TR: Berber ustamız yaşlanmış, üzeri benlenen ellerindeki usturanın titreye titreye yanağımın üzerinde raksetmesinden anlaşıldığı gibi, kendini içkiye fazlasıyla vermiş ve ustasına hayranlıkla bakan pespembe derili, güzel dudaklı, yeşil gözlü bir oğlan çırak almıştı kendine (p. 231)

EN: The master barber had aged. The straight-edged razor he held in his freckled hand trembled as he made it dance across my cheek. He'd given himself over to drinking and had taken on a pink-complexioned, full-lipped, green-eyed boy apprentice – who looked upon his master with awe (p. 242)

With the help of dashes, Göknaar clearly accentuates the specific elements of the sentences. In the English translation, one of the functions of dashes is to emphasize specific meaning in the sentence. Such emphasis of specific meaning in the ST is not quite salient. In the TT, Göknaar takes advantage of dashes to foreground a given section, effectively leading the English reader into the mental situation of the protagonist in question. Compared to the ST without dashes, the extent of accentuating the hero's inner state in the TT seems much stronger.

In addition, when reading orally, one may realize that dashes could create a

short pause and attract the listener's attention before going on to read the following sentence. It shows a pause for emphasis in the TT; while the imagery of emphasis is not salient in the ST. He makes use of the dash to give a pause, thereby impressing the target reader with specific scenes and imagery. Göknar, to some extent, has paraphrased the ST in terms of tone.

(Example 59)

TR: Şimdiki şikâyetim, dişlerimin kanlı ağızıma leblebi gibi dökülmesinden, yüzümün tanınmayacak kadar ezilmesinden, ya da bir kuyunun dibine sıkışıp kalmış olmaktan değil; hâlâ yaşıyor sanılmaktan (p. 11)

EN: My present complaint isn't that my teeth have fallen like nuts into my bloody mouth, or even that my face has been maimed beyond recognition, or that I've been abandoned in the depths of a well – it's that everyone assumes I'm still alive (p. 5)

(Example 60)

TR: Şimdi iyice çürürsem, iğrenç kokumdan beni belki bulunur diye umutlanmaktan başka yapacak hiçbir şeyim yok. Bir de rezil katilme, bulunduğunda, hayırsever birinin edeceği işkenceleri hayal etmekten başka (p. 12)

EN: Now, I've nothing left to do but hope for my thorough decay, so they can find me by tracing my stench. I've nothing to do but hope – and imagine the torture that some benevolent man will inflict upon that beastly murderer once he's been caught (p. 6)

In Example 59 and 60, the dashes also serve as the similar function. One can realize that the sentence structures of each ST are parallel, and their focal points are all in the last sentences. The two examples are from the Chapter One – *I Am A Corpse*. The

use of dashes in the TT still creates a pause to make the last part more powerful, especially in Example 60. This powerful statement evokes the aura that the victim passionately hates the murderer; however, the extent of the victim's anger seems much weaker in the ST.

In addition, while translating structural parallelism of the ST, Göknaç also adopted the dashes to intensify the specific meaning of a sentence. Pamuk attempts to create the integrity of imagery with parallel structures; however, the integrity in the ST seems to have been weakened in the translation because of the use of dashes. The following examples are structurally parallel. The application of dashes also serves as a specific function:

(Example 61)

TR: Ama Ester şimdi onun çok para kazandığını söylüyor ve bunun yalan olmadığını Ester'in kalkan kaşlarından anlıyorum. Artık parası... (p. 163)

EN: But now that Esther tells me he earns a lot of money – and I can always tell when she's being truthful from her raised eyebrows – since he has money... (p. 169)

(Example 62)

TR: Dudaklar kâğıt gibi dümdüz yüzlerin ortasında birer yarık değil, gerilerek ve gevşeyerek bizim bütün neşemizi, kederimizi ve ruhumuzu ifade eden, her biri bir başka kırmızı, mana düğümleridir (p. 160)

EN: Lips can no longer be a crack in the middle of faces flat as paper, but must be nodes of expression – each a different shade of red – fully expressing out joys, sorrows and spirits with their slightest contraction or relaxation (p. 166)

(Example 63)

TR: Erzurumi denen vaiz, son on yıl içerisinde İstanbul’u kasıp kavuran bütün felaketleri, Bahçekapı ve Kazancılar Mahallesi yangınlarını, şehre her girişinde on binlerce ölü alan vebayı, Safevilere karşı savaşta onca can verilmesine karşın bir sonuç alınamamasını, Batı’da Hristiyanların isyanlar çıkarıp küçük Osmanlı kalelerini geri almalarını, Hazreti Muhammed’in yolundan sapılmasıyla, Kuran-ı Kerim’in emirlerinden uzaklaşılması, Hristiyanların hoş görülüp, serbestçe şarap satılıp tekkeelerde çalgı çalınmasıyla açıklıyordu (p. 16)

EN: This hoja, who was from the small town of Erzurum, attributed the catastrophes that had befallen Istanbul in the last ten years – including the Bahçekapı and Kazanjılar district fires, the plagues that claimed tens of thousands, the endless wars with the Persians at a cost of countless lives, as well as the loss of small Ottoman fortresses in the West to Christians in revolt – to out having strayed from the path of the Prophet, to disregard for the strictures of the Glorious Koran, to the tolerance toward Christians, to the open sale of wine and to the playing of musical instruments in dervish houses (p. 10)

(Example 64)

TR: Bana Erzurumlu vaizden heyecanla bahsedip bu haberleri veren turşucu, çarşı pazarı saran kalp paranın, yeni dukaların, aslanlı sahte Florinlerin, gümüşü gittikçe azalan akçelerin tıpkı sokakları dolduran Çerkezler, Abazalar, Mingeryalılar, Boşnaklar, Gürcüler, Ermeniler gibi insanı kesin ve geri dönüşü zor bir ahlaksızlığa sürüklediğini söyledi (p. 16)

EN: The pickle seller who passionately informed me about the cleric from Erzurum said that the counterfeit coins – the new ducats, the fake florins stamped with lions and the Ottoman coins with their ever-decreasing silver content – that flooded the markets and bazaars, just like the Circassians, Abkhazians, Mingarians, Bosnians, Georgians and Armenians who filled the streets, were dragging us toward an absolute degradation from which it would be difficult to escape (p. 10)

(Example 65)

TR: Köşeme dönüp delikten, çekirgen adımlarla sofaya geçtiğini, babamla Kara'ya yaklaştığını, durduğunu, bir an çaresizlikle öyle kalakaldığını, arkasında beni arayarak deliğe bir bakış attığını gördüm (p. 168)

EN: I watched him through the peephole as he took his uncertain steps toward the sofa, approaching my father and Black, stopped, and momentarily hesitated – unsure what to do. He glanced back at the peephole looking for me (p. 175)

In the ST, Pamuk uses the conjunction *ve* (*and*) or commas (,) to connect each element of the sentences. The use of the conjunction and commas, along with the similar grammatical structure, creates a stable pace when the reader is reading the sentence. Pamuk is good at using this strategy with the intention to describe details vividly. While scrutinizing the TT, one can easily realize that Gökner abandons the conjunction and commas, but replacing with the dash. The use of the dash results in the outcome that each element in the sentence has no equal amount of emphasis anymore. It cannot be denied that Gökner makes use of the dash to emphasize the specific elements of the sentence. In other words, the target reader also perceives that the stable pace of the narratives in the ST has been weakened as well due to the use of the dash.

No matter which perspectives have been taken, one arrives at the conclusion that the syntactic deviance with dashes, to some extent, has altered, even accentuated, some aspects of Pamuk's style. It not only accentuates more the narrator's mental

state, but also shifts the focal points of the sentences with the intention to draw the listener/ reader's attention. Through foregrounding, language deviance appropriately achieves specific literary effect and reflects the narrator's temperament. On the other hand, Göknaar has also altered the "communicative effect" of the ST with the dashes, thereby accentuating his own style in the translation. In the following section, I will excerpt several examples from Ester's chapters in order to see those deviant stylistic elements.

Deviation of Expressions

In *B.A.K.*, Ester is an interesting character. Compared to those miniaturists who conspire against each other, Ester is a character who seems more casual, naïve, and straightforward. As mentioned above, she is an illiterate Jewish clothier who also helps send secret love letters among Kara, Hasan, and Şeküre. In the ST, Pamuk adopts pretty colloquial expressions to portray her character, as opposed to archaisms and poeticized diction used in other scenes. This deviance is categorized as qualitative foregrounding, according to Leech and Short's definition. When translating certain specific characters, the translator should notice that "the characters' speech and thoughts are represented as an indication of their character"

(Ulrych 1996, p. 887). In the English translation, it is worth noting that Göknaş used more formal and poetic expressions in Ester’s chapters, as opposed to the colloquial style in the ST. Here are the examples:

(Example 66)

TR: O güzel gözlerini dört açarsan başına kötü bir şey gelmez canım,
merak etme sen (p. 102)

EN: Fear not, my dear, if you keep those beautiful eyes of yours peeled,
no misfortune, no misfortune at all will befall you (p. 105)

In Example 66, Göknaş’s translation has even created more lyrical imagery, using “*fear not*” that is often seen in the Bible and repeating “*no misfortune*” twice. It seems reasonable to suppose that Göknaş, to some extent, has successfully achieved his intention of reading “lyrically and smoothly like a poem” (Interview with Göknaş on June 30th, 2010); but on the other hand, his translations have lost the stylistic effect that was used to portray Ester’s personality in the ST.

(Example 67)

TR: [...] ama hemen bir utanç kapladı içimi (pp. 151-152)

EN: [...] but then was gripped by pangs of embarrassment (p. 156)

In the ST, Pamuk did not use archaisms or poetic expression but idiomatic and daily language. These examples from Ester’s chapters make it clear that Pamuk did not simply depict her specific actions or behavior in these examples; he even took advantage of her plain language style to reveal her laid-back personality. However,

this qualitative foregrounding feature seems to be not sufficiently conveyed into the English translation. Göknaar has adopted more poetic and dramatic expressions, such as “*gripped by pangs of embarrassment*” in Example 67.

After understanding the style of English translation, I will analyze the Chinese translation to see how the Chinese translator deals with those abovementioned foregrounding stylistic elements. The communicative effect that the two translations have created through style is also the main point I will touch on.

Analysis of Language Style of Chinese Translation

As mentioned above, the Chinese translation was rendered from the English translation of *B.A.K.*; therefore, it would be helpful to understand the language style of Chinese translation from the stylistic analysis of the English translation. In this section I also follow the same methodology to analyze the Chinese translation, as I did for English. This section is also divided into lexical and syntactic levels to discuss the stylistic aspects of Chinese translation.

Lexical Style of the Chinese Translation

In the sense of lexical style, Lee adopted more colloquial expressions rather than tries to create archaic feeling. Therefore, the style of the English translation that creates lexical deviance through archaisms and poeticized diction is not quite salient in the Chinese translation. For example, *nay* is usually translated into “bù” 不, “bú duì” 不對, “bú le” 不了, “bú shì” 不是, or “bú yào” 不要; *aye* is translated as “a” 啊, “en” 嗯, or “shì ā” 是啊. All of them are colloquial expressions representing “yes” and “no”. Unlike Göknaar, Lee attempted to create an idiomatic TT; thus, she has used daily vocabulary in her translation. The lexical deviance of the English translation has disappeared in the Chinese translation. During my interview with her, Lee indicated that she attempted to play the heroes of the novel. For example, when translating the chapters of Şeküre, Lee would imagine, if she were Şeküre, how to coax her own children. When translating the scenes of Kara and Şeküre’s lust of the flesh, Lee also imagined the embarrassing situation with her own feeling. Lee further pointed out that during the translation process “I have to read out most of the dialogues and monologues to see if these expressions comply with the language habits of the Chinese people” (Interview with Lee on September 30th, 2009).

It was observed in the preceding section that Göknaar’s selection of vocabulary is wide-ranging. While analyzing the English translation, we have seen that Göknaar

adopts more than twenty different vocabularies to express the word *korkmak* (to *fear*) and its derivative words. Even though its diversity is not as rich as that of English, the Chinese translation, compared to the English translation, also seems to display the different levels of “fear”. The Chinese translator Lee has still employed at least more than ten different diction, such as “hài pà” 害怕 (fear, afraid), “xià huài” 嚇壞 (scared), “xià rén” 嚇人 (scary, frightening), “kě pà/de” 可怕/的 (terrible), “kǒng jù” 恐懼 (fear, fright, dread), “dān xīn” 擔心 (worry), “xuè xīng/de” 血腥/的 (bloody), “jīng jù” 驚懼 (horror), “zhèn jīng” 震驚 (shock, startle), “kǒng bù/de” 恐怖/的 (terrifying), “hán máo zhí shù” 寒毛直豎 (to make the hair stand on end). Although some of them, in daily Chinese conversation, do not directly refer to the feeling of *fear*, they still deliver the similar imagery for the Chinese readers along with the context of the story.

It is interesting to notice that Lee has also created her own lexical deviance by using Chinese idioms (cheng-yu or set phrases). A Chinese idiom is mostly composed of four different Chinese characters, like “han” 寒 (cold), “mao” 毛 (hair), “zhi” 直 (straight), “shu” 豎 (upright).

The function of idioms in Chinese is to synthesize the meaning. The writer can take advantage of the idioms without writing a lengthy sentence, thereby helping them deliver the specific meaning explicitly. The meaning of Chinese idioms is

highly compact and succinct; therefore, it is difficult to precisely understand through their literal meanings.

Chinese idioms cannot be regarded as common usage, but they are useful device to present the narrator's inner state. Lee translated the English translation with quite idiomatic and smooth sentences. In this sense, Chinese idioms have sufficiently revealed the function of deviation. Lee used idioms mostly in the scenes depicting the inner monologue of narrators. I will also add the back-translations (henceforth BT) from the Chinese translations in each example, in order to see the stylistic difference of English and Chinese. Here are some examples⁷.

(Example 68)

EN: Yes, I know they're all at the window, *hoping for* my return (p. 3)

CH: 沒錯，我知道他們全都站在窗口，引頸期盼我的歸來 (Méi cuò,

wǒ zhī dào tā men quán dōu zhàn zài chuāng kǒu, yǐn jǐng qī pàn wǒ de guī lái) (p. 25)

BT: That's right, I know they're all standing at the window, stretching their necks for my return.

The idiom “yǐn jǐng qī pàn” 引頸期盼 literally means “to stretch out your neck to expect something”, which delivers the imagery of “longing for” or “hoping for”. Lee could have translated *hoping for* into “xī wàng” 希望 (to hope) or “pàn wàng” 盼望 (to long for) with colloquial expressions. However, the use of the idiom has more

⁷ All of the highlights in the translations are mine.

effectively delivered the feeling of desperate waiting.

(Example 69)

EN: And a fragrance, which was enough to *enrapture* the poor man who read this letter to me, will surely have the same effect on Black (p. 44)

CH: 這樣的一股淡香，都已經引得幫我讀信的可憐男人神魂顛倒

了，想必對布拉克也有同樣的效果 (Zhè yang de yī gǔ dàn xiāng, dōu yǐ jīng yǐn dé bāng wǒ dú xìn de kě lián nán rén shén hún diān dào le, xiǎng bì duì Bùlākè yě yǒu tóng yang de xiào guǒ) (p. 71)

BT: Such a fragrance has made the spirit of the poor man upside down, who read the letter for me, and I think this fragrance also have the same effect on Black

The idiom “shén hún diān dào” 神魂顛倒 literally means “to make one’s spirit upside down”. It often refers to one who seems to have lost his mind due to his obsession with a specific thing, mostly like a hobby, love or lust. The idiom here has indeed conveyed a more lyrical and dramatic aura to the target reader, as opposed to daily expression like “zhāo mí” 著迷 (enrapture).

(Example 70)

EN: Have the miniaturists who frequent our house grown jealous of each other to the degree that they’re *hatching plans*? (p. 183)

CH: 經常出入我們家的細密畫家們，難道不是因為彼此的忌妒加深

而各懷鬼胎嗎? (Jīng cháng chū rù wǒ men jiā de xì mì huà jiā men, nán dào bú shì yīn wèi bǐ cǐ de jì dù jiā shēn ér gè huái guǐ tāi ma?) (p. 214)

BT: Have those miniaturists who often visit our house borne ghost

embryos because of the growing jealousy of each other?

The idiom “gè huái guǐ tāi” 各懷鬼胎 literally means “to bear ghost embryos”. It is hard to understand through its literal meaning. This idiom mainly refers to the situation that each of a group of people plans evil plans in their minds without letting others know. Its meaning is similar to *hatching plans*, but the imagery of the Chinese idioms is much stronger.

(Example 71)

EN: [...] colorful clouds should appear above the judge’s proxy so the *chicanery* in the story might be apparent (p. 237)

CH: [...] 彩色的雲朵應該位在法官代理人上方，藉以表現故事中的

爾虞我詐 (Cǎi sè de yún duǒ yīng gāi wèi zài fǎ guān dài lǐ rén shàng fāng, jiè yǐ biǎo xiàn gù shì zhōng de ěr yú wǒ zhà) (p. 269)

BT: The colorful clouds should locate above the judge’s proxy in order to present the scene of trying to cheat or outwit the others.

In this idiom, “ěr” 爾 is an archaism referring to “you” in classical Chinese; “yú” 虞 means “suspicion”; “wǒ” 我 means “I, me”; “zhà” 詐 refers to “fraud, deception”.

Therefore, its literal meaning is “You suspect me, and I deceive you”. It is clear to understand that this idiom refers to two people who do not trust each other at all. It cannot be denied that *chicanery* in English translation also created poetic imagery; while the idiom also vividly portrays the nervous imagery when the Imam Effendi and the judge’s proxy are arguing over Shekure’s divorce.

(Example 72)

EN: It was in Istanbul, twelve years ago, that I fell *helplessly* in love with my young cousin (p. 7)

CH: 十二年前，就是在伊斯坦堡，我無可救藥地愛上我的表妹 (Shí èr nián qián, jiù shì zài Yīstǎnbǎo, wǒ wú kě jiù yào dì ài shàng wǒ de biǎo mèi) (p. 30)

BT: Twelve years ago, it was in Istanbul, I loved my cousin so much that no medicine can cure me.

The idiom “wú kě jiù yào” 無可救藥 literally means “without any medicine to cure”.

This idiom usually has a negative connotation, mainly describing that the situation becomes so serious that there is nothing we can do. In the Chinese translation, Lee adopts this idiom to intensify the extent to which Kara cannot control his desperate love to Shekure, which is much stronger than *helplessly*.

(Example 73)

EN: Black Effendi hadn't left yet, of course; I'd let my apprehension deceive me (p. 176)

CH: 布拉克·埃芬迪還沒有離開，當然。是我杞人憂天 (Bùlākè·āifēndí hái méi yǒu lí kāi, dāng rán. Shì wǒ Qǐ rén yōu tiān) (p. 207)

BT: Black Effendi had not left yet, of course. I become so paranoid, just like a man of Qi who is always worried about the sky.

The idiom “Qǐ rén yōu tiān” 杞人憂天 is translated from *let my apprehension deceive me*. This idiom literally means “the man of Qi is worried about the sky”. The idiom is from a historical story. Once upon a time, there was a man who lived in a

small kingdom named Qi. He was an extremely timid man with little courage. He was always worrying about weird things. For example he worried that if the sky could fall down and hit his head like a pancake. The more he thought, the more frightened he was. As time went by, he was so paranoid that he could not eat and sleep. Afterwards, based on this story, the Chinese people use this idiom to describe those who always worry needlessly. The idiom has created familiar imagery for Chinese readers. Lee could have translated *let my apprehension deceive me* with colloquial expression (e.g. “shì wǒ xiǎng dé tài duō le” 是我想得太多了 I think too much); however, it might not only make the sentence lengthier, but lose the aesthetics of the sentence as well.

(Example 74)

TT: [...] But at the time my appreciation of the magic of what he said was *purely visceral* and it bound me to him (p. 178)

CH: 不過此刻，他語言的魔力灌入我的五臟六腑，我不禁全心全意

投向他 (Bú guò cǐ kè, tā yǔ yán de mó lì guàn rù wǒ de wǔ zàng liù fǔ,
wǒ bù jìn quán xīn quán yì tóu xiàng tā) (p. 209)

BT: But at the time, the magic of his language filled in all of my organs and viscera, and I could not help throwing myself to him with my whole heart and intention.

The idiom “wǔ zàng liù fǔ” 五臟六腑 literally means “five organs and six viscera”, referring to all organs of a human being. Here, Lee has found the counterpart of

purely visceral, creating the similar imagery through the idiom. The other idiom

“quán xīn quán yì” 全心全意 literally means “whole heart and whole intention”, like *wholeheartedly* in English. This idiom has apparently intensified the extent of *it bound me to him*, creating a much stronger aura for Chinese readers.

(Example 75)

EN: [...] the incredibly annoying way that he walked, as though his every step were a gift to the world [...] (p. 150)

CH: [...] 他走路的姿態令人厭惡至極，彷彿跨出的每一步都是紆尊

降貴 (Tā zǒu lù de zī tài lìng rén yàn wù zhì jí, fǎng fú kuà chū de měi yī

bù dǒu shì yū zūn jiàng guì) [...] (pp. 179-180)

BT: His gesture of walking was extremely annoying, as though his every step tried to lower his pride and nobility like a noble.

The idiom “yū zūn jiàng guì” 紆尊降貴 literally means “to lower pride and nobility”, in which “yū” and “jiàng” mean “to lower”, “zūn” mean “honor” or “pride”, and “guì” mean “nobility”. This idiom mainly portrays a person’s modest attitude.

Compared to the colloquial expression like “qiān xū” 謙虛 (modest), this idiom seems to have created more lyrical and dramatic imagery without losing its original meaning.

Some of the above-mentioned examples are excerpted from Kara’s monologue; some are from Şeküre; some are from “the murder”. In these examples, in contrast to common language that Lee used in other scenes, idioms have significantly

accentuated the sensitive inner world of the narrators. In addition, Chinese idioms also serve as a way to evoke vivid imagery and to elevate the aesthetic level of the sentences.

The use of the Chinese idioms is categorized as quantitative deviation. The occurrence of idioms is much higher in the scenes of monologues than in other scenes. The reader could have not easily realized the subtle variations of their inner worlds and complicated feelings if Lee had translated these sentences with quite plain or common words. When one sees the English translation as a ST, Lee has still produced her own deviation through Chinese idioms, thereby vividly revealing the detailed description of the narrators' mental state, such as love, jealousy, anxiety, suspicion, hope, inner tranquility, etc. Although the use of Chinese idioms did not achieve the communicative effect of the English translation, it has also aroused the emotive resonance in the Chinese reader's mind. That is to say, Lee has greatly taken advantage of the Chinese idioms to evoke the literary and communicative effect that she attempted to create.

Syntactic Style of the Chinese Translation

Short Sentences

Basically, an English sentence contains many parts of speech, such as relative pronouns, which help organize the sentence patterns in English more strictly.

Although an English sentence may stretch as long as one desire, it still maintains its grammar and logic. In contrast to English, there are no relative pronouns in Chinese.

When a Chinese sentence is too long, it could obscure the theme of the sentence and confuse the reader. This is the reason why Lee prefers to divide the ST sentences into smaller segments (see Chapter 3). Göknaar, in most sentences, tried to maintain sentence length in order to achieve the literary effects that Pamuk has created, however, due to the language habits and sentence structure of Chinese, this syntactic deviation seems to have been weakened in the Chinese translation. Here are some examples with my own back-translation:

(Example 76)

EN: I felt an intense curiosity, wondering out of what mysterious balance this world of His had emerged, and I felt sadness and pity for Enishte, who lay dead in the house where, a while later, I would become master. I was readying myself to spring into action where there was a commotion at the always-open door of the barbershop: Shevket! (pp. 242-243)

CH: 我感到無比好奇，思索著祂的世界究竟含藏何種神祕的平衡。

我為恩尼須帖感到哀傷和憐憫，他的屍體此刻還躺在屋子裡，

而那間屋子，稍後就要迎接我做為它的男主人。正當我準備一

躍而起出發時，有個人影在理髮店永遠敞開的大門晃動：席夫

克！(Wǒ gǎn dào wú bǐ hào qí, sī suǒ zhù tā de shì jiè jiù jìng hán
cáng hé zhǒng shén mì de píng héng. Wǒ wèi ēn ní xū tiē gǎn dào
āi shāng hé lián mǐn, tā de shī tǐ cǐ kè hái táng zài wū zǐ lǐ, ér nà jiān
wū zǐ, shāo hòu jiù yào yíng jiē wǒ zuò wèi tā de nán zhǔ rén.
Zhèng dāng wǒ zhǔn bèi yī yuè ér qǐ chū fā shí, yǒu gè rén yǐng zài
lǐ fǎ diàn yǒng yuǎn chǎng kāi de dà mén huàng dòng : Xífūkè!) (p.
274)

BT: I was very curious, thinking what mysterious balance His world
had concealed. I felt sad and pity for Enishte. His body was still
lying in the house. And that house later would welcome me to be its
master. When I was ready to leap out to take off, there is a man
standing at the always-open door of the barbershop: Shevket!

As mentioned in the preceding section, long-sentence style here conveys the aura of
Kara's bittersweet mood. While the reader read the Chinese translation, this imagery
seems to have been weakened, since Lee has separated the ST into smaller segments.
That is to say, unlike the English reader, the Chinese reader hardly perceives the
protagonist's complicated feelings. In terms of content, Lee has indeed conveyed the
meaning of the ST; however in terms of form, she has, to some extent, undermined
the syntactic devaiton of the English translation.

(Example 77)

EN: With her profound God-given savvy and jinnlike intuition, Shekure
understood both my being able to withstand twelve years of pure
torture for love's sake as well as my behaving like a miserable
thrall of lust who thought of nothing but the quick satisfaction of
his dark desires the first time we were alone (p. 185)

CH: 還好莎庫兒擁有天賜的明理和邪靈般的直覺，深知我十二年來

忍受的苦戀煎熬，也了解我為什麼像個悲慘的奴隸般受到慾望

的驅迫，在我們第一次獨處時滿腦子只想著迅速滿足他的黑暗

飢渴(Hái hǎo Shākùér yōng yǒu tiān cì de míng lǐ hé xié líng bān

de zhí jué, shēn zhī wǒ shí èr nián lái rěn shòu de kǔ liàn jiān áo, yě

liǎo jiě wǒ wèi shén me xiàng gè bēi cǎn de nú lì bān shòu dào yù

wàng de qū pò, zài wǒ men dì yī cì dú chǔ shí mǎn nǎo zǐ zhǐ xiǎng

zhù xùn sù mǎn zú tā de hēi àn jī kě) (p. 216)

BT: Shekure had god-given savvy and jinnlike intuition. She knew my suffering that I had endured for twelve years. She also understood why I was always tortured by desire like a miserable slave. And that slave only thought of satisfying his dark desires when we were alone.

This example is excerpted from Kara's monologue. He describes his own desire and lust for his lover with a long sentence in the English translation. The long-sentence style creates the imagery that Kara has suffered for a long time; it also symbolizes his inner world: the explosion of his lust when he stays alone with his lover. However, the imagery that is created by the long sentence seems not to be conveyed into the Chinese translation. Lee has separated into four short sentences. On the one hand, she keeps the content of the ST; but on the other hand, the specific literary effect of the ST has also been disappeared.

(Example 78)

EN: This is evident from the excitement of the fruit-and-vegetable seller, who without leaving his colorful quinces, carrots and apples for too

long, joined us for a few strides shouting “Praise be to God, may He protect you both,” and from the smile of the woeful shopkeeper and from the approving glances of the baker, who was having his apprentice scrape away the burnt residue in his pans (p. 244)

CH: 人們的反應證實了這一點。興奮的蔬果小販不敢離開他五顏六

色的荸薺、紅蘿蔔、蘋果太久，跑過來加入我們走了幾步便大

喊：「讚美真主，願祂保佑你們兩人。」愁容滿面的商店老闆對

我們微笑；麵包師傅一邊命令學徒刮掉烤盤上的焦塊，一邊投

給我們讚許的目光 (Rén men de fǎn yìng zhèng shí le zhè yī diǎn.

Xīng fèn de shū guǒ xiǎo fàn bù gǎn lí kāi tā wǔ yán liù sè de bí jì,

hóng luó bo, píng guǒ tài jiǔ, pǎo guò lái jiā rù wǒ men zǒu le jǐ bù

biàn dà hǎn: 「Zàn měi zhēn zhǔ, yuàn tā bǎo yòu nǐ men liǎng rén.」

Chóu róng mǎn miàn de shāng diàn lǎo bǎn duì wǒ men wéi xiào;

miàn bāo shī fù yī biān mìng lìng xué tú guā diào kǎo pán shàng de

jiāo kuài, yī biān tóu gěi wǒ men zàn xǔ de mù guāng) (p. 276)

BT: People's reaction has proved this. An excited fruit-and-vegetable seller did not leave his colorful quinces, carrots and apples for too long, but joined us for several steps and shouted: “Praise to be God, may He protect you both.” A melancholy shopkeeper smiled at us. A baker also gave an approving glance while ordering his apprentice to scrape away the burnt parts of his pans.

(Example 79)

EN: More than embarrassment, I felt a sadness that threatened to fill my eyes with tears each time the disrespectful hand-drum and zurna players simply stopped playing when our procession got swallowed up in crowds of market-goers or servants fetching water from the fountain in the square because we had no one clearing the way with shouts of “Here comes the bride.” (p. 245)

CH: 更難堪的是，因為沒有人在前頭大叫：「新娘來了，」為我們開

路，隊伍時常被上街採買的人群或到廣場噴泉取水的傭人們吞沒。每當遇到這種混亂的場面，手鼓和嗩吶手索性停止吹奏，這時我會難過得幾乎熱淚盈眶 (Gèng nán kān dí shì, yīn wèi méi yǒu rén zài qián tóu dà jiào :「Xīn niáng lái le」, wèi wǒ men kāi lù), duì wǔ shí cháng bèi shàng jiē cǎi mǎi de rén qún huò dào guǎng cháng pēn quán qǔ shuǐ de yōng rén men tūn méi. Měi dāng yù dào zhè zhǒng hùn luàn de chǎng miàn, shǒu gǔ hé suǒ nà shǒu suǒ xìng tíng zhǐ chuī zòu, zhè shí wǒ huì nán guò dé jī hū rè lèi yíng kuàng) (p. 277)

BT: What's more embarrassing is because there is no one shouting "Here comes the bride" to clear the way in the front, our bridal procession always got swallowed up in the crowds of market-goers or the servants fetching water from the fountain in the square. When facing the disorder, the hand-drum and zurna players stopped playing. I felt so sad that I cried my eyes out.

The two examples portray the process of the bridal procession of Kara and Şeküre. Kara finally gets the legal permission from the judge and his proxy to marry Şeküre whom he has love for twelve years. Here, the long sentences evoke the aura that Kara thinks highly of his wedding. Gökner maintained the specific mental state of Kara with the long sentences; while Lee still broke apart the sentences, thereby losing the specific imagery that is created in the English translation. Stylistically speaking, the syntactic devaiton that Gökner maintained has, to some extent, been weakened. The specific literary effect has also become unobtrusive in the Chinese translation.

These examples are also selected from Kara's chapters, in which he describes the scenes of bridal procession and his fascinated love for Şeküre. The application of long sentences creates syntactic deviation with the intention to show Kara's circumspect behavior and bittersweet mood. Nevertheless, this deviation seems to be not fully conveyed in the Chinese translation. Lee broke apart the long sentences into shorter segments, weakening the extent of how Kara reveals his love and complicated feelings when facing Hasan's intimidation. From the opinion of the communicative effect, the emotions and feelings of the characters in the English translation were not completely represented in the Chinese translation. The observations in these examples have shown that Lee abandoned the syntactic deviation that creates specific literary effects. Although the sentences sound more idiomatic for the target reader, the foregrounded stylistic features have, unfortunately, been sacrificed as well. With no doubt, the Chinese reader fails to experience the hero's inner complexity as the English reader does.

Deviation of Expressions

From the perspective of syntactic level, Lee abandoned long sentences to convey the content of the ST for the Chinese reader; however, on the other hand, she still

maintained one deviant expression that Göknaç created: Compared to colloquial dictions and short sentences she used, Lee kept the poetic expressions to create the deviant expressions, especially in the scenes portraying the love of Kara and Şeküre. There are several examples with my back-translation:

(Example 80)

EN: As I paced, I sensed that the door, wall and squeaky floor, stuttering as I myself did, were trying to creak their responses to my every question (p. 62)

CH: 我來回踱著步，感覺到和我一樣顫抖不已的房門、牆壁及嘎吱

作響的地板，正試圖尖聲回應我的每一個問題 (Wǒ lái huí duó zhù bù, gǎn jué dào hé wǒ yī yàng zhàn dǒu bù yǐ de fāng mén, qiáng bì jí gā zhī zuò xiǎng de dì bǎn, zhèng shì tú jiǎn shēng huí yìng wǒ de měi yī gè wèn tí) (p. 90)

BT: I walked back and forth, and also felt the door and the wall trembling like me. The squeaky floor was trying to shout to answer each of my questions.

(Example 81)

EN: [...] I watched the tense quivering of my beloved's angry letters, the somersaults they turned trying to deceive me and their hip-swinging right-to-left progression (p. 61)

CH: [...] 我望著我的摯愛憤怒的筆跡，這些字母的急躁顫動、試圖

欺瞞我的扭轉翻騰，以及字尾由右而左的搖擺前進 (Wǒ wàng zhù wǒ de zhì ài fèn nù de bǐ jī, zhè xiē zì mǔ de jí zào zhàn dòng, shì tú qī mǎn wǒ de niǔ zhuǎn fān téng, yǐ jí zì wěi yóu yòu ér zuǒ de yáo bǎi qián jìn) (p. 89)

BT: I watched my beloved's angry handwriting, the impatience of the alphabets, their twisting that attempts to deceive me, and the swinging strokes of the characters from right to left.

In the two examples, Lee followed the expressive deviation of the English translation with personification. In the Chinese translation, those words, like “jí zào zhàn dòng” (impatience), “niǔ zhuǎn fān téng” (twisting), and “yáo bǎi qián jìn” (swinging progress), generally describe animate objects. The use of personification has created deviation, also evoked the lyrical atmosphere. Lee not only properly conveyed this foregrounding style into her translation, but also sufficiently evoked the literary effect of revealing Kara’s impatience and inner anxiety.

(Example 82)

EN: I went up to the room where Black lay, locked the door behind me and cuddled up eagerly next to Black’s naked body. Then, more out of curiosity than desire, more out of care than fear, I did what Black wanted me to do in the house of the Hanged Jew the night my poor father was killed (p. 497)

CH: 我回到布拉克所在的房裡，反手鎖上門，急切地來到布拉克身旁，貼上他赤裸的身體。接著，比較是出於好奇而非慾望，比較是出於愛憐而非懼怕，我做了那件事情，父親遇害當晚在吊死猶太人的屋裡布拉克要我做的事 (Wǒ huí dào Bùlākè suǒ zài de fānglǐ, fǎn shǒu suǒ shàng mén, jí qiè dì lái dào Bùlākè shēn pang, tiē shàng tā chì luǒ de shēn tǐ. Jiē zhù, bǐ jiào shì chū yú hào qí ér fēi yù wàng, bǐ jiào shì chū yú ài lián ér fēi jù pà, wǒ zuò le nà jiàn shì qíng, fù qīn yù hài dàng wǎn zài diào sǐ yóu tài rén de wū lǐ Bùlākè yào wǒ zuò de shì) (p. 534)

BT: I came back the room where Black lay, locked the door, stayed beside him impatiently, and cuddled up to his naked body. Then, not because of desire but of curiosity, not because of fear but of pity,

I did that thing, the thing that Black wanted me to do when my father was killed at that night.

In this example, as Gökner did in his translation, Lee also used parallel structures (bǐ jiào...ér fěi; bǐ jiào...ér fěi) to create the aesthetics of a sentence. The parallel structure is often used in Chinese poetry with the intention to enhance the power of tone. Compared to ordinary structure, the parallelism here accentuates Şeküre's inner state: her desirous, but uncertain, attitude toward having sex with Kara.

The syntactic deviation has achieved the foregrounding function. It is clear from the examples that the poetic sentences are greatly influenced by the English translation. That is, when depicting the love between Kara and Şeküre, Lee has followed the poetic imagery Gökner has created. When reading the scenes that portray their love, the Chinese reader can perceive that dramatic and lyrical imagery have been significantly merged. These foregrounding features not only draw the reader's attention but evoke the specific literary effects as well.

A Contrastive Stylistic Analysis of *B.A.K.* and Its Chinese TT by Lee

This section is still divided into lexical and syntactic levels, with the intention to discuss and analyze the stylistic divergence between the Turkish original and the

Chinese translation of *B.A.K.*. The purpose of this section is to show the extent of stylistic difference between Turkish and Chinese under the influence of the English translation. I will list the foregrounded stylistic elements of Turkish, thereby comparing and contrasting them with the Chinese translation and seeing the role the English translation has played between the two texts.

Lexical Level

In addition to the mixture of archaisms, slang, and poeticized diction in the Turkish original, there is another lexical deviation Pamuk also adopted: Reduplication (*ikileme*). However, it is worth noticing that due to being influenced by the English translation, this striking stylistic feature has not been fully followed in the Chinese translation.

Reduplication is a prevalent language form in Turkish. The form of Turkish reduplication is diversified. It can be generally divided into three categories. The following is the basic classification of reduplication from *B.A.K.*:

- I. Complete repetition: *salak salak* (p. 12), *uzun uzun* (p. 14), *doya doya* (p. 14), *pır pır* (p. 17), *kıpır kıpır* (p. 193), *lıkırlıkır* (p. 21), *fıldır fıldır* (p. 74), *pat pat* (p. 138), *cayır cayır* (p. 151; p. 159), *hiç mi hiç* (p. 15), *saf mı saf*, *masum mu masum* (p. 25), *yeniden yeniden* (p. 64), *mağrur mu mağrur* (p. 153), and so forth

- II. Partial repetition: *allak bullak* (p. 24), *ıvır zıvır* (p. 36), *gacır gucur* (p. 65), *hayal meyal* (p. 233)
- III. Similar or opposite meaning: *belli bellirsiz* (p. 7; p. 14; p. 55), *derli toplu* (p. 31), *yersiz yurtsuz* (p. 41), *gizlice açıkça* (p. 73), *paldır küldür* (p. 110)

According to Hatiboğlu, the major function of Turkish reduplication is “to increase the narrative power, to strengthen the meaning, and to enrich the conception” (anlatım gücünü artırmak, anlamı pekiştirmek, kavramı zenginleştirmek) (qtd. in Gökdayı 2008, p. 97). The most striking feature of reduplication is the repetition of a word or a pronunciation. Turkish reduplication often serves as a means to express the fact, concept, or attitude (ibid.). The repetition of a word or a pronunciation in Turkish reduplication can introduce vivid details that seem not be fully conveyed in the English translation. In order to indicate the influence of intermediate language (English), I will show English and Chinese translations at the same time with my back-translation⁸.

(Example 83)

TR: [...] bakın bakın, köpek lıkır lıkır kahve içiyor (p. 21)

EN: See for yourselves, this dog is happily lapping away (p. 16)

CH: 你們自己看啊，這條狗正開心地舔著呢 (Nǐ men zì jǐ kàn ā, zhè

táo gǒu zhèng kāi xīn dì tiǎn zhù ne) (p. 40)

BT: See for yourselves, this dog is licking happily.

(Example 84)

TR: Odada aşağı yukarı yürüyor, kapının, duvarın, gıcırdayan

⁸ The highlighted parts are mine.

döşemenin her soruma gacır gucur bir cevap vermeye
çalışarak benim gibi kekeleyişini hissediyordum (p. 65)

EN: As I paced, I sensed that the door, wall and squeaky floor, stuttering
as I myself did, were trying to creak their responses to my every
question (p. 62)

CH: 我來回踱著步，感覺到和我一樣顫抖不已的房門、牆壁及嘎吱

作響的地板，正試圖尖聲回應我的每一個問題 (Wǒ lái huí duó

zhù bù, gǎn jué dào hé wǒ yī yāng zhàn dǒu bù yǐ de fāng mén,
qiáng bì jí gā zhī zuò xiǎng de dì bǎn, zhèng shì tú jiǎn shēng huí
yīng wǒ de měi yī gè wèn tí) (p. 90)

BT: I walked back and forth, and also felt the door and the wall
trembling like me. The squeaky floor was trying to shout to answer
each of my questions

(Example 85)

TR: Enişte Çelebi'nin kızı Şeküre aşktan cayır cayır yanıyor (p. 151)

EN: Shekure, the daughter of Master Enishte, is burning with love (p.
156)

CH: 莎庫兒，恩尼須帖大師的女兒，正陷入熱戀 (Shākù'ér, ēn nī xū tiē

dà shī de nǚ ér, zhèng xiàn rù rè liàn) (p. 186)

BT: Shekure, the daughter of Master Enishte, is passionately in love.

(Example 86)

TR: Peki. Akşam eve döndüm, birisi babamı öldürmüş. Evet, saçımı
başımı yoldum. Evet, hüngür hüngür ağladım. Evet, çocukluğumda
yaptığım gibi ona bütün gücümle sarıldım ve kokusunu kokladım (p.
207)

EN: Yes, I returned home in the evening to discover that someone had
killed my father. Yes, I tore out my hair. Yes, as I would do in my
childhood, I hugged him with all my might and smelled his skin (p.
216)

CH: 沒錯，我晚上回家發現有人殺了我父親，沒錯，我拉扯自己的

頭髮。沒錯，我像小時候那樣，用盡全身力氣緊抱住他，嗅聞

他的皮膚 (Méi cuò, wǒ wǎn shàng huí jiā fā xiàn yǒu rén shā le
wǒ fù qīn, méi cuò, wǒ lā chě zì jǐ de tóu fǎ. Méi cuò, wǒ xiàng
xiǎo shí hòu nà yàng, yòng jìn quán shēn lì qì jǐn bào zhù tā, xiù
wén tā de pí fū) (p. 248)

BT: That's right, I came home in the evening, and found someone killed
my father. That's right, I pulled my own hair. That's right, like what
I did in my childhood, I hugged him tightly with my whole energy
and smelled his skin.

These examples mainly show the onomatopoetic features of reduplication, such as
lıkır lıkır for the sound of drinking; *gacır gucur* for long and high sounds when
someone opens the door or walks on stairs; *cayır cayır* for the sound of burning
something like tree branches; and *hüngür hüngür* for the sound of crying. The
reduplication with double and onomatopoetic sounds could effectively evoke clear
and vivid aura when the reader is reading these sentences. However, due to the lack
of counterparts, Gökner has either paraphrased (e.g. Example 83) or omitted (e.g.
Example 85 and 86) them. That is, the function of Turkish reduplication has been
weakened in the English translation, let alone the Chinese translation. As for
Example 84, Gökner has created an unidiomatic usage (*creak their responses*) with
the intention to translate *gacır gucur bir cevap vermek*. He seems to have maintained
both the deviant expression and the onomatopoetic feature of the original; however,
Lee did not sufficiently convey its stylistic traits in both sides.

In B.A.K. Pamuk is good at portraying details with acoustic expression, i.e.

onomatopoetic reduplication. Nevertheless, isn't there any similar device in Chinese?

As a matter of fact, Lee could also have taken advantage of Chinese reduplication to create the similar imagery, but this stylistic feature is not striking since it has been paraphrased or omitted in the English translation. The Chinese reduplication with onomatopoeia can easily solve this problem of *ikileme*. For example in Example 83, *lıkır lıkır içmek* could be translated into “gu-lu gu-lu de he” 咕嚕咕嚕地喝, in which “gu-lu gu-lu” is also used as a sound for drinking instead of “kai xin de” 開心地 (*happily*). In Example 85, *cayır cayır yanmak* could be translated as “xiong-xiong de yu huo ran shao wo shen” 熊熊的慾火燃燒我身, in which “xiong-xiong” also means the fire is burning fiercely. As for Example 86, *hüngür hüngür ağlamak* could be translated as “hao-tao da ku” 嚎啕大哭, and “hao-tao” also refers to the loud sound of crying.

In addition to the acoustic features, the function of Turkish reduplication also evokes to some extent visual aura in the novel, such as:

(Example 87)

TR: İçimde kıpır kıpır bir şey var sanki ve bütün kötülüğü bana o yaptırıyor (p. 193)

EN: It's as if there's something writhing within me compelling me to do its evil bidding (p. 202)

CH: 彷彿體內有什麼東西在扭動，驅迫我依照他的邪惡命令行

(Fǎng fú tǐ nèi yǒu shén me dōng xī zài niǔ dòng, qū pò wǒ yī zhào tā de xié è mìng líng xíng) (p. 233)

BT: It's as if there is something twisting within my body, compelling me to follow its evil order.

(Example 88)

TR: Hemen korktu, yüzü allak bullak oldu (p. 24)

EN: He gave a start and his face contorted (p. 18)

CH: 他嚇了一跳，臉部扭曲 (Tā xià le yī tiào, liǎn bù niǔ qǔ) (p. 43)

BT: He was shocked; his face became contorted.

(Example 89)

TR: Boş evin boş odasında aşağı yukarı sinirli sinirli yürürken (p. 64)

EN: I paced in the empty room of the empty house (p. 61)

CH: 我在空洞房子裡的空间房間來回踱步 (Wǒ zài kōng dòng fǎng
zǐ lǐ de kōng dòng fǎng jiān lái huí duó bù) (p. 89)

BT: I walked back and forth in the empty room of the empty house.

(Example 90)

TR: [...] pencere aralıklarından, kafeslerin, kepenklerin arasından hayal meyal gördüğüm kadınların gülümsemelerinden anlıyordum (p. 233)

EN: I understood from the smiles of women I glimpsed behind windows, bars and shutters [...] (p. 245)

CH: 從躲藏在窗戶、欄杆、百葉窗後面的女人臉上微笑看起來，我
明白... (Cóng duǒ cáng zài chuāng hù, lán gān, bǎi yè chuāng hòu
miàn de nǚ rén liǎn shàng wéi xiào kàn qǐ lái, wǒ míng bái...) (p. 276)

BT: From the smiles of women hidng behind windows, bars, and shutter, I understand...

The common function of Turkish reduplication in these examples is to create

dynamic and visual auras, but these auras are not obvious or fully disappeared in the

English translation. The Chinese translation, directly rendered from English, is not able to accentuate this imagery completely that Turkish reduplication has created. If the Chinese translation had been translated directly from Turkish, Lee could also have found proper counterparts to deal with this foregrounded stylistic element of Turkish. For example, in Example 87 *İçimde kıpır kıpır bir şey var* could be rendered into “wo de nei xin chun-chun yu dong” 我的內心蠢蠢欲動; in Example 88 *yüzü allak bullak olmak* could be translated as “yi lian leng-leng ran di kan zhe wo” 一臉怔怔然地看著我 instead of “niu qu” 扭曲(*contorted*); in Example 89 *sinirli sinirli yürümek* could be translated as “xing-xing ran de duo bu” 悻悻然地踱步; and in Example 90 *hayal meyal görmek* could be “si you si wu di kan dao” 似有似無地看到. All of the Chinese reduplications here also evoke dynamic and visual imagery, as Turkish reduplications do.

Compared to Lee’s translations, those above-mentioned suggested translations not only maintain the features of Turkish reduplication but also convey the major meaning and aura of the original properly. Based on these examples, it is reasonable to say that Turkish and Chinese share the similar characteristics in reduplication. Due to the existence of these grammatical features in Chinese language, these translations could be also saturated with dynamic vitality and become more vivid, as the Turkish original did. However, the function of Turkish reduplication has been weakened,

even has disappeared, in the English translation; otherwise, the Chinese reduplication could sufficiently help Lee evoke the similar imagery in her translation.

Lee did not present the diversity of Chinese vocabulary as Pamuk did. The use of idiomatic words and phrases has, to some extent, lost the so-called Ottomanesque style that Gökner put forward. Concerning the transformation of lexical style, it can be concluded that the English translation did not play a direct and crucial role between Turkish and Chinese, since Gökner has followed Pamuk's lexical deviation. That is to say, it all depended on Lee's choices. Unlike Gökner, Lee did not attempt to make her translation dissonant and unidiomatic. Only when translating the monologue of the protagonists, Lee took advantage of Chinese idioms to create lexical deviation of her own. The function of Chinese idioms is similar to that of adjectives Gökner used. They not only enhance the aesthetic level of narrative, but depict the narrators' mental situation vividly. If one had directly rendered from the Turkish original, perhaps he/she could have created more dramatic and poetic imagery with Chinese diversified words, in order to more faithfully achieve some of the specific literary effects of the original. Even though the Chinese translation directly rendered from the Turkish original could become more dissonant and unfamiliar for the majority of the Chinese readers, the communicative effect existing in the Turkish ST would be successfully transferred into the Chinese translation,

thereby achieving the emotive and cognitive equivalence.

Syntactic Level

Long Sentences

Generally speaking, long sentences are not a preferable form for most Chinese translators, since they could obscure the focal points of sentences and confuse the readers. The deviation of long sentences of the English translation was not fully conveyed into the Chinese translation. I think this would be a dilemma for any Chinese translator: on the one hand, if they regard the syntactically stylistic deviation of the original as the application of literary effects, they would follow and convey equal stylistic deviation for the target reader; but on the other hand, they also need to take readability into account, since long sentences are basically not a best choice for Chinese translators. It is evident that a Chinese translator has to make a decision between “form” and “content”, no matter what texts (Turkish or English) they are translating from.

If we read the three texts together, it would be clear that the syntactic deviation of Turkish has disappeared in the Chinese translation. For the reason of convenience,

I will be citing the previous examples again for the purpose at hand:

(Excerpted from Example 53)

TR: Ne kadar zaman geçmişti bilmiyorum; berberin mahir parmakları ve küçük dükkânı tatlı tatlı ısıtan mangalın sıcaklığı ile erimiş, hayatın, onca eziyetten sonra, bugün sanki karşılıksız bir şey gibi, birdenbire bana en büyük hediye sunuvermesi üzerine, yüce Allah’a şükran ve yarattığı âlemin hangi esrarlı terazinin dengesinden çıktığına derin bir merak ve biraz sonra efendisi olacağım evde yatağında ölü yatan Enişte’ye de bir keder ve acıma duyarak harekete geçmeye hazırlanıyordum ki, berberin sürekli açık duran kapısında bir hareket oldu, dönüp baktım: Şevket! (pp. 231-232)

EN: I’m not certain how much time had passed. I melted into the warmth of the brazier that gently heated the small shop and the barber’s adept fingers. With life having suddenly presented me the greatest of gifts today, as if for free, and after so much suffering, I felt a profound thanks toward exalted Allah. I felt an intense curiosity, wondering out of what mysterious balance this world of His had emerged, and I felt sadness and pity for Enishte, who lay dead in the house where, a while later, I would become master. I was readying myself to spring into action where there was a commotion at the always-open door of the barbershop: Shevket! (pp. 242-243)

CH: 我感到無比好奇，思索著祂的世界究竟含藏何種神祕的平衡。

我為恩尼須帖感到哀傷和憐憫，他的屍體此刻還躺在屋子裡，

而那間屋子，稍後就要迎接我做為它的男主人。正當我準備一

躍而起出發時，有個人影在理髮店永遠敞開的大門晃動：席夫

克！(Wǒ gǎn dào wú bǐ hào qí, sī suǒ zhù tā de shì jiè jiū jìng hán

cáng hé zhōng shén mì de píng héng. Wǒ wèi ēn ní xū tiē gǎn dào

āi shāng hé lián mǐn, tā de shī tǐ cǐ kè hái táng zài wū zǐ lǐ, ér nà jiān

wū zǐ, shāo hòu jiù yào yíng jiē wǒ zuò wèi tā de nán zhǔ rén.

Zhèng dāng wǒ zhǔn bèi yī yuè ér qǐ chū fā shí, yǒu gè rén yǐng zài

lǐ fǎ diàn yǒng yuǎn chǎng kāi de dà mén huáng dòng : Xífūkè!) (p. 274)

BT: I was very curious, thinking what mysterious balance His world had concealed. I felt sad and pity for Enishte. His body was still lying in the house. And that house later would welcome me to be its master. When I was ready to leap out to take off, there is a man standing at the always-open door of the barbershop: Shevket!

(Excerpted from Example 50)

TR: Hiç de istemeden girdiğimiz küçük çarşı yerinde rengârenk ayvalardan, havuçlarından, elmalarından fazla ayrılamadan bizimle üç-beş adım yürüyüp “maşallah,” diyen manavın keyfinden, kederli bakkalın gülümseyişinden, poğaçalarının yanığını çırağına kazıtan fırıncının onaylayan bakışlarından, aslında Şeküre’nin fisıltı ve dedikodu ağını ustalıkla harekete geçirdiğini, boşanmasının ve benimle evlenmesinin mahallede kısacık bir sürede duyulup kabul gördüğünü hemen anladım (p. 233)

EN: This is evident from the excitement of the fruit-and-vegetable seller, who without leaving his colorful quinces, carrots and apples for too long, joined us for a few strides shouting “Praise be to God, may He protect you both,” and from the smile of the woeful shopkeeper and from the approving glances of the baker, who was having his apprentice scrape away the burnt residue in his pans (p. 244)

CH: 人們的反應證實了這一點。興奮的蔬果小販不敢離開他五顏六

色的荸薺、紅蘿蔔、蘋果太久，跑過來加入我們走了幾步便大

喊：「讚美真主，願祂保佑你們兩人。」愁容滿面的商店老闆對

我們微笑；麵包師傅一邊命令學徒刮掉烤盤上的焦塊，一邊投

給我們讚許的目光 (Rén men de fǎn yìng zhèng shí le zhè yī diǎn.

Xīng fèn de shū guǒ xiǎo fàn bù gǎn lí kāi tā wǔ yán liù sè de bǐ jì,
hóng luó bo, píng guǒ tài jiǔ, pǎo guò lái jiā rù wǒ men zǒu le jǐ bù

biàn dà hǎn: 「Zàn měi zhēn zhǔ, yuàn tā bǎo yòu nǐ men liǎng rén.」

Chóu róng mǎn miàn de shāng diàn lǎo bǎn duì wǒ men wéi xiào;
miàn bāo shī fù yī biān mìng líng xué tú guā diào kǎo pán shàng de
jiāo kuài, yī biān tóu gěi wǒ men zàn xǔ de mù guāng) (p. 276)

BT: People's reaction has proved this. An excited fruit-and-vegetable seller did not leave his colorful quinces, carrots and apples for too long, but joined us for several steps and shouted: "Praise to be God, may He protect you both." A melancholy shopkeeper smiled at us. A baker also gave an approving glance while ordering his apprentice to scrape away the burnt parts of his pans.

(Excerpted from Example 52)

TR: Bazen beni seyreden gözün duvarların, kapalı kapıların, hatta tavanın neresindeki hangi deliğe yerleştiğini, beni hangi açıdan seyrettiğini merak eder, bazı çatlaklara, budaklara ya da yanlıştır noktalara bakarak tahminlerde bulunur, o çatlağın arkasına Şeküre'nin nasıl yerleştiğini hayal eder, derken bir başka karanlık noktadan boşu boşuna şüphelenir, şüphelendiğim şeyin gerçek olup olmadığını anlamak için hiç durmadan devam eden Enişteme saygısızlık etmek pahasına oturduğum yerden kalkar, kulağımın Eniştemin anlattığı hikayede olduğunu kanıtlayacak pek meşgul, pek şaşkın ve düşünceli bir havayla odanın içinde aşağı yukarı dalgın dalgın yürüyor gibi yaparken, duvarın içinde şüphelenmekte olduğum o noktaya, oradaki karaltıya yaklaştım (p. 136)

EN: Frequently, I grew curious to know from which hole in the walls, the closed doors, or perhaps, the ceiling, and from which angle, her eye was peering at me. Staring at a crack, knot or what I took to be a hole, I'd imagine Shekure situated just behind it. Suddenly, suspecting another black spot, and to determine whether I was justified in my suspicion – even at the risk of being insolent toward my Enishte as he continued his endless recital – I'd stand up. Affecting all the while the demeanor of an attentive disciple, quite enthralled and quite lost in thought, in order to demonstrate how intent I was upon my Enishte's story, I'd begin pacing in the room with a preoccupied air, before approaching that suspicious black spot on the wall (p. 140)

CH: 很多次，我都好奇地想知道她的眼睛究竟是透過哪裡窺視我，

是從牆上哪一個洞、哪一扇門後，或是從天花板、從哪一個角度？當我盯著一條縫隙、一塊凹處，或是任何看起來像洞的地方，都會想像莎庫兒就隱身在後。有一次，我忽然懷疑某個黑影，為了證明我的懷疑是否正確 – 就算很可能冒犯滔滔不絕、沒完沒了的恩尼須帖 – 我站起身來。我佯裝採取專注學徒的態度，聽得入迷而忘我。為了表現出確實聚精會神投入恩尼須帖的故事，我開始若有所思地在房裡踱步，然後慢慢接近牆上那

個可疑的黑點 (Hěn duō cì, wǒ dōu hào qí dì xiǎng zhī dào tā de yǎn jīng jiū jìng shì tòu guò nǎ lǐ kuī shì wǒ, shì cóng qiáng shàng nǎ yī gè dòng, nǎ yī shàn mén hòu, huò shì cóng tiān huā bǎn, cóng nǎ yī gè jiǎo dù? Dāng wǒ dīng zhù yī tiáo fēng xì, yī kuài āo chǔ, huò shì rèn hé kàn qǐ lái xiàng dòng de dì fāng, dū huì xiǎng xiàng Shākùér jiù yǐn shēn zài hòu. Yǒu yī cì, wǒ hū rán huái yí mǒu gè hēi yǐng, wèi le zhèng míng wǒ de huái yí shì fǒu zhèng què – jiù suàn hěn kě néng mào fàn tāo tāo bù jué, méi wán méi liǎo de ēn ní xū tiē – wǒ zhàn qǐ shēn lái. Wǒ yáng zhuāng cǎi qǔ zhuān zhù xué tú de tài dù, tīng dé rù mí ér wàng wǒ. Wèi le biǎo xiàn chū què shí jù jīng huì shén tóu rù ēn ní xū tiē de gù shì, wǒ kāi shǐ ruò yǒu suǒ sī dì zài fāng lǐ duó bù, rán hòu màn màn jiē jìn qiáng shàng nà gè kě yí de hēi diǎn) (p. 170)

BT: Many times, I am curious to know where her eyes peeled at me, which hole in the wall, which door, or from the ceiling, from which angle? When staring at a crack, a knot, or anything like a hole, I always imagine Shekure hid herself behind it. I doubted a shadow once. In order to prove whether or not my suspicion is right – perhaps I may offend Enishte's endless talking – I stood up. I pretended to listen carefully like his fascinated apprentice. In order to demonstrate that I am interested in Enishte's story, I started walking back and forth as if I was thinking something, and then got

close to that suspected black spot of the wall

From these examples, it is obvious that Lee chose “content” as her priority and abandoned long sentences. In Lee’s point of view, a sentence that has been translated never re-creates its original style. Perhaps considering the structural divergence, Lee is inclined to express precisely the point the author tries to impart, rather than to create a long sentence that loses focus. Unlike Chinese, Turkish and English are the languages that stretch the length of the sentences without confusing the reader. Although complaining that the editors of English publishing houses sometimes broke apart the sentences, Gökner still did his utmost to look for a balance point between form and content in reflecting the literary effects of the original in his translation. Even though Lee has created a more idiomatic translation, she has, to some extent, lost the communicative effect of the English translation. In contrast to the Chinese translation, Gökner has successfully maintained the communicative effect of the Turkish ST in his translation.

Deviation of Expression

Lee did not follow the style of long sentences, but she still created more lyrical expression with the help of personification when portraying Kara and Şeküre’s love.

Poetic expression in the smooth Chinese translation is quite salient and foregrounded.

The following examples are still excerpted from previous examples for the reason of convenience. It is clear that the poetic expression in Chinese was significantly influenced by its ST – the English translation.

(Excerpted from Example 80)

TR: Odada aşağı yukarı yürüyor, kapının, duvarın, gıcırdayan
döşemenin her soruma gacıır gacıır bir cevap vermeye
çalışarak benim gibi kekeleyişini hissediyordum (p. 65)

EN: As I paced, I sensed that the door, wall and squeaky floor, stuttering
as I myself did, were trying to creak their responses to my every
question (p. 62)

CH: 我來回踱著步，感覺到和我一樣顫抖不已的房門、牆壁及嘎吱

作響的地板，正試圖尖聲回應我的每一個問題 (Wǒ lái huí duó

zhù bù, gǎn jué dào hé wǒ yī yàng zhàn dǒu bù yǐ de fāng mén,
qiáng bì jí gā zhī zuò xiǎng de dì bǎn, zhèng shì tú jiǎn shēng huí
yìng wǒ de měi yī gè wèn tí) (p. 90)

BT: I walked back and forth, and also felt the door and the wall
trembling like me. The squeaky floor was trying to shout to answer
each of my questions.

(Excerpted from Example 81)

TR: [...] sevgilimin öfkeli harflarının asabi titreyişlerini, bana yalan
söylemek için attıkları taklaları, sağdan sola kıvrıta kıvrıta
ilerleyişlerini seyrediyordum (p. 64)

EN: [...] I watched the tense quivering of my beloved's angry letters, the
somersaults they turned trying to deceive me and their
hip-swinging right-to-left progression (p. 61)

CH: [...] 我望著我的摯愛憤怒的筆跡，這些字母的急躁顫動、試圖

欺瞞我的扭轉翻騰，以及字尾由右而左的搖擺前進 (Wǒ wàng

zhù wǒ de zhī ài fēn nù de bǐ jī, zhè xiē zì mǔ de jí zào zhàn dòng,
shì tú qī mǎn wǒ de niǔ zhuǎn fān téng, yǐ jí zì wěi yóu yòu ér zuǒ
de yáo bǎi qián jìn) (p. 89)

BT: I watched my beloved's angry handwriting, the impatience of the alphabets, their twisting that attempts to deceive me, and the swinging strokes of the characters from right to left.

As it is clear from these examples, the Chinese translator Lee, when translating Kara's narratives about Şeküre, also reflected the deviation of expression through lyrical tone. More noteworthy is the fact that the poetic imagery has not necessarily originated from Pamuk. Though Pamuk sometimes adopted idiomatic expressions, Gökner still preferred to evoke a poetic atmosphere such as he has always tended to do in his translation. According to Gökner, one of the pitfalls of Turkish-English translations is that of being overly idiomatic, something which he always tried to avoid. He also indicated that

I try to keep a balance between domestication and foreignizing [in Venuti's understanding] that is accessible yet allows for new literary prose to enter the language. There are times I like to make the English dissonant and unfamiliar; in other places I want it to read lyrically and smoothly like a poem. If I had my choice I would have used more Turkish words in the English. I did this more in my translation of Tanpınar's novel. (Interview with Gökner on June 30th, 2010)

At this point, it is reasonable to say that the English translation has, to some extent, played a critical role, and also leads to the stylistic nuance between Turkish and Chinese. When orally reading the scenes of depicting Kara and Şeküre's love story,

the Chinese reader who knows English and Turkish will realize that the Chinese translation sounds more lyric and poetic than the Turkish original, since it is translated from the English translation. According to the concept of the communicative effect, Lee has achieved the emotional and cognitive equivalence that Göknaar created for his readers. Influenced by English translation, the Chinese reader can also perceive Göknaar's stylistic strategies. Perhaps it is also right to say that this expressive deviation might not be fully presented in the Chinese translation if one translated from Turkish directly.

Dashes

The use of dashes is another English syntactic deviation that influenced the Chinese translation. It can be categorized as quantitative deviation. Göknaar abundantly adopted dashes to create the emphasis of specific meaning and to change the pace of reading. Dashes are also his strategy with the intention to maintain long-sentence style. Influenced by the English translation, the Chinese translation is also saturated with the use of dashes. If comparing to the Turkish ST and the Chinese TT, one can realize that the two texts present different style mostly because of the influence of the English translation on Chinese. The following examples are randomly selected from

the previous sections.

(Excerpted from Example 55)

TR: Ama bu aşk yüzünden de babanın, Eniştemin istediği gibi kitabı için gerekli yazıyı kaleme alamıyorum bir türlü (p. 155)

EN: Yet, due to this love, I'm unable to properly to take up my pen and write what your father – my dear Uncle – has requested for his book (p. 161)

CH: 然而，由於這份愛，我無法好好拿起筆來寫作你父親 – 我親愛

的姨丈 – 要求我為他的書所寫的故事 (Rán ér, yóu yú zhè fèn

ài, wǒ wú fǎ hǎo hǎo ná qǐ bǐ lái xiě zuò nǐ fù qīn – wǒ qīn ài de yí zhàng – yāo qiú wǒ wèi tā de shū suǒ xiě de gù shì) (191)

BT: However, because of this love, I could't take up my pens to write the story your father – my dear uncle – has requested for his book.

(Excerpted from Example 56)

TR: Okuduğunu bildiğim mektuplarımı her cevapsız bırakışında sapı üç tüylü bir ok saplanıyor yüreğime (p. 159)

EN: Every time you leave one of my letters – that I know you read – unanswered, a three-feathered arrow pierces my heart (p. 164)

CH: 每一次妳收到我的信而不回覆 – 我知道妳讀了 – 我的心就被

一根三支羽毛的利箭刺穿 (Měi yī cì nǐ shōu dào wǒ de xìn ér bù

huí fù – wǒ zhī dào nǐ dú le – wǒ de xīn jiù bèi yī gēn sān zhī yǔ máo de lì jiàn cì chuān) (p. 195)

BT: Everytime you receive my letter, but you don't reply – I know you read it – my heart is pierced by three-feathered arrow.

(Excerpted from Example 58)

TR: Berber ustamız yaşlanmış, üzeri benlenen ellerindeki usturanın titreye titreye yanağımın üzerinde raksetmesinden anlaşıldığı gibi, kendini içkiye fazlasıyla vermiş ve ustasına hayranlıkla bakan pespembe derili, güzel dudaklı, yeşil gözlü bir oğlan çırak almıştı

kendine (p. 231)

EN: The master barber had aged. The straight-edged razor he held in his freckled hand trembled as he made it dance across my cheek. He'd given himself over to drinking and had taken on a pink-complexioned, full-lipped, green-eyed boy apprentice – who looked upon his master with awe (p. 242)

CH: 理髮師傅已經上了年紀了。他佈滿斑點的手顫抖地拿起鋒利的剃刀，在我的臉頰上跳躍滑行。他染上了喝酒的習慣，並雇用了一位面色粉嫩、嘴唇飽滿、綠眼珠的小學徒 – 他敬畏地仰望

他的師傅 (Lǐ fǎ shī fù yǐ jīng shàng le nián jì le. Tā bù mǎn bān diǎn de shǒu zhàn dǒu dì ná qǐ fēng lì de tì dāo, zài wǒ de liǎn jiá shàng tiào yuè gǔ xíng. Tā rǎn shàng le hē jiǔ de xí guān, bìng gù yòng le yī wèi miàn sè fěn nèn, zuǐ chún bǎo mǎn, lǜ yǎn zhū de xiǎo xué tú – tā jìng wèi dì yǎng wàng tā de shī fù) (p. 274)

BT: The master barber has aged. He took the sharp razor with his trembling hands, leaping and sliding on my face. He became addicted to drinking wine, and hired a pink-complexioned, full-lipped, and green-eyed apprentice – he looked upon his master with awe.

(Excerpted from Example 61)

TR: Ama Ester şimdi onun çok para kazandığını söylüyor ve bunun yalan olmadığını Ester'in kalkan kaşlarından anlıyorum. Artık parası... (p. 163)

EN: But now that Esther tells me he earns a lot of money – and I can always tell when she's being truthful from her raised eyebrows – since he has money... (p. 169)

CH: [...] 而是以斯帖告訴我他賺了很多錢 – 我總是可以從她挑起

的眉毛看出她所言是真是假 – 既然他有了錢 [...] (ér shì

Yǐsītiē gào sù wǒ tā zhuàn le hěn duō qián – wǒ zǒng shì kě yǐ cóng tā tiǎo qǐ de méi máo kàn chū tā suǒ yán shì zhēn shì jiǎ – jì rán tā yǒu le qián) (199)

BT: [...] but Ester told me he made a fortune – I always can tell if what she said is right or wrong – since he has money [...]

These examples make it clear that the function of the dash in Chinese, like in English, is to add additional information, or to stress the hero's monologue or a specific image of a sentence. The use of dashes in Chinese also results in the interruption of the imagery. Several observations in the preceding examples have shown that the use of dashes is quite common in the English translation, especially useful in dealing with long sentences. Pamuk seldom used dashes, evoking the integrity and completeness of the topic and stable pace. However, when the Chinese reader reads the Chinese translation, the above-mentioned imagery has substantially weakened: on the one hand, Lee divided long sentences into smaller segments; and on the other hand, she also created the emphasis of specific meaning through the dashes Göknaar used. The only point to notice is that the use of dashes in the Chinese translation did not function very well, since the length of a Chinese sentence is not so long as to use dashes. Dashes have indeed created syntactic deviation and made the Chinese translation more unidiomatic; however functionally speaking, they seem not to have achieved the same literary effect that the English translation did.

What I have tried to show in this section is that the stylistic divergence between Turkish and Chinese results from two factors: a) the style that the Chinese

translator created by herself (e.g. the application of Chinese idioms and shortened sentences); and b) the influence of the English translation (e.g. poetic expressions and the use of dashes). Based on the above-mentioned examples, perhaps it can be reasonably inferred that a Chinese translation rendered directly from Turkish might not fully comply with the style of the original due to the consideration of the Chinese translator's decision on form and content; however, it also cannot be denied that the style of a translated text that has been directly rendered from the original language will be completely different from the style of a translated text that has been rendered from an intermediate language, such as was carried out here.

CHAPTER 6

CONCLUSION

The literary style of a particular writer can be examined through his/her language characteristics. Some writers would depict the mental state of the protagonists through unique language style, thereby evoking the specific literary imagery to their readers. At this point, stylistic analysis, for a translator, is an essential way to understand the language features of the author, since it could help the translator think how to recreate the unique style into the TT. However, during the translation process, the translators may also create their own style due to the divergence of language structures and cultures. The purpose of the thesis is not to discuss the target texts

with good or bad style; rather, it will be clear from this analysis to know what elements are lexically and syntactically deviant, and how the translators deal with them, and what literary effects they may create in their translations.

Pamuk has so far published eight novels, a memoir, and a collection of the articles. He was deeply influenced by western literature during his writing career, especially by the Russian writers such as Tolstoy and Dostoyevsky. Although Pamuk later abandoned the style of realistic novels after finishing his first two novels *Cevdet Bey ve Oğulları* and *Sessiz Ev*, his striking feature of combining Turkish history with a novel emphasizes the fact that history plays an indispensable role in his literary works. Even though he has been often criticized as an overly westernized writer, Pamuk is still inspired by several Turkish novelists, such as Kemal Tahir, Yaşar Kemal, Oğuz Atay, or A.H. Tanpınar. Since his third novel *Beyaz Kale*, Pamuk has adopted traditional Ottoman and Islamic cultures as his story background. His inclination stresses not only his reverence to the past but also his dissatisfaction with secular Turkish Republic's attitude toward history. Pamuk is good at coping with the issues of East-West; furthermore, he often likens Turkey to a protagonist, who constantly seeks for his own value and position, and faces the issue of self-identification. His intention to combine the East and the West or to amalgamate secular national taboos with Ottoman history has been indirectly influenced by the

military coup taking place in 1980.

The amalgamation of his multiple vantage points is also reflected in his language style. That is to say, Pamuk foregoes the simplified pure Turkish language influenced by the language reform, preferring to use more complicated sentences, as if he attempts to synthesize Western and Eastern perspectives together in his novels. Since *Sessiz Ev*, Pamuk has been beginning to play with language, stretching or inverting sentences. In his opinion, dull, simplified, and uninteresting language kills Turkish literature; while long sentences tend to symbolize Turkey's rich cultural heritage and energy. It cannot be denied that his language style has fostered innovation and transcended the limitations imposed since the language reform. His style is also categorized as post-modernism, also is characterized by Neo-Ottomanism.

To put the matter simply, the intention of Neo-Ottomanism is to break the bounds of Kemalism. It is not a way to transform Turkey back into an Islamic country; rather, it would evoke a new national consensus that emphasizes the multiple identities of Turkey. The influence of Neo-Ottomanism is far-reaching, including literature and Turkish language. Under the interactive influence of the language reform and Neo-Ottomanism, Pamuk started creating a mixed language style. This style is pretty salient in *Kara Kitap*, *Yeni Hayat* and *B.A.K.*. Simple and

vulgar sentence structures with boring literary language are not a preferable form for Pamuk, because it would be difficult for him to portray the inner worlds of his characters with such a plain language. However, no matter how literary critics criticize his language, it can be fairly certain that his unique and liberal language has revealed his creative freedom.

There have been so far four English translators translating his literary works. Erdağ Gökna, one of his translators who rendered *B.A.K.*, also commented with regard to Pamuk's unique language style. He thinks that Pamuk's mixed style in Turkish is a way to present his abundant diversified stylistic choices. Like Pamuk, Gökna can be regarded as a bridge connecting Turkish literature to English readership. Except for *B.A.K.*, he has introduced the poetry and novels of several Turkish and Middle-Eastern literati by translating into English. In Gökna's point of view, an author usually delivers profound meaning through his language. The reader, even the translator, needs to transcend the level of words and to explore the meaning the author tries to express. Therefore, Gökna has attempted to retain the diversity of Pamuk's language style, which is almost as good as the original. Sometimes he even created his own style.

Compared to the development of Turkish literature in the US, Taiwan is significantly behind in terms of researching and translating Turkish literary works.

Even though Pamuk is not the first Turkish literati to be introduced into Taiwanese literature, he has been the most famous and the most popular Turkish writer.

Although Lee translated *B.A.K.* from English, she adopted a different languages style.

In Lee's opinion, a translated sentence will not be able to fully accentuate its original style. In addition, due to the difference between English and Chinese in terms of language structures, her translations would not necessarily be able to appropriately convey the meaning, even though she attempted to retain the style of the English translation.

From the perspective of lexical style, Gökner has taken advantage of the diversity of English vocabulary that may be lacking in Turkish. He also adopted many archaisms and poeticized diction to fulfill his purpose of historical reconstruction. Meanwhile, these archaism and poeticized diction not only show the diversity of English vocabulary, but also make the text more lyrical, even unidiomatic. In addition, he also added many adjectives that Pamuk did not use in the original. The adjectives helped Gökner stress his own decorative attempts. With the help of adjectives, what Gökner has done in the English translation is to redeem, even intensify, the imagery of the Turkish original. Sometimes, he also paraphrased the adjectives Pamuk used, with the intention to achieve the aesthetic relation of styles. As for the Chinese translation, Lee basically adopted more colloquial words,

as opposed to archaisms that Göknaş adopted in order to create the atmosphere of 16th-century Istanbul. However, it is worth noticing that in order to achieve the aesthetic function in the Chinese translation, Lee has also taken the advantage of Chinese idioms, especially in the scenes portraying Kara and Şeküre's love. The idioms has created lexical deviation in the Chinese translation, vividly displaying Kara's love and desire for his lover whom he had not seen for twelve years.

If the Chinese TT and the Turkish ST are compared and contrasted carefully, there is another lexical deviation that is not foregrounded in both English and Chinese translations: Reduplication. Pamuk adopted reduplication with the intention to create an onomatopoetic and dynamic aura. However, this lexically deviant feature seems to have been omitted or paraphrased in the English translation. Lee has never learned Turkish and did not perceive this style; as a result, Turkish reduplication has completely disappeared in the Chinese translation as well. Even so, it is worth noticing that Turkish and Chinese share the same characteristic in the use of reduplication. If a Turkish-speaking Chinese translator had directly translated from Turkish, he or she might have been able to retain this unique style in the Chinese translation as well.

In short, the Chinese translation not only foregoes the lexical deviation (e.g. archaisms and poeticized diction) created by Göknaş, but also loses another lexical

deviation (e.g. reduplication) due to the influence of English. Although Lee added Chinese idioms to enhance the aesthetic level of the sentences, it cannot be denied that the English translation has played a pivotal role in the Chinese TT.

From the perspective of syntactic style, Pamuk prefers to use long sentences, especially in the scenes of portraying Kara's love to Şeküre or their bridal procession. Long sentences serve as the evocativeness to recreate his love and also create the imagery of Kara's excited, but circumspect, complicated feeling. Göknaar tries not to separate the sentences, taking advantage of clauses to evoke the same imagery in his translation. Long sentences are an annoying part for the majority of Chinese translators. When a Chinese sentence is too long, it could obscure the meaning of the sentence and confuse the reader. Therefore, Lee prefers to separate them into smaller segments to become shorter sentences. This translation strategy also makes the syntactic deviation of the English translation disappear, thereby weakening the literary effects Pamuk/ Göknaar created. At this point, Lee needed to make a choice whether to comply with form or with content, the two fundamental elements that consist of style. It is clear from what has been analyzed that Lee chose content as her high priority for her target readers.

Although Lee did not follow the long-sentence style, she still followed the poetic description as Göknaar translated Kara and Şeküre's love issue. In the Chinese

translation with mostly idiomatic expressions, the lyrical depiction has been foregrounded. That is to say, in the plots portraying their love affairs, Lee seems to have maintained Gökner's poetic style that is sometimes even unobtrusive in the Turkish original.

The last stylistic element of the syntactic level is the dash. The dash is often used to supply additional information, to highlight specific meaning, and to cause a pause to make the last part more powerful. The use of the dash in the English translation is quite prevalent; however, Pamuk seldom used it in his novel. This fact also indicates the intention that Turkish seems to accentuate more the integrity of the imagery. According to Gökner, the use of dashes is also a way to retain long-sentence style. The target reader could also perceive that the stable pace existed in Turkish has been weakened while reading its two translations orally. At this point, Lee faithfully follows the use of dashes. Dashes make the Chinese translation unidiomatic. Dashes tend to interrupt the meaning of the sentence, thereby disturbing the reader's reading pace. Using so many dashes does not comply with Chinese language habit, but stylistically speaking, Lee has maintained the syntactic deviation to emphasize the specific meanings of sentences, thereby achieving the literary effects Gökner created.

To sum up, it cannot be denied that the intermediate language has played a crucial role between Turkish and Chinese. According to the above-mentioned

analysis through foregrounding theory, it is clear that translators may follow the original's style, or create style of his/her own. The fact that a translator incorporates a variety of styles into his or her translation is likened to Pamuk's mixed perspectives. I hope, perhaps one day, the Chinese translator can convey the diversified style of Turkish literature to the Chinese reader without the help of the English translation.

APPENDIX A : Orhan Pamuk's Oeuvre and Publication Information about Their English and Chinese Translations

Pub.Date	Name	Pub. House (TR)	Eng. Translators & Pub. Date	Pub. House (TW)	Ch. Translators & Pub. Date
1982	Cevdet Bey ve Oğulları	Karacan Publishers			
1983	Sessiz Ev	Can Publishers			
1985	Beyaz Kale	İletişim	Victoria Holbrook 1991	RFM	陳芙陽 20040806
1990	Kara Kitap	İletişim	Güneli Gün 1994, Freely 2006	RFM	李佳珊 20070201
1994	Yeni Hayat	İletişim	Güneli Gün 1997	RFM	蔡鵬如 20041112
1998	Benim Adım Kırmızı	İletişim	Erdag Göknar 2001	RFM	李佳珊 20040609
1999	Öteki renkler	İletişim	Maureen Freely 2007		

2002	Kar	İletişim	Maureen Freely 2004	RFM	蔡鵬如 20080206
2003	İstanbul	YKY	Maureen Freely 2005	馬可孛羅	何佩樺 20060308
2008, Aug 29 th	Masumiyet Müzesi	İletişim	Maureen Freely Oct. 20 th , 2009		

APPENDIX B : E-mail Interview with Erdağ Gökna

INTERVIEWER: *I read your article, entitled "My Name is Re(a)d: Authoring Translation, Translating Authority", published in Translation Review in 2004. In this article, you mentioned that in order to follow Pamuk's "mixed style", you also tried to adopt diversified expressions, such as vernacular, slang, jargon, natural language, and so on. Besides, I also found that you seemed to add abundant adjectives that Pamuk didn't use. Is this your way to elevate the aesthetic level of the translation? Do those adjectives have any function in your translation? In addition to using those diversified expressions, how did you deal with Pamuk's lexical style?*

E. GÖKNAR: Translation is in its essence the creation of a common language between two distinct cultural logics (to use Jameson's phrase); this means that a particular reader needs to learn new reading practices. I translate with this principle in mind: I am both making

something foreign accessible to a new reader as well as conveying something about that foreignness (that will be uncomfortable). It is a balancing act. I believe all good translations are a mix of literary hospitality and breaking literary expectations - a "shocking of the bourgeoisie" so to speak.

There is no general stylistic rule that I follow in translating. If something that is phrasal in Turkish can be more concisely conveyed by an adjective in English, I will use that adjective. I believe that translation is part lexical fidelity to the original and part creative writing. In addition to the lexical level, I work on textual, contextual, intertextual levels. (It is possible to think of each of these as drafts in my translation process.) The translation emerges out of a number of contingencies of language and cultural context. In translation, often individual words or phrases can be added to the target text that make the prose stronger yet do not change the original meaning, but augment its impact. I did this in a number of places. As a simple example, the word "Behold" does not appear in the original Turkish as the first word of the section "I Am a Gold Coin." Yet, it adds drama in English. Furthermore, there are many more words (and synonyms) to choose from in literary English than there are in literary Turkish. I take advantage of this wealth to counter the losses of lexical translation with the gains of textual and contextual translation.

INTERVIEWER: *In your article, you also mentioned that "[...] few good literary translations rendered from the Turkish to the English. Two common pitfalls, the overly idiomatic and the word-for-word translation, naturally spell disaster" (2004: 53).*

I don't quite understand the meaning of this sentence. Do you mean you were trying to create an unidiomatic English translation of My Name is Red? How?

E. GÖKNAR: By "overly idiomatic" I mean a translation that is too "domesticated" in Venuti's understanding. I try to keep a balance between domestication and foreignizing that is accessible yet allows for new literary prose to enter the language. There are times I like to make the English dissonant and unfamiliar; in other places I want it to read lyrically and smoothly like a poem. If I had my choice I would have used more Turkish words in the English. I did this more in my translation of Tanpınar's novel.

INTERVIEWER: *Pamuk, in some plots, likes to use long sentences to portray details or the protagonist's mental state. I want to know more about how you dealt with his long sentences. I also found that you used a lot of dashes in your translation. Pamuk seldom used it. Did Mr. Pamuk ask you to use dashes in the translation? Or is this a way to maintain the long sentence style of Pamuk?*

E. GÖKNAR: I try to maintain sentence length whenever possible. At times, the editors of English publishing houses divide these sentences into smaller ones. I am opposed to this practice. To this end, I like to use dashes on occasion. Orhan did not ask me to use the dashes, but yes, it is a way to maintain long sentence length.

APPENDIX C : E-mail Interview with Jia-Shan Lee (李佳珊)

(Chinese Original and English Translation)

採訪者 : 目前為止在您的譯者生涯中，已經翻譯過幾本著作？

(INTERVIEWER) (How many books have you translated so far during your translating career?)

李佳珊 : 大約六、七本吧。

(Jia-Shan Lee) (Approximately six or seven books)

採訪者 : 在翻譯外國原著時，譯者會不會有機會跟原作者見面？由

於《我的名字叫紅》是從英文翻譯過來的，所以當初您或

出版社有請教 Erdag Goknar (英文譯者) 或者甚至是帕慕克先生嗎?

(INTERVIEWER) (While translating foreign literary works, did you have an opportunity to meet with the author? The Chinese translation of My Name is Red was rendered from English, so did you consult the English translator Erdağ Gökna, or even Pamuk himself?)

李佳珊 : 我個人並沒有直接請教作者及英譯者，但不知道出版社在審稿時有沒有詢問他們的意見。

(Jia-Shan Lee) (I personally did not consult the author or the English translator. I am not sure whether or not the publishing house asked their opinions.)

採訪者 : 由於《我的名字叫紅》是一部歷史小說，因此在翻譯《我的名字叫紅》的過程中有沒有讓您覺得備受挑戰的地方?

(INTERVIEWER) (My Name is Red is categorized as a historical novel. Did you meet any challenge during your translating process?)

李佳珊 : 最困難的不是在於歷史的部份，而是在於關於伊斯蘭教的地方。歷史有些地方與中國的歷史有重疊到，要把翻成英文的再翻回中文習慣用的詞，像成吉思汗、窩闊台之類的名字 (如果我沒記錯是在《紅》而不是《黑色之書》.....)

關於伊斯蘭教的地方，我參考了許多本伊斯蘭教的書，基本上關於這個宗教的資料很少 (大陸比較多)，很多譯名也不統一。而《紅》這本書在講的細密畫，主要就是在探討伊斯蘭教對繪畫、偶像的看法，他們的世界觀、

生死觀等等。

我覺得關於事實的東西還比較好譯，但關於思想、觀念、文化的東西，譯者如果無法理解或認同，就會很難譯，譯得很痛苦，容易譯錯。(尤其像是《黑色之書》裡面那一堆人臉的符號、人型模特兒的比喻……)

(Jia-Shan Lee)

(What is the most difficult are not the historical parts, but the paragraphs talking about Islam. Several periods of Turkish history are overlapped with Chinese history. I needed to translate them from the English translation into the terms that the Chinese reader is familiar with, something like 成吉思汗 or 窩闊台.

As for Islam, I consulted many books concerning Islamic religion. Basically, there is not so much information about this religion; in addition, the Chinese translations of their technical terms are not unified. My Name is Red talks about miniature, mainly discussing Islamic perspectives on painting, idols, world outlooks, life and death, and so on

I think it is easier to translate concrete facts; conversely, with regard to thoughts, concepts, or cultural material, it's quite tough if a translator fails to understand or recognize them. It is a torture for a translator, and he/she could also mis-translate)

採訪者

: 在英文翻譯中，Gökner 先生幾乎沒使用註腳，但在中文翻譯中卻偶爾會發現註腳，請問增加註腳的考量是甚麼？

(INTERVIEWER)

(In the English translation, Mr. Gökner seldom added footnotes. You seemed to prefer to use footnotes. What was your consideration?)

李佳珊

: 其實我發現西方人不太愛注腳，但中國人 / 台灣人挺愛

的。可能是閱讀習慣的不同，西方讀者習慣自己找資料，台灣人喜歡人家幫他解釋清楚。

另一方面是，有些注腳，是因為譯者好不容易找到資料，想說讓讀者方便，可以省點功夫，閱讀起來沒那麼挫折。

另外有些是譯者自己創的譯名，若不解釋，讀者去google 老半天也找不到。

(Jia-Shan Lee)

(Actually I found western people do not prefer to use footnotes, but Chinese/ Taiwanese people prefer. Perhaps due to different reading habits. The western readers get used to search for materials by themselves; while Taiwanese readers prefer that someone else can explain for them

On the other hand, the translator also takes his/her readers into consideration. Footnotes can save time for readers; they would not also encounter setbacks when reading

Besides, some footnotes serve as explanation of technical terms that the translator creates by him-/herself. If a translator tried not to explain, readers would never understand no matter how much time they spend googling them.)

採訪者

：我自己曾經試過將帕慕克先生的土耳其文原文譯成中文，

發現如果要在維持帕慕克先生的風格的原則下，將他的文

字譯成中文不是一件容易的事，因為有些一句話可能就已

經是一整段了。帕慕克先生的描述手法相當細膩，為了描

述一件物品或一個人物，他的修飾語可以拖個四五行都沒

問題，這當然也與土耳其文的語法結構有關，但中文的語

法結構似乎不太能夠允許我們這樣做。想請教一下您從英文翻譯過來時，是否也有遭遇到相同的困擾？還是你覺得 Goknar 先生的翻譯風格已經轉變了？那您在中文翻譯中，是否承襲他的風格？

(INTERVIEWER) (I myself tried to translate Pamuk's novel into Chinese, and I found that it is not an easy task to maintain Pamuk's style. Some of his sentences are composed of a whole paragraph. Pamuk is good at detailed description. In order to depict an item or a character, his modifiers could stretch as long as possible. It has also something to do with Turkish sentence structure, but it seems not to work in Chinese. I am wondering if you also faced the same difficulty when you translated from the English translation. Do you think that Mr. Göknaar has changed his style? Do you follow his style as well in your translation?)

李佳珊：帕慕克喜歡長句。我不知道土耳其文的文法如何，但在英文，或歐洲語系裡，有子句這種東西，可以輕易地解決長句的問題。而子句，相信是所有中文譯者最討厭的東西。子句的文法很嚴謹，所以就算一句話繞了四五行之後，讀者還是可以清楚知道主詞是什麼。但中文不行。隨便舉個例：

He gave her a beautiful pink diamond, which is imported from a poor African country where people are starving.

a) 他送給她一顆從一個人民要餓死的窮苦非洲國家進口
來的美麗的粉紅鑽石。

b) 他送給她一顆美麗的粉紅鑽石，那鑽石是從一個人民
要餓死的窮苦非洲國家進口來的。

對我而言，翻譯是一種把句字拆解再重組的過程。而我寧
可犧牲作者的長句風格(事實上翻成中文的句字也不再會
是他要的風格)，而選擇準確傳達作者的重點。比如上面
的例子，重點在於兩者之間的對比，而不是在於哇句子好
長好像流水。

(Jia-Shan Lee)

(Pamuk likes long sentences. I don't know anything about Turkish grammar, but in English, there is a grammatical structure called "clauses", which can easily deal with the problem of long sentences. I believe that clauses are the most annoying and troublesome structure for all Chinese translators. The usage of clauses is quite strict, so even if there is a sentence with multiple modifiers, the [English] reader can still clearly understand what the subject is. However, this does not happen in Chinese. Take a random example: *He gave her a beautiful pink diamond, which is imported from a poor African country where people are starving.*

a) 他送給她一顆從一個人民要餓死的窮苦非洲國家進口
來的美麗的粉紅鑽石。

b) 他送給她一顆美麗的粉紅鑽石，那鑽石是從一個人民
要餓死的窮苦非洲國家進口來的。

In my opinion, translation is a process of taking apart and re-combining sentences. I prefer to sacrifice the author's long-sentence style – in fact, a translated sentence will never be able to follow the style the author created. I would rather

concisely convey the focal point of the sentence. Like the above-mentioned example, the main point of the sentence is to emphasize its striking contrast [*beautiful, pink diamond* versus *starving, poor African country*]. Its main point is not the length of the sentence.)

採訪者 : Gökna r 先生曾在 2004 年發表過一篇文章，標題為 *My Name is Re(a)d: Authoring Translation, Translating Authority*，裡頭主要是寫他在翻譯《我的名字叫紅》這部小說的一些感想以及他對帕慕克先生文學風格的一些想法。在文字運用上，他認為帕慕克先生所用的文字相當多樣化，混雜著波斯-阿拉伯語，古土耳其語等等。而在英文翻譯中，Gökna r 也盡量符合這樣的風格（例如，書評家 John Updike 說 Gökna r 的英文也使用了一些美國鄉村俚語字彙等），因此我想知道在中文翻譯中，您是如何處理用字遣詞的？

(Interviewer) (Mr. Gökna r issued an article in 2004, entitled “*My Name is Re(a)d: Authoring Translation, Translating Authority*”, in which he mentioned his opinions about Pamuk’s literary style while translating *My Name is Red*. In terms of lexical style, he thinks that Pamuk showed lexical diversity with the mixture of Persian-Arabic, old Turkish, and so on. And he also tried to maintain this style. The critic John Updike said Gökna r also adopted some American country dialect, etc. How did you deal with his lexical diversity?)

李佳珊 : 我有點不記得了耶……

不過我記得《我的名字叫紅》的結構是，一個一個角色出

來講故事，中間穿插著說書人講奇怪的故事，每個角色的語氣是不同的。那我基本上不是用很學術或科學的方法來處理啦，而是用角色扮演的方式，來想說，啊我今天是書中的女主角，我的兒子哭了我要怎麼哄他，噢我春心蕩漾真是害羞；或是，哈我今天是個說書人，咖啡館裡的人都是我的聽眾，我可要油腔滑調一點來拍大家馬屁嘿嘿嘿……之類的。

大部份的「對話」或「內心獨白」，都是要「唸出來」看看效果如何，聽聽看到底有沒有人這樣講話。（就像之前在譯哈利·波特時，所有的咒語一定要大聲喊喊看，順不順。）

由於融入了角色之中，所以有時候翻到某些地方還會很激動，像殺人的時候啦，或是刺瞎眼睛的時候，或是蒙古大軍把細密畫丟到河裡染紅了河水……會譯到有一種喘不過氣來的感覺。（這或許不是你想研究的，但我相信這是一個譯者之所以要做翻譯的原因。）

我個人覺得小說翻譯是一種再創作的過程，就是把作者的東西嚼爛了以後，再吐出來。也許這麼說不是很嚴

謹，但中文和英文或其他歐洲語言實在相距太遠，我想，
唯有經過譯者消化再生出來的東西，才是活的。

(Jia-Shan Lee)

(I don't remember very well... But I remember the story of *My Name is Red* is narrated by each protagonist one by one. The tone of each person is different. Basically, I didn't deal with it in an academic or scientific way; rather, I like to pretend to be one of them and to imitate how they talk. For example, I pretend to be a female protagonist: how to coax my crying children if I were here; or oh! I feel so embarrassed as if my lover were flirting with me; or I pretend to be a storyteller in a coffee shop, in which most of guests are my listeners. I need to be more smooth-tongued, something like that.

I mean, most of the dialogues and monologue should be “read out” to see what effect would be, and to see if they are idiomatic. Just like a translator rendering *Harry Potter*, he/she needs to read aloud the translations of the spells, and listen if they are idiomatic too.

Sometimes, I also felt excited when translating specific paragraphs because I fit into the roles, such scenes as killing, or a miniaturist who got blind by a murderer, or the Mongolian army throwing miniature paintings into the river. Perhaps this is not what you are studying, but I believe that this is the reason why a translator is needed.

I personally think that translation is a process of re-creation. It seems like you “digest” what the author tries to express, and then “spit it out”. Maybe what I said is not clear enough, but Chinese is a language syntactically different from English and other European languages. Therefore, only those sentences that a translator transforms into idiomatic expressions are acceptable.)

APPENDIX D : Turkish Pronunciations of Romanized Chinese Alphabets

Chinese has been phonetically transcribed into many systems over centuries. There are three major transcription systems taught around the world: Mandarin Phonetic Symbol (MPS, 注音符號), Hanyu Pinyin System (漢語拼音, often known simply as Pinyin), and Yale Romanization System. Among them, Pinyin System is now the widely-used Romanization system for Standard Mandarin.

In the thesis, the Pinyin System is adopted so as to let foreigners pronounce Chinese correctly. Unlike in most other languages, “initials” and “finals” are the basic elements in the Pinyin System. One initial is usually followed by one final. The following table is intended to indicate the comparison between Pinyin System and Turkish pronunciation.

INITIALS		
Pinyin	Turkish Pronunciation	Examples
b	b, as in Turkish “beyaz”	bù-不-hayır
P	p, as in Turkish “para”	pán-盤-tabak
m	m, as in Turkish “makas”	mǐ-米-pirinç
f	f, as in Turkish “fikir”	fàn-飯-pilav
d	d, as in Turkish “dokuz”	dì-地-yer
t	t, as in Turkish “taraf”	táng-糖-şeker

n	n, as in Turkish “numara”	nǐ-你-sen
l	l, as in Turkish “limon”	lù-路-yol
g	g, as in Turkish “gece”	gān-乾-kuru
k	k, as in Turkish “kol”	kāi-開-açmak
h	h, as in Turkish “hava”	huā-花-çiçek
j	c, as in Turkish “cep”	jiā-家-ev
q	ç, as in Turkish “çay”	qián-錢-para
x	No equivalent in Turkish. A sound like between the “s” in “siz” and the “ş” in “şaka”	xiǎo-小-küçük
zh	Similar to Turkish “j”. Roll your tongue back in the roof of your mouth, and squeeze the air out over your tongue	zhòng-重-ağır
ch	Similar to Turkish “ç”. Roll your tongue back in the roof of your mouth, but make it slightly stronger than “zh”	chē-車-araba
sh	ş, as in Turkish “şaka”	shān-山-dağ
r	Similar to Turkish “r”. Roll your tongue back in the roof of your mouth	rén-人-insan
z	No equivalent in Turkish. Similar to English “ds”	zāng-臟-kirli
c	No equivalent in Turkish. Similar to English “ts”	cǎo-草-ot
s	s, as in Turkish “siz”	sān-三-üç

FINALS		
Pinyin	Turkish Pronunciation	Examples

a	a, as in Turkish “ana”	mā-媽-ana
o	o, as in Turkish “okul”	wǒ-我-ben
e	ı, as in Turkish “ılık”	gē-歌-şarkı
ê	e, as in Turkish “eski”	qiè-切-kesmek
ai	ay, as in Turkish “ay”	ài-愛-aşk
ei	ey, as in Turkish “kuzey”	fēi-飛-uçmak
ao	ao, as in Turkish “Taoizm”	hǎo-好-iyi
ou	ou, as in Turkish “doğu” without “ğ”	tóu-頭-baş
an	No equivalent in Turkish. A sound like English “ah” with “n” at the end	tiān-天-gök
en	ın, as in Turkish “findık”	zhēn-真-gerçek
ang	an, as in Turkish “roman”	guāng-光-ışık
eng	No equivalent in Turkish. A sound like “ung” in English “sung”	fēng-風-rüzgar
er	ır, as in Turkish “ırmak”	ér-兒-çocuk, oğul
yi, -i	yi, as in Turkish “yine”	yíng-贏-kazanmak
wu, -u	u, as in Turkish “uzak”	wù-霧-sis
yu, -u/ü	ü, as in Turkish “ümit”	yú-魚-balık

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