跨越純土耳其語的界線：
奧罕‧帕慕克之土耳其文原著《我的名字叫紅》及其英文譯本的風格分析

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摘　要

　　奧罕‧帕慕克是聞名於世界文壇中的其中一位土耳其作家，而他的作品已有超過四十種語言以上的海外譯本；然而有關於其作品的所有中文譯本卻並非從土耳其文原文直譯。本篇論文以其膾炙人口的土耳其文原著小說《我的名字叫紅》(*Benim Adım Kırmızı*) 及其英文翻譯為例，透過例證與評論的方式，利用前景化理論分析帕慕克的寫作風格。帕慕克在寫作上的「多元」風格不僅反映出他對於東、西方議題的觀點，更創造出他期望在小說中所呈現的文學效果與意象。他企圖擺脫土耳其語言改革以來的純土耳其語的框架，創造出多元的語言風格。而本書的英文譯者 Erdağ Göknar 試圖運用古語、俚語等多樣化的英語詞彙及表達方式創造出與英語讀者閱讀習慣迥異的譯文。本文的目的則是分析帕慕克的文學風格以及 Göknar 在其英語譯作中如何展現原作寫作風格的方法。

關鍵詞：土耳其、奧罕‧帕慕克、我的名字叫紅、土耳其語言政策、風格學、前景化

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Crossing the Boundary of Pure Turkish (*Öz Türkçe*): Stylistic Analysis of *Benim Adım Kırmızı* by Orhan Pamuk and Its English Translation

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Abstract

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. He attempts to cross the boundary of Pure Turkish derived from Turkish Language Movement, thereby creating diversified language style. The English translator Erdağ Göknar tries to create dissonant translation with the diversity of English vocabulary, such as archaisms and slangs. The aim of the article is to analyze the literary style of Pamuk himself and to examine how Göknar conveys the original's language style in his translation.

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Introduction

Style is related to the language use of a writer. 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). 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.

Since the beginning of the 20th 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. The concept of foregrounding will be employed in the article, with the intention to study what literary effects those salient stylistic elements have evoked, how the translator deal with them, and what imagery they have created in the translation.

This paper will examine Orhan Pamuk's *Benim Adım Kırmızı* and its English translations (*My Name is Red*, henceforth *B.A.K.*) as a case study. Pamuk's style not only reflects the deviation from the Pure Turkish Movement but also symbolizes the amalgamation of his perspectives on East and West, as well as the past and the present. While working on a novel, Pamuk, like a scholar, prefers to read abundant materials from traditional Turkish and western literary works with the intention of displaying his cultural eclecticism. 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)

Pamuk himself has confided that he dislikes, even seemingly denigrates the language style 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. 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 of the 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.[1] (NTV-MSNBC, January 28th 2008)

While translating Pamuk's novel, Erdağ Göknar, one of Pamuk's translators, 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 is ineluctable for a translator to fall into the dilemma of "form" and "content": rendering an acceptable TT for target readers, or following the stylistics forms of the ST.

The aim of the thesis is to analyze *B.A.K.*'s stylistic transformation of Turkish original and its English translation. In Part I, I mainly discuss and analyze Pamuk's literary style. In this part, the reader can clearly understand his comments on Turkish language and the reasons why he changed his language style during his writing career. Part II shortly introduces the background of the English translator of *B.A.K*. This part mainly focuses on Göknar's translation strategies and the difficulties that he faced while rendering this novel. Part III will shortly talk about 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. In Part IV, the stylistic analysis will be divided into the lexical level and the syntactic level based on Foregrounding Theory. The lexical and syntactic deviation existing in the English translation will be examined.

I. Literary Style of Orhan Pamuk

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[2] (*Öteki Renkler* 1999, p. 105). Pamuk thinks that the 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 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"[3] (*ibid.* 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.[4] (*ibid.*)

Pamuk, in his novels like *Beyaz Kale*, *Yeni Hayat*, *Kara Kitap*, and *B.A.K.*, 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, Ataturk 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. 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"[5] (*Ö teki 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 (Göknar 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" (Göknar 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. Pamuk 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 *Sessiz Ev*, 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.[6] (*Ö teki 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 Letter Reform (Harf Devrimi) and Language Purification Movement (Dil Arınması Hareketi).

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). 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. 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)

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. Under the circumstance, a great number of foreign language patterns are being introduced into Turkish, gradually changing the speech habits of Turkish people. Some regard this trend as a good opportunity for the Turkish language to flourish, thereby compensating its inadequacy and culturally enriching innovative meanings that have arisen since language reform. 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" (Göknar 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" (Göknar 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). 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 Göknar 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 neo-Ottomanism after the 1980s, Pamuk consciously adopts a mixed language style in his novels, especially in *Kara Kitap, Yeni Hayat*, and *B.A.K.*. Pamuk's frequent use of long and complex sentences in *Kara Kitap* and *Yeni Hayat* 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" (Ecevit 2004, p. 158).

Pamuk himself 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). Contrast to those critics who criticize Pamuk's Turkish with the inadequacy of meaning and incorrect grammar, a group of writers and translators defend for his language style. 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. Pamuk also takes advantage of the complexity of language style to describe details. For example, in *Yeni Hayat*, Pamuk portrays the scenes of terrible traffic accidents with as long as eight-line sentences; or he uses nearly five pages with a non-stop sentence to portray the scenes he has seen as well as the memories he has kept in his another book *Istanbul*, in order to illustrate the meaning of *hüzün*. 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"[7] (Ecevit 2004, p. 159). This concept exists in most of his novels, thereby also affecting his language style.

While incorporating Ottoman traditions and constructing a new literary mode in Turkish literature, Pamuk seems to tell Turkish readers his intention that people should not forget history and the past. 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"[8] (2004, p. 165). This is the characteristic of his language, also the main issue that will be discussed in Part IV.

II. Translator's Perspectives on Orhan Pamuk's Style

Erdağ Göknar, the second generation of Turkish immigrants, was born in Michigan, USA. In 1999, Göknar began to work on the translation of *B.A.K.*, which can be regarded as his first published translation work. 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)

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). While in Istanbul, Göknar 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). Erdağ Göknar also comments on *B.A.K.* in terms of Pamuk's language style:

> 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)

For Göknar, 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. 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). Göknar 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, Göknar also tried to follow his style, coalescing vernacular, slang, historical language together in his translation. In Göknar'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).

III. Foregrounding Theory

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" (1981, p. 48). That is to say, foregrounding theory refers to the salient and unexpected departures from accepted *norm*s. 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)

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*.). 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.

IV. The Lexical Style of Turkish Origin and 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), *meczup* (p. 15), *muhasara* (p. 16), *murdar* (p. 20), *cima etmek* (p. 21), *müderris* (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), *cadaloz* (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. Göknar 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).

Göknar'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 Göknar 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 choose from in literary English than there are in literary Turkish" (Interview with Göknar on June 30th, 2010). Compared to the Turkish original, the English translation appears to be more literary, poetic, and archaic. Göknar's lexical style can be classified into two groups: archaisms and poeticized diction, as well as adjectives.

1. Archaisms and Poeticized Diction

In the lexical style, Göknar 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: […] 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 04)

  TR: […] kul köle olmuş (p. 19)

  EN: […] became his *lackey* (p. 13)

(Example 05)

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

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

(Example 06)

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

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

(Example 07)

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

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

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, Göknar 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, Göknar 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 Jewish. One may notice that Pamuk

mostly uses daily conversation and colloquial speech in her chapters (Chapter 8, 15, 25, 39, 53); while Göknar appears to have replaced the colloquial expression with poetic style. The following are several examples from Ester's chapters:

(Example 08)

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

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

(Example 09)

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

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

(Example 10)

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

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

(Example 11)

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 12)

TR: [...] Şimdi söylediklerinin yalnızca büyüsünü, 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, Göknar, 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 Göknar's translation, evokes an aura that she is an educated and erudite clothier. Example 10 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, Göknar 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. Göknar 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 11 and 12, they present another lexical style of Göknar's translation. In addition to using poeticized diction, he also paraphrases the ST with English adjectives to redeem or intensify the imagery. The Example 11 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 12 is narrated by Şeküre, who is describing how much Kara's

sweet words have affected her heart. While in English, Göknar 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 Göknar 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.

2.   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. Göknar is good at taking advantage of adjectives to create the atmosphere 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 Göknar, he adopted adjectives "[i]f something that is phrasal in Turkish can be more concisely conveyed by an adjective in English" (Interview with Göknar on June 30th, 2010). With the help of adjectives, what Göknar 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 some examples:

(Example 13)

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

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

(Example 14)

TR: Ben ise gün boyunda maceramızı aklımın sayfalarına dört meclis ile toparlayıp, nakşedip, resimledim (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 (236)

(Example 15)

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

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

(Example 16)

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

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

(Example 17)

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

EN: Still, *I was anxious*, maintaining my vigil against a sudden raid, or

even a word of vulgar heckling (245)

(Example 18)

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

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

(Example 19)

TR: Berberin son anda bana acıyıp ayarladığı bir davulcuyla bir zurnacı önümüzde ağırca bir gelin havası tutturup harekete geçince... (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, … (244)

These 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 13 and 14, Göknar 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 17, Göknar 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 19, the adjective *shrill* is functional here due to following word *zurna*. Göknar did not use the counterpart of *zurna* in his translation; z*urna* here can be regarded as a cultural term since not all of English readers know it is a traditional oriental music instrument. Göknar 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.

Göknar is good at allowing his English readers to have the feeling of virtually being in the story. Sometimes he also paraphrases or adds the adjectives of the ST, achieving and strengthening the effect of his decorative attempts. While translating, 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 Göknar on June 30th, 2010). There are several other examples:

(Example 20)

TR: Yarı karanlık odada gölge gib yaklaşıp 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 21)

 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 22)

 TR: […] kadife gibi dilini ağzımı içine almak; gözyaşlarım, saçlarım, geceliğim, titremem, hatta oun 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 23)

 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 24)

 TR: Uzaktan karşısına geçip bakarken, çok hafif bir şekilde kıpırdanırsam bütün gövdemi 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 25)

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 26)

TR: […] farkına varmadan gırtlağımdan sizleri korkutan hırlamalar çıkarmaya başlarım (p. 18)

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

Adjectives, for Göknar, are the major mean to evoke the aura that may be implicit in the ST. In Example 26, Pamuk portrays a dog's barking with *sizleri korkutan*, while Göknar paraphrases it with *hair-raising*. Example 22 is also another similar case. It is narrated by Şeküre. Without using the same adjective (like *güzeldi* in Turkish), Göknar 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 25 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. 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 Göknar 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.

V. The Syntactical Style of Turkish Origin and English Translation

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 27)

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 28)

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 to 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 martial 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 Göknar 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,

Göknar'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 29)

> TR: Hiç de istemeden girdiğimiz küçük çarşı yerinde rengârenk ayvalarından, 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 fısıltı ve dedikodu ağını ustalıkla 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, Göknar has also maintained this style and conveyed similar imagery to his readers.

(Example 30)

> 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 yanlış 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 kanıtlayarcak 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 yaklaşırdım (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 creates an aura with long sentences that Kara cares about Şeküre so much, portraying his fascinated and complicated love for her. In Example 30, 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, Göknar seemed not follow the style of the original. He separated the integrity of all actions into four small segments. While reading orally, the target reader hardly perceives Kara's specific feeling when he faces his lover.

(Example 32)

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 hediyeyi 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, Göknar 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 Göknar 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."[9] (2004, p. 158).

VI. Conclusion

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. 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 perspective, 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.

Erdağ Göknar thinks that Pamuk's mixed style in Turkish is a way to

present his abundant diversified stylistic choices. Like Pamuk, Göknar can be regarded as a bridge to connect 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 Göknar'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, Göknar has attempted to retain the diversity of Pamuk's languge style, which is almost as good as the original. Sometimes he even created his own style.

In the English translation of *B.A.K*, Göknar 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 Göknar stress his own decorative attempts. With the help of adjectives, what Göknar 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. 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. Göknar tries not to separate the sentences, taking advantage of clauses to evoke the same imagery in his translation.

To sum up, 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. Like Pamuk's mixed perspectives in his novel, a translator may also increase diversified "hues" into his translation.

Notes

1. The translation is mine. The original is "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 düşünürüz, bu devrikliği nasıl giderebiliriz diye değil."

2. The translation is mine. The original is "hayatımızı anlamlandırma ve bu anlamla hayatın içine güçlü karışma işini de üstleniyor."

3. "Yazarlık tutumu" and "yazarlık tavrı"

4. The translation is mine. The original is "Söz gelimi Kemal Tahir'den tarihe bakılabileceğini öğrendiysem, Yaşar Kemal'den 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."

5. The translation is mine. The original is "Tarih bana taze, el sürülmemiş ve bir sürü yeni olanak tanıyan imgeler sunan bir hazine gibi geliyor."

6. The translation is mine. The original is "[…] 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."

7. The translation is mine. The original is "ayrıntılar, tam kestiremediğimiz bir biçimde, arkadaki (...) gizli gerçekler bir şekilde ilişkilidir."

8. The translation is mine. The original is "Özgün ve özgür bir edebiyat dili yaratır Pamuk."

9. The translation is mine. The original is "Duygunun ön planda olduğu bölümlerde, yazarın duygu selini kesmek istememesinin, ya da yaşadığı gerçeğin bütünlüğünü bozmadan yansıtma eğiliminin bir sonucudur bu durum."

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