

KARADENİZ TEKNİK ÜNİVERSİTESİ * SOSYAL BİLİMLER ENSTİTÜSÜ

BATI DİLLERİ VE EDEBİYATI ANABİLİM DALI
UYGULAMALI DİLBİLİMİ YÜKSEK LİSANS PROGRAMI

AN ANALYTICAL APPROACH TO EQUIVALENCY IN ORHAN PAMUK'S
ENGLISH TRANSLATED NOVEL, *MY NAME IS RED*, WITH PEDAGOGICAL
IMPLICATIONS

YÜKSEK LİSANS TEZİ

Nilgün MÜFTÜOĞLU

Ağustos - 2008

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ABSTRACT

This study was carried out to investigate to what extent equivalence is achieved in English version of *Benim Adım Kırmızı* by Orhan Pamuk. The procedures and strategies used for its translation were examined as well. Equivalence between the source and target text was studied in terms of certain translation aspects including cultural categories, equivalence at word level, proper names, grammar, collocations, idioms, literary devices and literary style. In carrying out this study, the translation discipline with its definitions and methods was revised centering the concept of equivalence at the heart of this thesis. The translation procedures and strategies used in English translation of *Benim Adım Kırmızı* were discussed. Moreover, information about the translator, Erdağ Gökner, the Turkish author, Orhan Pamuk and the original book, *Benim Adım Kırmızı* was given to gain a better picture of the dynamics affecting translation process. The procedures frequently in translation used are as follows: the functional and cultural equivalent especially in translation of cultural categories, collocations, idioms, nearly all kinds of literary devices and source language words; the expansion procedure for religious terms, gestures and habits, proper names of places, metonymy; literal translation, naturalization and transference of personal names; shifts or transpositions and modulation mostly to overcome grammatical problems; the descriptive equivalents for some onomatopoeic and source language words. Other procedures such as deletion and paraphrase were also utilized in translation of certain categories of the work. As for Pamuk's long sentences and poems in the source text, free translation, paraphrase and transpositions were chosen for the translation. Certain examples where the equivalence fails were also discussed. It was concluded that equivalence was achieved to a large extent in English translation of *Benim Adım Kırmızı*. The data also may serve a guideline for students and teachers, who engage in the study of translation, and for translators to consult when they come across similar problems.

ÖZET

Bu çalışma, Orhan Pamuk'un *Benim Adım Kırmızı* adlı romanının İngilizce çevirisinde eşdeğerliliğin ne ölçüde elde edildiğini araştırmak amacıyla yapılmıştır. Çeviri sürecinde kullanılan prosedürler ve stratejiler de incelenmiştir. Erek ve kaynak metin arasındaki eşdeğerlilik; kültürel kategoriler, kelime seviyesinde eşdeğerlilik, özel isimler, dil bilgisi, eşdizimler, deyimler, edebi sanatlar ve edebi üslup gibi belirli yönlerden ele alınmıştır. Çalışmada, çeviri disiplini tanımları ve kullanılan metotlarıyla eşdeğerlik kavramını tezin merkezine yerleştirerek gözden geçirilmiştir. *Benim Adım Kırmızı* adlı romanın İngilizce çevirisinde başvurulan çeviri prosedürleri ve stratejileri ele alınmıştır. Aynı zamanda; çevirmen Erdağ Gökner, Türk yazar Orhan Pamuk ve orijinal kitap *Benim Adım Kırmızı* hakkındaki bilgi çeviri sürecini etkileyen dinamikleri daha iyi kavrayabilmek için verilmiştir. Çeviride sıkça kullanılan prosedürler şu şekilde gerçekleşmiştir: Özellikle kültürel kategorilerin, eşdizimlerin, deyimlerin, yaklaşık bütün edebi sanat türlerinin ve kaynak dil kelimelerinin çevirisinde “functional” (işlevsel) ve “cultural” (kültürel) eşdeğer prosedürleri; dini terimlerin, jest ve alışkanlıkların, özel yer adlarının ve ad aktarmalarının çevirisinde “expansion” (genişletme) prosedürü; özel kişi adlarının çevirisinde “literal” (kelime kelimesine) çeviri, “transference” (doğrudan transfer) ve “naturalization” (erek dil fonetiğine uyurlama) prosedürleri; dil bilgisi problemlerini üstesinden gelmek için “shifts” ya da “transposition” (değişme) ve “modulation” (değişme-ayarlama) adlı prosedürler; bazı yansıma sözcüklerin ve kaynak dil kelimelerin çevirisinde “descriptive” (tanımlayıcı) eşdeğer prosedürleri kullanılmıştır. “Deletion” (silme) ve “paraphrase” (açıklama) prosedürleri de çalışmadaki bazı kategorilerin çevirisinde kullanılmıştır. Pamuk'un uzun cümleleri ve kaynak metindeki şiirlerin çevirisinde serbest çeviri, “transpositions” ve “paraphrase” tekniklerine başvurulmuştur. Eşdeğerliliğin sağlanamadığı örneklere de çalışmada yer verilmiştir. Sonuç olarak, *Benim Adım Kırmızı*'nın İngilizce çevirisinde büyük ölçüde eşdeğerliliğin elde edildiği görülmüştür. Bu çalışma ayrıca çevirmenlerin, çeviriyle uğraşan öğrenci ve öğretmenlerin çalışmadaki benzer sorunlarla karşılaştıklarında başvurabilecekleri bir rehber görevi görmektedir.

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LIST OF ABBREVIATIONS

LDCOE	: Longman Dictionary of Contemporary English Online
SL	: Source Language
ST	: Source Text
TDK	: Türk Dil Kurumu
TL	: Target Language
TT	: Target Text

CHAPTER I

INTRODUCTION

1.1. Introduction

Translation, “something which has been translated from one language to another, or the process of translating” (Cambridge Dictionaries Online, 2008), has played very important roles in many fields. First of all, it has been the most prominent form of communication among different cultures throughout history. The commanders of enemy armies have been in touch by means of translations of their own words or written texts. Treaties and pacts between rulers of the countries have been agreed and signed through translation. It has not only been a way to promote communication but also the instrument through which to introduce one’s own culture, religion, politics and literature to others and learn about another’s. The followers of a belief or a religion have translated their sacred texts into different languages so that they can reach out to more people and gain converts.

Apart from being a form of communication and an instrument for transmitting culture, translation has found its way to the curriculum of our education as courses and a major interest. In spite of the fact that “translation presents itself as a discipline in its own right with its own concerns and problems, it has been very often associated with grammar and perceived as an element of foreign language learning. So it is a common practice that translation has been used as a means to measure the students’ linguistic competence through rendering a source language text into the target language” (Kayaoğlu, 2004, p. 197). Therefore it is not surprising to see translation as an activity to reinforce language teaching, which may present itself as controlling over syntax of the language.

However, this approach considers translation as a change at many linguistic levels. Such an approach disregards the extra-linguistic concepts such as cultural, contextual and

pragmatic equivalences between languages. As a result, poor or misleading translations emerge at the end of the translation process (Kayaoğlu, 2004).

There have been increasingly serious attempts to equip students with theoretical information about translation process in university English Departments, but this does not necessarily lead to a better performance on the part of the students. Perhaps to see the applications and practice of all theoretical considerations concerning translation through a completed translated work may be of pedagogical value, providing a sort of concrete examples for many challenging issues encountered during translation. Therefore, this study aims to be of assistance to students who are engaged in translation activity either as part of syllabus or individual interest in translation process.

1.2. Background of the Study

Having such an important place in communication, cultural transmission and language learning among people speaking different languages, how such results a poor or misleading translation can cause. For this reason, there have been ongoing discussions throughout history how to translate and which methods should be employed during the translation process. Although some theories state that neither the language of source text nor the style of the original author is to be compromised, some others allow for a sacrifice of style in order to create an equivalent text in the target language (Bengi-Öner, 1997).

These two theories correspond to the two methods of translation on which arguments throughout history have centered: literal and free translation. Whereas in literal translation the linguistic aspects of source text are the first to be considered and remain unchanged, the transfer of meaning comes to the foreground before linguistic structure of the source text and the original author in free translation.

Whichever method is applied during the translation process, what is desired at the end of this process is to have a target text equivalent to the one in the source language. This concept of equivalence has been approached from different perspectives by different scholars. Whereas Vinay and Darbelnet (1995) and Jakobson (1959) look for equivalence in message, Nida (1964) divides equivalence into formal and dynamic equivalence.

Formal equivalence desires sameness in what is found in the source language. However, in dynamic equivalence the desire is to gain equivalence with the source text in message and effect.

This search for equivalence between the source and target texts may appear in a number of categories: cultural features, words, proper names, grammar, collocations, idioms, literary devices and writing style of the original author. All these are to be considered and their equivalents are to be supplied in order to have a target text equivalent to the one in the source language.

Texts are born in the hands of the authors and gain meaning with the culture of the society they are created in. It is not possible to think or evaluate a text in isolation from its society or even understand the meaning and the message embodied in the text. In order to comprehend a literary text truly, the reader should possess knowledge about the characteristics of society, culture and time the text is written in. Otherwise, the reading process would not move deeper than a simple understanding the surface plot structure and thus not getting the intended meaning and message hidden behind the deep structure of the texts. Texts are full of images and words that carry cultural traces specific to the society they belong to. These cultural specific images and remarks are brought into the texts by means of the mother tongue of the society. Language and culture are two elements which have effect on each other and which can not be considered separated from one another. The language of a particular society has its own words and phrases to express the cultural features of that society. These cultural features may be the followings: geographical features, food, cloth, houses and towns, transport, work and leisure, organizations, customs, activities, procedures, concepts, gestures and habits (Newmark, 1995, p. 95) which are peculiar to a community speaking the same language.

As the texts gain their meaning with these features, it becomes necessary to transfer them into the target text by making use of appropriate translation procedures. Otherwise, an equivalent of the source text can not be created to the target audience.

The words that the authors use in their texts play also a role to depict intended message. Because the authors deliberately choose the words they use in their writing with

an intent and aim in their minds. These words may have some connotations culturally, socially, politically and historically, and they can carry specific meanings and messages within themselves. Moreover, words can have a significant function in terms of semantic or structure throughout the text. Therefore, choosing equivalents becomes vital for a good translation.

Again in terms of translation of proper names of characters, places or institutions in texts may be chosen consciously by the authors. They may symbolize something peculiar to that society or express characteristics of the person, place or institution they represent. The authors may want to give a message or a deep meaning by means of these names. For that reason, it becomes compulsory for the translators to translate these names in accordance with their intended meanings so that they can create the equivalence between the source and target texts.

When it comes to grammatical equivalence, there are some major categories that can create “difficulty that translators often encounter because of differences in the grammatical structures of source and target languages” (Baker, 1995, p. 87). These categories are as follows: number, gender, person, tense and aspect, voice and word order. Therefore, in order to be able to transfer the intended message and meaning of the source text into the target text, differences between languages in these categories are to be regarded, and necessary changes using the appropriate translation procedures are to be made.

Another equally important issue in translation process is the usage of collocations in the texts. Collocation is one of the treasures a language possesses and is an important issue in translation studies as it is the relationship between words and word groups. This means some certain words appear with some certain words but not with the others and thus construct a common expression used in the language. Problems occur in translation when these are translated with literal translation disregarding which words are collocated with which in the target language. In such cases, the message and intended meaning can not be achieved in the target text and so the desired effect can not be gained on the target audience.

Similarly, much of the meaning is conveyed through idioms which can be defined as fixed expressions where meaning can not be deduced from the separate words which they consist of. They are attractive and make the language of the text rich. Idioms are used in order to express an event or a condition in a short and effective way. Thus the aim is both to strengthen the meaning and create a literary use of language. In respect of translation, the question is how to transfer the same effect of idioms used in source texts into the target texts in order to create the equivalence between the texts in terms of meaning, message and effect on the readers.

One more thing to consider while translating literary texts is the literary devices used by the original authors to give the intended message in a more effective and artistic way. These devices in concern are: simile, onomatopoeia, oxymoron, personification, metonymy and metaphor. Each literary device has its own specific purposes of usage. What is common among them is that they are novel and creative and suggest other meanings (Hudson, 2000, p. 317) and thus make the text richer and more effective in aspect of expression of ideas and thoughts. How to deal with literary devices when translating is a challenging issue for both the translators and students of translation.

Lastly, the texts may also involve some characteristics specific to the author which constitutes the literary style of the author. These may be making use of adjectives abundantly, writing as if speaking to himself or as if asking questions, or making use of long and complex sentences. As an equivalent text in the target language is the goal at the end of the translation process, the translators should transfer the writing style of the original author into the target text to the extent the target language allows.

However, although the categories are considered to be significant in terms of having equivalence between the source and target text and thus creating the intended meaning and message of the original author in the target text, the translators should be careful while translating them. Keeping too faithful to the source text or to the target text may cause some unwanted results from the perspective of translation discipline as keeping too faith to the source text may cause the translated text to be read like a translation far from creating the same effect on the target audience as the one on the source text reader. On the other hand keeping too much faith to the target text and language may cause the translator

to fail in carrying and introducing the cultural, linguistic and literary characteristics of both the source culture and the original author.

1.3. Statement of the Problem

The appearance of translation as a separate education discipline in our country corresponds to the years 1983-1984 when the departments of “Interpretation-Translation” were opened at Boğaziçi and Hacettepe Universities. These departments, along with the others in universities such as Bilkent University and Istanbul University were founded in order to meet the need of expert translators and qualified translations at the market (Bengi-Öner, 2001). Burçoğlu (1997) explains the aim of the department at Boğaziçi University as to train translators who have a good knowledge of both the source and target languages, who possess necessary theoretical knowledge about translation discipline and the experience of putting them into practice, and who know another foreign language apart from English at the level which enables them to do translations.

However, somehow the students who study translation in their departments or engage in translation activity do not approach the translation discipline considering the certain points and problems in translation exist but can be overcome with a number of procedures and strategies. They possess the necessary theoretical knowledge about translation discipline but do not put them into practice. And consequently poor or misleading translations emerge.

Within the scope of this thesis, by studying the analysis of translation procedures and strategies used for the translation of certain categories, the aim is not only to question the equivalence and how it is achieved but also to show how to deal with challenging issues in translation, thus providing a guideline for students to consult when translating and faced with some translational problems. In this respect, the translation of Pamuk’s novel *Benim Adım Kırmızı* is putting the theory into practice. The translated text *My Name is Red* won IMPAC Dublin Literature Award which also rewarded its translator, Erdağ Göknaar for his successful translation. Moreover, it is through the translations of his novels that Pamuk has gained prominence in Western world and won the Nobel Prize for literature. It is not our aim to approve or disapprove the translated text *My Name is Red*

but to understand the dynamics of translation through the work with weak and strong points, more specifying how translating them are reflected on the work.

1.4. Research Questions

Major Research Question

To what extent is equivalence in the translated work *My Name is Red* by Orhan Pamuk achieved?

Minor Research Questions

1. What procedures are used to achieve equivalency in cultural items?
2. What techniques are used to achieve equivalence at word level?
3. What strategies are used when dealing with proper names in the original text?
4. What procedures are applied in order to reach equivalency in terms of syntactical structure?
5. What strategies are used to obtain equivalence while translating collocations?
6. What techniques are employed in translating idioms to achieve equivalence?
7. What procedures are applied to transfer the literary devices of the original text into the target one?
8. What techniques are used to gain equivalence with regard to the literary style of the original author?

1.5. Significance of the Study

To date, there have been a great number of studies on translation problems and translation procedures in many other languages; there are, however, few studies focused on translation problems and procedures from Turkish into English. This may be due to the fact that translation is mainly done into Turkish rather than from Turkish.

This can also partly be explained by the fact that translation has not gained due recognition in Turkish academic circles. Therefore, this study is thought to be a guide

with concrete examples showing the translation problems from Turkish into English and the translation strategies that can be applied in such cases. Having such examples, this study may provide a guideline for the students who study translation as a part of syllabus at their universities or who take part in translation study actively. By means of this study, they can see what procedures and strategies can be used when they encounter similar problems during the translation process. Moreover, this research may serve to be a source for teachers to utilize in their translation courses as the work deals with common problems in translation and the ways to go about overcoming them. Thus, the students learn about the theory and how to put that theory into practice. This study may also become a guidebook for the translators who engage in this discipline professionally so that they can create more successful translated texts.

Furthermore, this study presents a picture of how the translation process is carried out through the lens of the problems encountered and the techniques to deal with them. Similarly, it is through these concrete examples that translation theory becomes something that the students can reach and apply in their translations.

Thus, “the value, the importance and the difficulty of translation” (Kayaoğlu, 2004, p. 197) are truly comprehended that successful translations conveying the same message and meaning of the source text can be achieved.

1.6. Outline of the Study

The first chapter of this study introduces the background information, statement of problem and significance of the study in addition to research questions.

The second chapter deals with literature review within which the concept of equivalence is examined from a number of perspectives. This chapter also gives information about the translator Erdağ Gökner, the original author Orhan Pamuk and lastly the original novel *Benim Adım Kırmızı*.

The third chapter presents the analysis of equivalence between the source and target text in terms of categories studied in literature review. The motives behind the problems

encountered in translation from Turkish into English and the procedures used to overcome them are also examined in this chapter.

And, the final chapter is about assessment of major findings in the analysis section plus overview of the study, pedagogical implications for both students and teachers, and limitations of the study.

CHAPTER 2

LITERATURE REVIEW

2.1. The Definition of Translation

Translation, having several meanings, refers to either “the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as translating)” as stated by Munday (2001, pp. 4-5). Neubert (1985) also distinguishes between the study of translation as a process and as a product (Bassnet, 1991). This distinction is also furthered by Pym (1993) stating that “translation is a text from the perspective of ‘external knowledge’ but an activity from the perspective of ‘internal knowledge’” (cited in Robinson, 1997, p. 6).

Within the scope of this thesis, the process aspect of translation becomes the guide to understand the field of translation. As Munday (2001) explains, the process of translation between two different languages means that the translator changes “an original written text in the original verbal language into a written text in a different verbal language” (p. 5). As this type of translation puts forward two texts in two different languages at the end of the process, it corresponds to Jakobson’s (1959) ‘interlingual translation’. He categorises translation as the following:

1. intralingual translation, or ‘rewording’: ‘an interpretation of verbal signs by means of other signs of the same language’
2. interlingual translation, or ‘translation proper’: ‘an interpretation of verbal signs by means of some other language’
3. intersemiotic translation, or ‘transmutation’: ‘an interpretation of verbal signs of non-verbal sign systems’ (Jakobson, 1959, p. 114, cited in Munday, 2001, p. 5)

In light of the explanations stated so far and within the scope of this thesis, translation can be defined in the following way. For Newmark (1988), translation is replacing “a

written message and/or statement in one language by the same message and/or statement in another language” (p. 7) and “rendering the meaning of a text into another language in the way that the author intended the text” (1995, p. 5). Meaning, translation is the process in which the translators transfer the intended message and meaning of the source text into the target text in such a way that the target audience can get the same message and meaning. Throughout this process, the linguistic and non-linguistic signs in the source language are changed into the equivalent linguistic and non-linguistic signs in the target language. However, as mentioned by Vardar (1978, cited in Köksal, 2005) in his definition of translation, equivalence in terms of both meaning and structure is considered during the translation practice.

Translation is to create a text in the target language which is equivalent to the one in the source language. It is obviously rewriting of the source text in the target language as the translator has to make necessary changes due to the grammatical and cultural differences between the two languages concerned in the translation process. This raises the point that the aim of translation is to not simply transmit the specific words or grammatical structures of the target text but to transmit the meaning. Translation’s aim is to promote communication between speakers of different languages by means of written or oral discourse.

In order to understand the dynamics which effect translation, it is first necessary to define and explain translation and its process. Translation requires first a source text in the source language. The original author writes the source text by making use of linguistic and cultural features in the source language in her/his own style of writing. The second dynamic that plays an active role during the translation process is the translator. S/he has to create another text in the target language while considering the linguistic and cultural features of the source text. This new text is an equal of the source text both in terms of meaning and structure. To obtain such an equivalent text in the target language, there are certain kinds of translation methods that translator employs for her/his translation. The following section dwells on these methods.

2.2. Methods of Translation

How to translate, or in other words the translation methods, has been argued about since at least the first century BC. Newmark (1988) mentions this argument complaining that “in relation to the volume of translation, little was written about it” and “it was mainly discussed in terms of the conflict between free and literal translation” (p. 4).

Throughout history, according to Newmark (1995), the arguments have been focused on the two kinds of translation: free and literal translation.

Free translation is also called semantic translation, and literal translation is called word-for-word translation. The equivalent terms have the same meaning, though which term is used to indicate the translation type may differ according to reference. For this condition, Nida (1964, cited in Köksal, 2005) puts forward the kinds of translation as distinguished by Dryden; metaphrase, paraphrase and imitation. Postgate (1922, cited in Köksal, 2005) also distinguishes among translation, interpretation and adaptation.

In a 1532 essay “De Ratione Dicendi”, Juan Luis Vives distinguishes between three kinds of translation: those in which only the sense is respected, those in which only lexical and syntactical form are respected, and those in which one tries to follow both sense and words. The first type corresponds to free translation:

In the translations where just the sense is pursued, there is freedom of interpretations and those omitting what is not useful to the sense and adding what is useful to the sense are pardoned (Vives, 1532, cited in Osimo, 2004d).

Newmark (1995, p. 45) categories all these distinctions according to whether they emphasize the source or the target language, and lists eight translation methods:

- A. Those that emphasize source language
 1. Word-for-word translation
 2. Literal translation
 3. Faithful translation
 4. Semantic translation

B. Those that emphasize target language

1. Adaptation
2. Free translation
3. Idiomatic translation
4. Communicative translation

Then Newmark (1995, pp. 45-47) explains each of them:

1. Word-for-word translation: In this method, source language words are translated into the target language equivalent using their most common meanings. Context is not considered. The translator does not change the source language word order by placing the target language equivalents just below the source language words. Words with cultural references are translated literally.

2. Literal translation: As in word-for-word translation, the words are translated out of context by their most common meanings. However, the translator considers the source language grammatical structures when adapting them to their nearest target language equivalents.

3. Faithful translation: The purpose of this method is to transfer the exact contextual meaning of the source text into the target text but with consideration of the grammatical structure of the target language.

4. Semantic translation: This method of translation gives more importance to the aesthetic value of the beautiful and natural sound of the source text. This consideration of meaning may result in a target text without some source text literary devices such as assonance, word-play or repetition jars.

5. Adaptation: Newmark (1995) defines this method of translation as the “freest” form of translation. The translator applies this method mainly in poetry and drama translation. They preserve themes, characters and plots but convert the source language culture to the target language one and in a way rewrite the source texts.

6. Free translation: In this type of translation there is a reproduction of the matter, or the message of the content, without a focus on the manner of the content. In other words, the matter or the content is given more emphasis than the form or the manner of the original text. It is much like a paraphrase which is longer than the source text, “often prolix and pretentious, and not translation at all” as Newmark (1995) describes.

7. Idiomatic translation: The aim of idiomatic translation is to reproduce the message of the source text although nuances of meaning may be altered by means of using colloquialisms and idioms that do not exist in the source text.

8. Communicative translation: It aims to transfer the exact contextual meaning of the source text with the intention that the content and language are both acceptable and comprehensible to the target audience.

Newmark (1995) not only explains these methods but also comments on them. He favors semantic and communicative translation as they “fulfill the two main aims of translation, which are first, accuracy, and second, economy” (Newmark, 1995, p. 47). Another writer, Augusto Frassinetti (1984) is “in favor of translation as remaking, as free coding” (Osimo, 2004e).

As can be deduced from the definition of translation itself, it is necessary to transfer the exact contextual meaning of the source text in order to be able to create the same effect on the target audience as well. To achieve such an aim, the grammatical structures and cultural aspects of the target language can not be disregarded. This is to make the target text both acceptable and comprehensible to the target reader, but not at the expense of the source text. Therefore, both source and target language characteristics are to be taken into account in order to reach the true aim of the translation discipline: having an equivalent target text of the source text.

2.3. The Concept of Equivalence

The definition of translation itself as transferring the same message from one language into another one with the desired result of an equivalent text in the target language brings

us to the issue of equivalence. Equivalence is the heart of the translation activity. In other words, the discipline of translation greatly lies on the concept of equivalence so that equivalence appears to be major goal in translation process.

As Fawcett (1997, p. 53, cited in Sanchez, 2007) claims, equivalence is

...a concept that has probably cost the lives of more trees than any other in translation studies.

This term 'equivalence' derives from the Latin word "equivalere", meaning "to have the same value". It can also be defined as "equal in value, measure, force, effect and significance". However, equivalence should not be regarded as sameness in the translation discipline, as Bassnett (1980) states, "since sameness can not even exist between two versions of the same text, let alone between the source language and target language versions" (p. 29, cited in Shiyab, 2007).

Catford (1965, p. 20, cited in Osimo, 2004a) defines translation as the "replacement of textual material in one language by equivalent textual material in another language". Nida and Taber (1974) also write that the translation process involves "reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and second in terms of style" (p. 2, cited in Sanchez, 2007). As it is clear from these definitions, equivalence is part of translation's own definition and has become a central and inevitable theory on which some innovative scholars have discussed. Therefore, it becomes necessary to dwell and explain their approach to equivalence in order to get a wide picture of this significant issue.

According to Vinay and Darbelnet (1995), equivalence-oriented translation is a procedure which 'replicates the same situation as in the original, whilst using completely different wording' (p. 342, cited in Leonardi, 2000). Applying the equivalence during the translation process can maintain the stylistic impact of the SL text in the TL text. For them, equivalence is the ideal method to be consulted when translating proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds.

Only expressions found in a bilingual dictionary as ‘full equivalents’ are accepted as equivalent. However, noticing that these dictionaries may not be adequate, they offer that “the need for creating equivalences arises from the situation, and it is in the situation of the SL text that translators have to look for solution” (Vinay & Darbelnet, 1995, p. 255, cited in Leonardi, 2000). They explain as such: a semantic equivalent of an expression in the SL text can be found in a glossary or a dictionary but may not be enough therefore not always guaranteeing a successful translation.

As for Jakobson (1959) who distinguishes among three kinds of translation as intralingual, interlingual and intersemiotic translation, the translator uses synonyms in order to produce the ST message in the target text when using interlingual translation. Therefore no full equivalence between code units can be achieved. Jakobson (1959, p. 233, cited in Leonardi, 2000) explains the reason for this; “translation involves two equivalent messages in two different code units”. He then speaks of the difference between languages in terms of grammatical structures. This difference may only cause the problem of not being able to find a translation equivalent but this does not mean that translation is impossible. In such conditions, Jakobson (1959) advises:

...terminology may be qualified and amplified by loan-words or loan-translations, neologisms or semantic shifts, and finally by circumlocutions” (p. 234, cited in Leonardi, 2000).

It is up to the translator to make use of the most suitable way to give a ST word or sentence in the TT when he can not find the literal equivalent for it (Jakobson, 1959).

From Vinay and Darbelnet and Jakobson’s perspective, translation is always possible. This possibility arises from the fact that there are several methods on which the translators can consult when they come across a problem during the translation process. However, it is up to the translators to choose the appropriate method for the translation, taking into account the features of both the source and target language.

Nida (1964) focuses two different types of equivalence: formal and dynamic equivalence. In formal equivalence, the aim is to find the correspondences between such as poetry to poetry, sentence to sentence, concept to concept. With this translation, the

translators aim to provide the reader with only what is found in the source language. However, in dynamic translation, the focus is on the message itself and depends on the equivalent effect. The equivalence in terms of form and content is desired.

In short, formal equivalence “focuses attention on the message itself, in both form and content” whereas dynamic equivalence is based on “the principle of equivalent effect” according to Nida (1964, p. 159, cited in Leonardi, 2000).

Formal equivalent is the closest equivalent of a SL word or phrase in the target language. Nida and Taber (1982) acknowledge that there can't be always formal equivalents between language pairs and suggest using these formal equivalents whenever appropriate and possible. However, as Fawcett (1997) points, using formal equivalents sometimes may cause serious problems in the target text as the target audience will not easily understand the meaning. Nida and Taber (1982) also point out inappropriateness of having to use formal equivalence:

Typically, formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard (p. 201, cited in Leonardi, 2000).

For this reason, Nida is in favor of the application of dynamic equivalence, seeing it as a more effective translation procedure. With dynamic equivalence the target language wording creates the same impact on the target audience as the impact the source language created on the source text audience. Nida and Taber (1982) regard dynamic equivalence as “far more than mere correct communication of transformation” (p. 25, cited in Leonardi, 2000). They give much more importance to the intended message of the source text since creating the same impact of the source text on the target reader can only be achieved by means of translation with dynamic equivalence.

J.C. Catford (1965), a scholar who has dedicated himself to the question of equivalence, adapts a more linguistic approach to translation which is based on the linguistic works of Firth and Halliday. Catford (1965) brings the linguistic approach to the foreground:

The theory of translation is concerned with a certain type of relation between languages and is consequently a branch of Comparative Linguistics (p. 20, cited in Osimo, 2004b).

Catford's main contribution is that he introduced three criteria to translation:

1. The extent of translation: full translation vs. partial translation
2. The grammatical rank at which translation equivalence is established: rank-bound translation vs. unbounded translation
3. The levels of language involved in the language: total translation vs. restricted translation

In the second type of translation, the translators find a target equivalent for each word or for each morpheme in the source language whereas in unbounded translation there is no rank to be considered for equivalence but they may be found at sentence, clause or other levels.

However, formal equivalence causes a problem as it does not always allow equivalence between ST and TT. In this respect, textual equivalence comes to the scene. For Catford (1965), textual equivalent is:

...any TL text or portion of text which is observed on a particular occasion,..., to be equivalent of a given SL text or portion of text (p. 27, cited in Leonardi, 2000).

In the meantime, Catford (1965) acknowledges that equivalence relies on contextual and co-textual factors and goes on to say that "the SL and TL items rarely have 'the same meaning' in the linguistic sense; but they can function in the same situation. In total translation, source and target language texts and items are translation equivalents when they are interchangeable in a given situation" (p. 31, cited in Osimo, 2004c). Therefore, the aim for the translator in total translation should be to "select TL equivalents ... with the greatest possible overlap of situational range" (Catford, 1965, p. 49, cited in Osimo, 2004c).

To support this, Catford (1965), in an essay, talks about equivalence in some aspects. For example, for translation of idiolect, an expressive mode that is typical to the individual, he proposes the use of equivalent dialect:

In such a case the translator may provide the same character in his translation with an 'equivalent' idiolectal feature (p. 86, cited in Osimo, 2004b).

Texts in the unmarked dialect of the SL can usually be translated in an equivalent unmarked TL dialect. When the TL has no equivalent unmarked dialect the translator may have to select one particular TL dialect (p. 87, cited in Osimo, 2004b).

As for the geographical dialect, Catford (1965) does not approve the equivalent of absolute location as it is not possible and desired. Moreover, the non-existence of equivalence between the registers of the two languages may result in impossibility in translation. Catford also favors equivalence in major personal and social function of institutions rather than their material aspects.

Being in favor of semantic and pragmatic equivalence, House (1977) states that source text and target text should match each other in function. The function of a text can be determined by the situational dimensions of the source text. This theory is based on the fact that every text itself exists with a particular situation. It is the job of the translators to correctly identify the particular situation the text takes place and take into account this situation during the translation process. However the source text and target text may differ on situational features. In such cases they can not be regarded as functionally equivalent, and as a result the translation becomes of low quality. The possibility of having differing situational features between languages creates the following necessity in terms of translation:

...a translation text should not only match its source text in function, but employ equivalent situational-dimensional means to achieve that function (House, 1977, p. 49, cited in Leonardi, 2000).

Another important point that should be mentioned here in terms of equivalence is the distinction between overt and covert translation. House (1977) describes overt translation as in which the target text is not a second original but an overtly translation. The target

text audience is not directly addressed. On the other hand, by covert translation the aim is to create a functionally equivalent target text. In this type of translation too, the source text is not “specifically addressed to a target culture audience” (House, 1977, p. 49, cited in Leonardi, 2000).

As can be deduced from what has been stated so far, the concept of equivalence holds an important place in the field of translation. It owes its importance to the fact that a text can not be regarded as the target one of a source text without any equivalence between them. This equivalence may appear in certain aspects such as structure, grammar, message and meaning. While some scholars approach to the concept of equivalence between texts in terms of linguistic aspects, some others also take into account the contextual equivalence. In either case, equivalence becomes the desired and longed for goal both during and at the end of the translation process.

2.3.1. Culture and Translation

Translation is primarily an activity to provide communication between the societies speaking different languages. However, these societies show differences not only in languages they speak but also in their cultures. By the word “culture”, it is meant “the way of life, especially the general customs and beliefs, of a particular group of people at a particular time” (Cambridge Dictionaries Online, 2008). The cultural characteristics of one community can be easily observed in their food, cloth, gestures, habits and world views. That community makes use of language in order to express these cultural features. In the language spoken by a particular society, one can easily find the word that corresponds to each cultural concept of that society. Thus language becomes the mirror that reflects the culture of the society it is spoken. Although Newmark (1995) does not regard language as a part of culture, Lotman (1978) states that “no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language” (pp. 211-232, cited in James, 2002). As well, Bassnett (1991) regards language as the heart of the body of culture, and that the survival of culture and language depend on each other.

As a consequence of culture being such an important feature of language, it becomes necessary to lay out the relation between culture and translation. It is not only the words which are “written in a certain time, space and sociopolitical situation” that the translator must consider but also “the cultural aspect of the text that we should take into account” (Karamanian, 2002). The translation process involves two different languages which results in the necessity of considering not only different linguistic, lexical and grammatical characteristics but also different cultural backgrounds during the translation process. When studied the different societies on the world, it becomes obvious that these different groups not only have different languages for communication but also different world views expressed by means of their languages. Yule (1996) gives a very simple example to explain this: the Aztecs did not have a figure like Santa Claus in their culture so they did not have a word to express that concept. “In the sense that language reflects culture, this is a very important observation and the existence of different world views should not be ignored when different languages or language varieties are studied” (Yule, 1996, p. 246).

As a result of this, a purely linguistic approach to translation is no longer adequate to transfer the intended message of the source text into the target text. The experience of translation is no longer an activity that can be accomplished only with the knowledge of grammar but it also requires cultural transference (Bülbul, 2004). Because, it is not only translation of words but also the cultural aspect of the text which are specific to a single society, time and place. Translation is an activity that cooperates with culture (Eruz, 2004) and it is the process of recoding across cultures. And the success of the cross cultural translation depends on the translator’s understanding of the culture of the source language as well as the target language. Therefore the translator should also be a master of culture (Eruz, 2004). This means that the translator should be bicultural, let alone bilingual. Toury (1978) supports this with his definition of translation taking into account cultural traditions during the translation activity:

Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions (p. 200, cited in James, 2002).

In this respect, Halliday (1985) that proposes the theory of context comes before the theory of text. Context means the context of situation and culture, and comes before text. Context is the ultimate element in translation. The translator should first understand the text but in order to understand it, s/he should first know its culture.

Thus, translating without understanding text is non-sense, and understanding text without understanding its culture is impossible (Hariyanto, 2007).

Having knowledge about the culture of the source language provides the translators with the ability to grasp the meaning and message intended by the original author's use of with the culture specific concepts. Thus the translator understands the text as a whole. The translator should understand the source text completely so that s/he could transfer the same message and meaning of the source text into the target text. Moreover, the translator should know about the culture of the target language as well and should translate taking into account the cultural characteristics of both cultures; whether they share the same cultural concepts or they totally differ in these culture aspects.

The translator may face with more serious problems caused by the cultural differences between the source and target language than the structural differences. First the target culture and source culture may not share the same cultural feature and as a result the target language does not include the word to express that concept. For instance, whereas the Eskimos do not have only one single word for snow but many different words for many different kinds of snow, the Australian languages do not have a word simply meaning "sand" but many words for different kinds of sand. However, English does not make such distinctions among "snow" and "sand" (Lyons, 1992). So, when an English text is translated into Eskimo or an Australian language, the Eskimo readers would wonder whether the snow mentioned in the text has recently snowed or snowed a few days ago, and the translator would have difficulty in determining which form of "sand" to use in the target text of Australian language. Second, although both cultures share the same cultural concepts, they may have different connotation such as "honesty", "sin", "kinship" and "honour". These terms are culture-bound in that their meanings depend on socially transmitted knowledge in terms of practical and propositional aspects and they vary from culture to culture (Lyons, 1992). For example, eating the meat of pig is

considered as “sin” in Turkish culture whereas an English person would consider it permissible.

The differences between the source and target language appear in four ways as Torop (1995, cited in Osimo, 2004f) states:

1. neither the language nor the culture is common in languages: English and Eskimo
2. similar language structures but different cultural backgrounds: Czech and Slovak
3. completely different linguistic structures but similar cultural backgrounds: Hungarian and Slovak
4. languages that have common linguistic and cultural backgrounds: Spanish and French

The type of difference between the two languages makes these two languages either more or less translatable into one another. How two languages differ puts forward four different kinds of relationships between culture and language:

1. multicultural and multilingual texts
2. monolingual and multicultural texts
3. multilingual and monocultural texts
4. monolingual and monocultural texts

These relationships are important in the level of difficulty in translating between the two cultures. In other words, the translators face the least problem when dealing with monolingual and monocultural texts whereas the most problem occur when multicultural and multilingual texts are concerned.

Herzfeld (2003) regards the literary translation as a device of art to make the texts released from its “dependence on prior cultural knowledge” (cited in Albakry, 2004). However, as stated by Albakry (2004), translating a text from a source culture into a target culture is a difficult task. In terms of problem, Newmark (1995) argues that translation problem arise when language is embedded in cultural features. It becomes the

duty of the translator to identify the cultural words in the source text and use strategies to translate them:

...the important prerequisite for a text to be translatable is the translator's awareness: translators must know the differences existing between languages and cultures so that they can work out translation strategies able to cope with the various translatability problems (Osimo, 2004f).

As Nida (1964) states, “a culture is attached to every language and it is now left to the translator to get the most appropriate equivalence for both the language and culture of the source language in the target language” (p. 130, cited in Adewuni, 2006). The translator must know the differences between languages and cultures so that s/he can make use of translation strategies to cope with the various translation problems.

2.3.1.1. Cultural Categories

Newmark (1995) distinguishes ‘foreign’ cultural words into five categories, adapting Nida.

2.3.1.1.1. Ecology

Texts may involve geographical names which are distinguished from other cultural terms “in that they are usually value-free, politically and commercially” (Newmark, 1995, p. 96). Nevertheless, some geographical names are universal whereas some are specific to the place. For instance, a geographical term such as mountain is a universal feature which can be translated into many other languages without any problem whereas a culture may have some geographical terms such as “mezire” which are peculiar to a cultural life style.

2.3.1.1.2. Material Culture

According to Newmark (1995), there are five types of material culture. The first one is food which becomes “the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures” (p. 97). Food terms are increasingly involved in menus, cookbooks, food guides, tourist brochures and

journalism. The literary texts can also be full of traditional foods which are not only specific to a language but also a country in which the same language is used, and even a geographical region within a country. Turkey is rich in terms of food showing great diversity and ranging from its east to west and from its south to north: kebab, lahmacun, kokoreç, dilberdudağı, vezir parmağı are a few examples.

Another material culture is clothing. Every nation with different cultures may also have different types of clothes or costumes which are worn and known to only a certain community. This difference in clothing may be caused by culture, geographical and social reasons. This indicates that the names of clothes are cultural terms. Newmark (1995) gives the following examples: sari, kimono, yukala, dirndl, jeans, kaftan, and jubbah.

There are names of houses which are specific to a cultural community and which remain untranslated for some reasons: palazzo, chalet, hacienda, pandal and posada which are examples given by Newmark. The names of towns may also be language specific, as a result of how the nation divides the institution of settlement. Newmark (1995) gives French showing cultural focus on towns and having ville, bourg and bourgade. From Turkish, “belde”, “bucak” and “kaza” can be given as institutions of settlement which are culture specific.

In terms of transport, Newmark focuses on the names of transport produced not by innovations but by the salesmen, and many anglicisms. As Newmark (1995) states, these cultural transport names are used for local color and prestige. The followings can be given to culture specific names of transport: rickshaw, cabriolet, kağrı.

2.3.1.1.3. Social Culture

Terms for work and leisure may be culture specific. There may be some jobs and sportive activities which exist only in a particular cultural community. Furthermore, these jobs and activities may be attributed to a specific social class in the society and these attributions may change from one culture to another. Turkish words such as “cirit, nakkaş” can be given as examples; the former is a sportive activity peculiar to Turkish culture, the latter is a job that exists during Ottoman reign.

2.3.1.1.4. Social Organisation- Political and Administrative

The institutional terms reflect the political and social life of a country. These institutional terms such as the title of a head of state or the name of a parliament can be translated if they are composed of international and easily translatable morphemes. For example, “Assemblée Nationale” and “Camera dei Deputati” is translated as “National Assembly” and “Chamber of Deputies” into English. When the condition is contrary, they have recognized official translation for administrative documents (Newmark, 1995) as in the case of “German Federal Government” for “Bundestag” and “Council of Constituent States” for “Bundesrat”. But sometimes they are transferred into the target culture as in the case of the name of parliament of Israel, “Knesset”. The word “knesset” means the place where worship is performed. This name is translated into Turkish as “İsrail Parlamentosu Knesset”. If the names of ministries are described appropriately, literal translation is usually applied to their translation. Therefore “Milli Eğitim Bakanlığı” becomes “Ministry of National Education” and ‘Kültür ve Turizm Bakanlığı’ becomes “Ministry of Culture and Tourism” in English.

The name of a public body may have a transparent name. On that condition, it is either transferred, or translated literally, or informally translated by a cultural equivalent. Examples are from French to English: Electricite de France becomes “the French Electricity Board” and Les Postes et Telecommunications becomes “the Postal Services”. However, if a public body or organization has an opaque name, an existing recognized definition should be searched for, then the understandability of this term by target reader and the accuracy for the setting should be taken into account. For instance, the name of “British Council” has been transferred into Turkish language and Turkish people use the English name of the institution while referring to it. Newmark proposes some solutions when there is no recognized translation in the target language: transference, a functional but culture free equivalent, a cultural equivalent, a functional equivalent or the description of the public body.

Newmark (1995) acknowledges that the choice of solution to use in translation depends on the text type and the target reader:

In general, the more serious and expert the readership, particularly of textbooks, reports and academic papers, the greater the requirement for transference- not only of cultural and institutional terms, but of titles, addresses and words used in a special sense (p. 100).

There are also historical institutional terms which do not exist in modern time. When the translator comes across with such terms, Newmark (1995) suggests first not to translate them without considering their transparency or opacity on the condition that they have already recognized translated versions. These historical institutional terms are transferred in academic texts, and the functional or descriptive terms can take place of these transferred words in popular texts. “Beylerbeyi”, “Bostancı ocağı” and “Cebeci ocağı” can be given as examples to the names of historical institutions which used to exist during the Ottoman Empire but do not exist in modern time.

In the case of international institutional terms, there exist recognized translations and acronyms known to everyone. For example, WHO stands for World Health Organisation; and in Turkish although the same acronym is used, it is translated as “Dünya Sağlık Örgütü”. Apart from cultural language, there are religious terms which form a religious language that can cause translation problems across cultures from different religious background. Newmark (1995) states that they are to be transferred when it is the interest of target language. The most remarkable examples can be “Allah”, “namaz” and “tevhid” from Turkish language. Their translation into English can cause problems because of the difference between religious backgrounds.

Artistic terms of movements, processes and organizations are translated usually according to the assumed knowledge of the target reader. For instance, the opaque names are transferred and the transparent names are translated for educated readers. For names of buildings, theatres, museums, opera houses, Newmark states that they are either transferred or translated. For example, “The Statue of Liberty” is “Özgürlük Anıtı” in Turkish and “Topkapı Sarayı” becomes “Topkapı Palace” in English. Terms in art and music may remain untranslated or may be transferred. “Ebru”, “hat” and “tezhîp” can be given as examples for art that is specific to Turkish and Islamic culture, and “bozlak”, “hoyrat” and “barak” are the names given to different kinds of folk music in Turkey.

When it comes to the terms that have been brought to the daily life through rapid technological advances, there are a number of solutions created by the nations. In every new technical development, a new term is born. However, these terms are English since English speaking countries are dominating the world and English is the primary international language. Some countries like France and Norway translate these new terms into their own native terms which correspond to the English ones. And some other countries such as Sweden accept the English version of the term and use it. Turkish both uses the translation and transference procedure for these kinds of words. For example, there is a great tendency to use “belgegeçer” for “fax”, “elektronik posta” for “e-mail” but there is no Turkish version for “I-pod”, “walkman” and “CD”. Therefore, for the translation of technical terms, first whether a recognized translation exists in the target language should be examined. If not they should be transferred with the explanations of what they mean taking into account whether or not the audience may become familiar with the term.

2.3.1.1.5. Gestures and Habits

Newmark (1988) first states that gestures and habits generally belong to non-cultural language, and then distinguishes them between description and function especially in ambiguous cases:

...if people smile a little when someone dies, do a slow hand-clap to express warm appreciation, sit as a blessing, nod to dissent or shake their head to assent,...., all of which occur in some cultures and not in others (p. 102).

Although some gestures carry approximately the same messages across nations, some may show differences in meaning and message from one nation to another. Or such a gesture may not even exist in another culture. For example, head bobble which is titling the head to left and right in arcs repeatedly means disapproval in East Slavic culture whereas the same movement means “OK” in India.

As for habits, the ceremonies at funeral, wedding and festivals can be given as examples which show great differences between cultures. For example, “kına gecesi” is a

ceremony when the relatives gather together to henna the bride and eve the bridegroom in some parts of Turkey, and to dance with folk music at the last night before the wedding.

These differences in gestures and habits must be taken into account during the translation process so that the intended message is transmitted to the target text by means of using proper translation procedures for the translation of these gestures and habits.

2.3.2. Equivalence at Word Level

...what does a translator do when there is no word in the target language which expresses the same meaning as the source language word? (Baker, 1995, p. 10)

After asking this to the point question in the opening of the chapter, Baker goes on to say that as translators are primarily concerned with communicating the meaning, they have to decode the units and structures carrying meaning. And the smallest unit that carries meaning is the word. The original authors of the texts make use of words which already exist in their language or even the ones which are borrowed from other languages when necessary or for artistic quality. They use words because they want to convey a message or a meaning and to communicate with the readers. Thus the translators in a way translate the individual words in order to translate the intended meaning and message by the original authors. Therefore, it becomes necessary to replace the source language words with their target language equivalent ones so that the same meaning and message can be carried into the target text. This means that equivalence at word level should be searched in terms of four types of meaning in words: propositional meaning, expressive meaning, presupposed meaning and evoked meaning.

Propositional meaning is the relation between the word and what it refers to in a real or imaginary world and that comes first to the mind of speakers of that language. For example, when “car” is uttered what comes to our minds is that it is a vehicle for transportation on land. It would not be accurate to use the word “car” when referring to vehicles on the sea or on sky. However, for expressive meaning true or false does not have a propositional meaning but relates to the feelings and attitudes of the speakers. Whereas the Turkish imperatives “Sus!” and “Kapa çeneni!” order someone to stop

talking or speaking, the second one is more rude and insulting. Presupposed meaning is that we expect the words to see before or after certain lexical units. For example, the adjective “tall” is used for humans and “long” for the other living or non-living beings while referring to the length of. This is what is called selectional restrictions in presupposed meaning. A collocational restriction is how certain words usually appear with other certain words, such as ‘brush’ and ‘teeth’ in English and ‘polish’ and ‘teeth’ in French. The last type of meaning is evoked meaning where we can understand to which social class or geographical region the speakers belong to and in which particular situation they speak. For instance, when hearing the following utterance “Ne örüyön?” –“What are you doing” it is easily understood that the speakers are from the central part of Anatolian and from lower class and are speaking in an informal context.

As can be deduced from the brief explanation about the types of meaning, it is necessary for the translators to ensure equivalence in terms of types of meaning between words of source and target languages in order to ensure equivalence in meaning and message that they carry within themselves. However, one-to-one equivalents across languages may not always be possible because of some reasons.

Baker (1995) lists common problems of non-equivalence at word level.

2.3.2.1. Problems of Non-Equivalence at Word Level

There exist common materials, concepts, experiences, thoughts, feelings, beliefs and ideas across languages. In such cases, it is easy to find the equivalent word in the target language for the translation of a source language word. The followings are some of them: etek (Turkish), skirt (English) and schoss (German); korku (Turkish), fear (English) and angst (German); yalan (Turkish), lie (English) and lüge (German) and so on. The equivalents of these words may be found nearly all languages as this material (skirt), this feeling (fear) and this concept (lie) are the ones that the speakers of all languages wear, feel and tell.

However, it is not always possible to come across common materials, concepts, thoughts, feelings, beliefs and ideas among languages. There may be some words of

which equivalents are impossible to find in another language. And in such cases when the target language has no direct equivalence for a particular word in the source language, the non-equivalence at word-level occurs. This condition of non-equivalence may be because of many reasons:

2.3.2.1.1. Culture-Specific Concepts

Nationalities not only have different languages from one another but also different cultures. And as languages reflect one nation's culture, the source language may have a concept not found in the target culture. For example, the concepts of 'amca, dayı' in Turkish culture are presented by only one word 'uncle' in English. Whereas Turkish people distinguish between the brother of father and mother, there is not such a distinction in English.

These kinds of distinctions may also relate to a religious belief, a social custom or a type of food. The followings can be given as examples for these kinds of distinctions: "kadınbudu" is the name of a food that is specific to Turkish culture and "Allah'a emanet ol" is an utterance said while leaving and that carries a religious connotation. These words can not be translated into English with word-for-word translation because the translation would become absurd and ridiculous. Whatever may create the culture-specific concept, the question of "how to give these source language concepts to the target audience" appears.

2.3.2.1.2. The Source Language Concept is not Lexicalized in the Target Language

The target audience may know the meaning of a source-language concept but have no lexicalized word for that particular concept. Baker (1995, p. 21) gives the word of "standard" meaning "ordinary, not extra" as an example of a concept that is understood by most people but which has no equivalent in Arabic. Another example is from Turkish: the English word "mortgage" is understood by Turkish people only when it becomes clear that it refers to a loan of money from a bank to buy a house and pay back by monthly installments. Although the Turkish people know the meaning of this concept, they do not

have a lexicalized word for this particular concept and therefore use the borrowed word to refer it: “mortgage”.

2.3.2.1.3. The Source Language Word is Semantically Complex

Morphologically simple words may be semantically complex, that is “a single word which consists of a single word can sometimes express a more complex set of meanings than a whole sentence” (Baker, 1995, p. 22). An example of such word can be ‘gaze’, meaning ‘to look at with fixed eyes’. However, there is no one-to-one equivalent of this word in Turkish language. So while translating this word into Turkish, the translator should employ a translation strategy to convey the same message into the target text and perhaps may have to translate it with a Turkish idiom “dik dik bakmak” or with “çatık kaşlarla bakmak” making use of expansion procedure.

2.3.2.1.4. The Source and Target Language Make Different Distinctions in Meaning

The target culture may differ in the meaning of a word in the source culture. This is because “what one language regards as an important distinction in meaning another language may not perceive as relevant” (Baker, 1995, p. 22). For instance, an Eskimo reading a translation of an English work may want to learn whether it has recently snowed or it snowed a few days ago when he comes across the word “snow” in the work. This is because the Eskimos make distinctions among different kinds of snow. Furthermore, Turkish and English make different distinctions among the terms referring to family relations: “sister-in-law” is not adequate for the Turkish reader to grasp the relation of whether she is the sister of one’s husband or wife of one’s brother. In Turkish, the sister of one’s husband is called as “görümce” while wife of one’s brother as “yenge”.

2.3.2.1.5. The Target Language Lacks a Superordinate

The translator may not find a general word (superordinate) in the target language for the specific words (hyponyms) in that language. Baker (1995) gives Russian as an example of a language which does not have a general word to express ‘facilities’ but have

many specific words which are types of facilities: sredstva peredvizheniya (means of transport), name (loan), neobkhodimye pomesscheniya (essential accommodation) and oborudovanie (essential equipment).

2.3.2.1.6. The Target Language Lacks a Specific Term

The reverse condition to the above may occur when the target culture has not distinguished a concept “in meaning which seem relevant to its particular environment” (Baker, 1995, p. 23). The target language has the general word but not specific terms headed by that general word. For instance, in English there are words such as “bungalow, cottage, terraced, mansion” and “manor” which refer to types of house. These names have no equivalent in Turkish but Turkish has its own specific terms for types of house such as “yalı”, “konak”. To translate these names from English to Turkish or vice versa causes problems in terms of equivalence that the translator solves this by using either cultural equivalent or expansion procedure where appropriate.

2.3.2.1.7. Differences in Physical or Interpersonal Perspective

Some languages have their own words that reflect a physical perspective in relation of things or people to one another or to a place. For example, German has two equivalents for ‘move’, depending on whether we move to a place or from a place: umziehen and verziehen. From Turkish, the followings are words which differ in meaning because of physical perspective: “gelmek/gitmek”, “almak/vermek”, “getirmek/götürmek”, “varmak/ayrılmak” and so on.

2.3.2.1.8. Differences in Expressive Meaning

There may be some words which have the same propositional meaning in two languages but different expressive meanings. For example, a word may express another meaning for the target audience although this word may not be used for that function in the source text. The translator must be aware of this condition in order to prevent misunderstandings. Baker’s (1995) example explains this best: the word homosexuality is an inherently pejorative word in Arabic although such an inherently pejorative meaning is

not carried in English. So in an Arabic text, the translator's use of that word would be difficult without suggesting strong disapproval. The same condition is also valid for Turkish in which this word does have a negative connotation as something unaccepted by the society.

2.3.2.1.9. Differences in Form

Not all languages have the same form. So, the translator has difficulty when s/he does not find an equivalent in the target language for a particular form in the source language. For instance, affixes play an important role in creating new meanings from a particular morpheme. The part of the word that the affix is attached to is called "the base". There are certain kinds of affixes used in certain languages (Haspelmath, 2002, p. 19):

1. suffix: follows the base e.g. -ful → fruitful (English), -lik → kalemlik (Turkish)
2. prefix: precedes the base e.g. un- → unhappy (English), na- → namahrem (Turkish)
3. infix: occurs inside the base e.g. -t- → is-t-agala (be occupied) (Arabic)
4. circumfix: occurs on both sides of the base e.g. ge-....-en → ge-geb-en (given) (German)

2.3.2.1.10. Differences in Frequency and Purpose of Using Specific Terms

Having the same form between the source and target language does not put an end to this problem as a particular form may differ in frequency and purpose it is used for. Baker (1995) gives English and German as examples to this problem: the continuous -ing form for binding clauses is much more frequently used by English than German. Therefore, using the equivalent -ing form in German target text for every -ing form in an English source text would result in a text which sounds unnatural and artificial.

2.3.2.1.11. The Use of Loan Words in the Source Text

The use of loan words causes a number of problems in translation. In a source text there may be loan words which are used in order to give an air of sophistication or some other stylistic value. This characteristic is especially wide in the novels written during the

years between 1896 and 1901, a period in which Turkish literature was mainly under the domain of French literature and many words borrowed from French were used in the literary works. The usage of loan words in these literary works gives clues about the characteristics of the period in terms of literature, society, movement of idea and politics. However, these characteristics can not be achieved when the target language does not have a loan word with the same meaning.

False friends are another problem caused by loan words. Köksal (2005) explains this term as a word which is written and pronounced in the same way in two or more languages but convey different meanings in each language. Köksal gives the word “loyal” as an example: the word “loyal” is written in the same way in both English and French, but means “faithful” in English but “honest” in French. It is the same also for the Turkish word “çadır” which means “tent” in Turkish but “umbrella” in Bulgaria. He goes on to say that we can come across false friends in terms of cultural aspect. Different cultures may have the same concepts but pose different meanings and perspectives to these concepts. As an example, an interesting study by Breen (1986) on the conflict between Americans and Austrians is given where Austrians have a more common point of view on “friendship” with Egyptians than Americans (Köksal, 2005).

2.3.3. Proper Names

Discussing the translation of proper names, they should at first be distinguished from common names and cultural terms. Newmark (1988) makes the distinction between proper names and cultural terms in that “while both refer to persons, objects or processes peculiar to a single ethnic community, the former have singular references, while the latter refer to classes of entities” (p. 70). Common nouns refer to a class of entities whereas proper nouns refer to a unique entity. For instance, “girl” is a common noun and “Mary” is a proper noun. They behave grammatically in the same way within a sentence. Sarkka (2007) lists the most important features that distinguish proper nouns from common nouns:

1. Proper nouns do not take demonstrative pronouns as determiners. This means that a sentence such as “This Mary went to the cinema” is not correct.

2. Restrictive adjectives and restrictive relative clauses can not be used with proper nouns. Sarkka (2007) gives the sentence “The Old Shakespeare felt the closeness of his death” and comments on the sentence: “one is implicitly comparing one of several manifestations in time of the person called Shakespeare with the rest, therefore, one is using the word as a common noun in the grammatical sense”.
3. Opposition between definite and indefinite is neutralized in proper nouns. Proper nouns either accept zero articles as in “Mary”, or the definite article as in “the United States of America”.

To decide whether a noun is proper or common may not always be easy as proper names can be used as common names or vice versa in some circumstances. In “Tom was a true Churchill”, Churchill being the surname of a family and a proper name refers here to any member of the family and used as a common noun. In the same way, lake, a common noun, becomes a proper noun when used to refer a unique entity as in “Van Lake”.

There are three types of proper names on structural grounds:

1. central proper names which are not further analyzable in term of internal syntactic structure: Ahmet, George, Istanbul, England etc.
2. extended proper names which are central proper names with a descriptor denoting the semantic category of the entity concerned: the Turkish Republic, the River Kızılırmak, Mount Ararat
3. descriptive proper nouns which converted common nouns having all the distinguishing features of proper nouns but not having elements that are central to proper nouns: Ministry of National Education (Milli Eğitim Bakanlığı)

When it comes to the translation of proper names, first it should be considered that proper names play an important role in literary works as stated by Kalashnikov (2006) in his article. The authors deliberately chooses the names of characters, settings, places as they indicate the social status, nationality or a specific characteristic generally associated with them. Therefore, there are a number of points to consider in translation. Kalashnikov (2006) asks how many kinds of proper names a work involves in his study of proper

names and charactonyms from the book *the Story of a Town* by M.E. Saltykov-Shchedrin in a translation by Susan Brownsberger. A work may involve the following proper names:

2.3.3.1. Personal Names

In a literary work, personal names should be first distinguished between real person's names and fictitious names. A literary work may have characters from real life or fictitious characters. The names of real people generally remain untranslated in the target texts. However, on the condition that they are transparent, the names of saints and monarchs are sometimes translated, otherwise they are transferred. Furthermore, the translator should take into consideration that "in certain cases the same person may be known by slightly different names in different countries" and "well-known historical figures may have conventional names used abroad" (Sarkka, 2007).

The names of fictitious characters can be either proper names or common nouns. If the fictitious character has a proper name as "Martin, Mustafa", the name is not translated in the target text, "thus preserving their nationality, and assuming that their names have no connotations in the text" (Newmark, 1995, p. 214). Newmark (1995) suggests that they be translated if they have connotations but their nationality is not important for the text. On the other hand, when both connotations and nationality are important, he proposes "first to translate the word that underlines the proper name into the target language, and then to naturalize it back into a new source language proper name" (Newmark, 1988, p. 71). Newmark (1988) warns that the translator should take into account whether there exists an already recognized translation or transcription.

Charactonym is another issue to be dealt in terms of translation of personal names. Charactonym is a name which expresses the characteristic of the character. As in the traditional way of translating personal names, charactonyms may be transcribed or transliterated into the target text. However, in this method these names may lose the meaning or the implication they carry. They are given in the target text "according to their inner form, which is placed in the common stem of the character's name" (Kalashnikov, 2006). Kalashnikov (2006) gives the definition of common stem as "a name or its part

which resembles in its form to an ordinary word”. For example in “Blockhead”, the common stem is “blockhead”.

2.3.3.2. Names of Place

Names of places are either real places or fictitious places which are created by the source text author. With the real place names there are basic rules for translation. There is no problem in translating names of countries and regions as there are already established official translations of them. Settlement names such as names of towns, municipalities and villages remain untranslated if they are relatively unimportant. For important names, there are accepted translations. As for names of buildings and man-made structures in the form of extended proper name, the descriptor part is translated but if they are in the form of converted common nouns, the whole word is translated. Some man-made buildings and structures have accepted translations in other languages as “Özgürlük Anıtı” for “The Statue of Liberty”. Street names become problematic when used in contexts where the reader can not understand that they are street names. Then the translator should expand the translation by adding the word “street, road, etc” in order to make the translation clear.

The author sometimes makes up fictitious names of towns, streets, buildings and villages which have connotations and implications that they play an important role in the source text. In this respect, the translator should translate the names of places considering the implications of the words.

2.3.3.3. Other Names

In considering translation of the titles of works, the translator should first find whether the works are already translated in the target language. If there is a translation, he should use that translation; otherwise the original name of the work should be preserved in the translation.

Names of musicals, operas and ballets are sometimes translated; sometimes their originals are used in translation. The names of international organizations have their equivalents in languages of countries which are members of organization. They have a

multilingual name. However, translation of names of universities can sometimes cause problems if they involve the place which the university has its source (Kalashnikov, 2006). For instance, if “Ankara Üniversitesi” is translated literally, it may be confusing because it can be understood that there is only one university in Ankara although there are more than one.

The names of trademarks, brands or proprietaries are normally transferred in the target text.

All these show that the translator should be careful and take into account all factors and features while translating proper names otherwise the target text not conveying correctly the message of the source text or it will be nonsense for the target audience.

2.3.3.4. Some Miscellaneous Problems

Sarkka (2007) lists some other problems as follows:

1. In the translation of extended proper nouns, whether or not to translate the appellative part is an issue to be considered. The translator should either leave it in the source language form with a second descriptor added in the target language or use the original descriptor. Deciding which one to choose depends on the understanding of the target reader the source language descriptor in the target language equivalent. “The less well-known the SL is in the target culture, the more likely it is for a SL descriptor (not recognized as such) to be retained in translation in addition to the TL translation of the same” (Sarkka, 2007).
2. As for the second-hand names which are source-text names from the outside the source culture, the translator should translate directly from the original language.
3. Names which are well-known by source culture but not by the target reader should be given with an explanatory comment in the target language.

Bruno Osimo (2004g) states that the translator should first ask from what culture and in what language the proper noun originates, and then decides how to translate them.

Considering the purpose of the text and the target reader's assessment, Sarkka (2007) sums up the ways in which proper nouns can be translated:

1. They can be imported unchanged from the SL text.
2. They can be modified to fit the phonological/graphological system of the TL. This, of course, is something that has or has not been done for the translator by his/her speech community in the case of conventional place names like Prague, the Hauge, Rome, etc.
3. They can be expanded with a gloss to make up for the TL reader's lack of world knowledge in target culture.
4. On occasion, they might be omitted altogether (perhaps replaced with a paraphrase) if considered peripheral in terms of the central message of the text or if retaining them would be more likely to cause the reader to pause in puzzlement. True, this would be more likely to happen in interpretation, but not be ruled out altogether in translation.
5. In rare cases, they might even be introduced in the TL text where, instead of a proper name, the SL text contains a cultural allusion unlikely to be understood by the TL reader.

2.3.4. Grammatical Equivalence

Grammar is the set of rules which determine the way in which units such as words and phrases can be combined in a language and the kind of information which has to be made regularly explicit in utterances (Baker, 1995, p. 83)

If it was not for grammar, communicating would be impossible no matter how rich the glossary of a language was. Grammar of a language may be so complex whereas other languages may have very simple grammatical structures. That is, every language has its own unique grammatical structure. Some languages may show a resemblance to another in terms of grammar while others may differ totally. For instance, English and German shows resemblances in some grammatical structures such as word order while English and Turkish are totally different in terms of grammar. This is the result of the language families they are a part of. English and German belong to Indo-European Language Family whereas Turkish is from Altaic Language family. Therefore, translating from

German to English may become easy while it is relatively difficult to translate from Turkish to English.

Not only the differences but also similarities between grammatical structures in the source and target languages may cause problems in translation.

2.3.4.1. Number

The concept of nouns' being countable or uncountable and the pluralization of a singular noun may change from one language to another. The most common and clearest example is "bread" which is uncountable in English but countable in Turkish. Therefore, in the sentence "Bakkaldan iki ekmek al", "iki ekmek" can not be translated as "two breads" but as "two loaves of bread". However, when the translation is from English to Turkish, we can not expect the translator to change to "two loaves of bread" as "iki somun ekmek" considering the natural and common usage in the society even though grammatically it would be possible.

Furthermore, whereas in English '-s' is used to pluralize nouns, '-ler' is the suffix in the pluralization process of Turkish nouns. But when the number of nouns is involved, using the suffix '-ler' is not grammatically correct though the nouns are plural:

	<u>English</u>	<u>Turkish</u>
Singular	a book	bir kitap
Plural	two books	iki kitap

The translator should take into consideration these differences in grammar between the source and target language.

2.3.4.2. Gender

Baker (1995) regards gender as "a grammatical distinction according to which a noun or pronoun is classified as either masculine or feminine in some languages". Some

languages even distinguish not only animate beings but also inanimate objects in terms of gender.

The most striking example is the personal pronouns of “he/she” in English to represent the third person singular. In Turkish, there is not such a distinction: “o” refers to both genders in the third person singular. In a Turkish source text, the writer may want to conceal the gender of the main character by using the pronoun “o” to the end of a text to achieve a stylistic aim. However, this stylistic aim may disappear in the target text as English do not have a neutral third person.

Another example can be given in terms of some names of occupations. “Chairman, milkman, policeman” all reflect whether the person is a feminine or a masculine. But the equivalents in Turkish are “başkan, sütçü, polis” which do not have any gender connotations. The sentence of “Sütçü geldi” can be translated into English as either “The milkman has come” or “The milk woman has come” according to the gender of the person.

All these are dynamics to be considered by the translator in order to create a successful translation.

2.3.4.3. Person

This category relates to the notion of the roles of the persons to the speaker. Baker (1995) gives the most common distinction between first, second and third person in languages. Taken from Robins’ study (1964), she goes on to say that there are languages in North America that distinguish four categories of person. This fourth person refers to the third person or thing that is distinct from one referred before. In order to give this fourth person in English, the translator should not only be aware of this characteristic but also find solutions. As well, in English the pronoun of address “you” is used for both the singular person and for the second-person plural. However, Turkish language make distinctions between them: “sen” for the singular “you” and “siz” for the plural “you”. The translator should take into consideration these features of grammar of both languages in order to make a faithful translation.

2.3.4.4. Tense and Aspect

As Baker (1995) states, the verb in a sentence not only gives the time of the event but also temporal distribution of the event. Although all languages are same in this respect, they differ in tense and aspect. This is due to the fact that in some languages the tense and aspect system can be highly developed with regard to the society's cultural, environmental and social conditions while in some others they are not.

Here we refer to the study of tense by Köksal (2005). He acknowledges that although the terms used to describe time (past, present and future) are the same for all people, languages differ in perceiving time and in the way they distinguish into sections. He mentions some important points in respect of time between English and Turkish.

In Turkish, we use present continuous not only for continuing events but also for permanent events. The correct translation of “Sinan fabrikada çalışıyor” is “Sinan works in a factory”. Whereas the present continuous tense is used in Turkish, the present tense can only be used in order to show that this is a permanent event. Otherwise, it is understood that Sinan is working in a factory at the time of speaking; not that working in the factory is his job.

Another problem between English and Turkish is the present perfect simple, a tense that does not exist in Turkish. Such a sentence “She has broken her leg” conveys the meaning that her leg is in plaster now. Translating this sentence as “O bacağını kırdı” may not give the exact meaning when compared to the source language sentence. Context may provide certain clues to give exact meaning; otherwise expansion procedure can be used, such as adding the sentence “bütün bacağı alçı içindeydi” after “O bacağını kırdı”.

2.3.4.5. Voice

Voice is the relationship between the verb and its subject: active and passive voice. In active clauses, the subject is the doer of the action, the agent responsible for the action. In passive clauses, the person or thing that is affected by the action becomes the subject and the agent may not be specified in the sentence.

Active: Atatürk founded the Turkish Republic in 1923.

Passive: The Turkish Republic was founded in 1923 by Atatürk.

The Turkish Republic was founded in 1923.

The choice in a sentence depends on whether the doer of the action is more important and is desired to be on the foreground or the action itself is more significant than the actor.

Languages may differ in distinctions of how many voices they have and in which linguistic contexts and texts they are used. Baker (1995) explains:

The use of passive voice is extremely common in many varieties of written English and can pose various problems in translation, depending on the availability of similar structures, or structures with similar functions, in the target language. The tendency to translate English passive structures literally into a variety of target languages which either have no passive as such or which would normally use it with less frequency is often criticized by linguists and by those involved in training translators (p. 102).

As for the case of translation from Turkish into English, there is a very commonly used example to show that the choice in when to use the passive voice may change and that this difference may cause problems. The Turkish sentence “Dün hayvanat bahçesine gidildi” is a sentence in passive voice. It can not be translated into English in passive voice however with literal translation of “Zoo was gone yesterday”. Such a translation would not be grammatically correct and would also make no sense to the target reader. Because the verb in the sentence “go” is not a transitive verb. In English, the verb must be transitive which means it takes an object which is affected by the action done. Therefore, this sentence should be translated into the active voice so a subject must be added to the translation considering in which context this sentence is uttered: “They went to the zoo”.

2.3.4.6. Word Order

Word order of the languages can cause a number of problems in translation. This is because some languages have fixed word order while others have flexible word order

structure. For instance, Turkish has a flexible word order; verb is at the end of the sentence if it is regular and the other elements may occur in any place in the sentence:

Martin dün sinemaya gitti.
 (Martin yesterday cinema to went)
 Martin sinemaya dün gitti.
 (Martin cinema to yesterday went)
 Sinemaya dün Martin gitti.
 (Cinema to yesterday Martin went)

As it is clear from word-for-word translation of the Turkish sentences, the verb “went” is always placed at the end of the sentence. The prepositional phrase may precede the verb in the first sentence, the time phrase in the second one and the subject in the last one. This flexible structure of word order provides the opportunity to emphasize on which component of the sentence the stress is on. In the Turkish language the word is placed just before the verb in the sentence in order to focus on that element and to mark it as more prominent. This means that although these three Turkish sentences carry the same meaning, the stress in the first sentence is on where Martin went yesterday, in the second when Martin went to cinema and in the third who went to cinema yesterday.

When it comes to translation of these three Turkish sentences into English in a text, some problems occur. This is because of English’s fixed word order structure: SVO. If the sentences are translated according to the word order of English, the only possibility is:

Martin went to the cinema yesterday.

However, this English sentence is far from being able to convey the exact message that each Turkish sentence gives to the readers. Therefore, it becomes necessary for the translator to try to grasp the intention of the original author and to translate accordingly. In such cases when one component of the sentence is more prominent and emphasized, using the simple sentence with the fixed word order structure is not appropriate. Complex sentence structure that fronts the prominent component in the sentence should be applied.

The exact translations of the three Turkish sentences carrying the desired message and meaning are as in the following:

It was yesterday when Martin went to the cinema.

(Martin sinemaya dün gitti.)

It was the cinema where Martin went yesterday.

(Martin dün sinemaya gitti.)

It was Martin who went to the cinema yesterday.

(Sinemaya dün Martin gitti.)

This one mere example reminds us of how important it is in order to transfer this intention into the target text and understand the intention of the original author to know the features of grammatical structures of the source language.

2.3.5. Collocations

Another issue that should be taken into account during the translation process as it may cause some problems is the structure of collocation. Collocation is the relationship between words and word groups. The dictionary definition of collocation is:

A word or phrase which is frequently used with another word or phrase, in a way that sounds correct to people who have spoken the language all their lives, but might not be expected from the meaning:

In the phrase “hard frost”, “hard” is a collocation for “frost” and “strong” would not sound natural. (Cambridge Dictionaries Online, 2008)

Some other definitions of collocation by scholars are as in the followings:

A collocation is an expression consisting of two or more words that correspond to some conventional way of saying things (Manning and Schütze, 1999, p. 141).

Collocations of a given word are statements of the habitual or customary places of that word (Firth, 1957, p. 181, cited in Manning and Schütze, 1999).

Some words go together more often than others and form a common expression. The translator should know the limits of how and when words can be used together (Köksal, 2005). It is a serious problem in terms of word level. Köksal (2005) states that the translators should know how words are used together systematically in a certain language such as which verbs are used with which nouns. For example, in Turkish language the verb “yapmak” can be used with “ödev, alışveriş, spor, kek, çay, hata”. In English the verb “do” is used with “homework, shopping” and “sport” whereas “cake, tea” and “mistake” is collocated with the verb “make”. Therefore, in order to translate correctly the following phrase underlined, collocations should be taken into consideration:

Dün biraz alışveriş yaptık.

The correct translation of this sentence is as “We did some shopping yesterday” not as “We made some shopping yesterday” taking into account that “shopping” is collocated with the verb “do”.

The compound nouns are also significant and should be mentioned in terms of collocations. They are words which are formed by two words in order to define a new concept. They can create some problems during translation. For example, if the compound word “lady-killer” is taken literally, it might be translated as “kadın katili” that means “a person who kills women”. However, the equivalent word that will convey the same message with the English compound noun is the Turkish language word “çapkın” (Köksal, 2005). Another example is in translation from Turkish to English. The Turkish compound noun “hanımeli” is the name given to a flower and when translated with literal translation as “woman’s hand” would not make sense. The equivalent of this compound word is “honeysuckle” which is again a compound word in the target language. In order to be able to make such correct translations, the translator should have a great knowledge of compound words in both the source and target languages.

Sarıkaş (2006) lists the varieties of English and Turkish collocations in her paper “Problems in Translating Collocations”. They are shown in Table 1 and Table 2:

Table 1

Varieties of Collocations in English

1. Verb plus verbal noun	5. Subject plus verb
pay attention	the door creaks
run a meeting	the bell rings
do a favor	the dog barks
suffer a defeat	the horse whinnies
do a wrong	the sheep bleats
give damage	the cow lows
2. Determiner plus adjective plus noun	6. Count noun plus mass noun
a tall man	a loaf of bread
a pretty girl	a pinch of salt
a suppressed laughter	a bar of chocolate
a handsome boy	a drop of water
a good-looking man	a piece of cake
3. Adverb plus adjective	7. Collective noun plus count noun
bloody heart	a bunch of keys
painfully honest	a flock of geese
immensely important	a pack of cards
very practical	a flock of sheep
instinctively rejected	a basket of apples
4. Verb plus adverb or adjective	8. Idioms
work hard	pull one's leg
feel well	kick the bucket
look tired	rain cats and dogs
shine brightly	

Table 2

Varieties of Collocations in Turkish

1. Adjective plus noun	3. Verbal nouns
baş çavuş	erken kalkmak
kör talih	ütü yapmak
acı haber	idare etmek
2. Noun plus noun	4. Idioms
talih kuşu	etekleri zil çalmak
ekmek teknesi	nalları dikmek
geçim sıkıntısı	ayağını kaydırmak

In Turkish, the adjective “kara”-“black” is generally used to attribute the negative meaning to objects (Mennan, 2002) and collocates with many Turkish words:

Table 3

Collocations With “Black” In Turkish and Their English Equivalents

Collocation	Meaning	Literal translation	English equivalent
1. kara gün	a bad day when health, social and economical problems occur	black day	a rainy day
2. kara haber	bad news	black news	bad news
3. kara sevda	love in extreme and unhopefully	black love	lovesick
4. kara kış	winter in extreme cold and snow	black winter	severe winter
5. kara bahtlı	having unfortunate life	black fortune	ill-fated
6. kara cahil	illiterate and uneducated extremely	black ignorant	ignoramus
7. kara liste	the list of people regarded as harmful and be punished	black list	hit list

The table above which lists only a few of the collocations produced with “black” in Turkish shows that it may not be always possible to translate these word phrases with word-for-word translation since the same words collocate with a different word in the target language. For instance, whereas the word “day” collocates with “kara” in Turkish to talk about a bad day in terms of health, social and economic conditions, the same word collocates with the word “rainy” in English in order to convey the same meaning.

It is of utmost importance to know the varieties of collocations exist in the languages when dealing with translation. Because, “knowing which words go together is an important part of understanding the meaning of a text and translating it well” (Sarıkçaş, 2006, p. 35). Therefore, it becomes important for the translator to replace the target language equivalents for the source language collocations. This creates the necessity of possessing a large amount of knowledge about both languages and if necessary to consult on monolingual dictionaries of both languages.

However, it is not always easy to regard a group of words as a collocation. They can be mistaken with free word combinations and idioms. A free word combination is “in terms of semantic constraints on the words which appear in a certain syntactic relation with a given headword” whereas an idiom is “a rigid word combination to which no generalities apply; neither can its meaning be determined from the meanings of its parts nor can it participate in the usual word-order variations” (McKeown and Radev, 2000). Collocations fall between these two. The examples in Table 4 will make the distinction among them clearer:

Table 4

Difference Between Idioms, Collocations and Free Word Combinations

Idioms	Collocations	Free word combinations
to kick the bucket	to trade actively	to take the bus
dead end	table of contents	the end of the road
to catch up	orthogonal projection	to buy a house

(McKeown and Radev, 2000)

As can be understood from the above examples, idioms are fixed expressions of which meanings can not be generally deduced from the words composing the idiom: “to kick” means “to hit someone or something with the foot, or to move the feet and legs suddenly and violently” and “bucket” is a “container with an open top and handle, often used for carrying liquids” (Cambridge Dictionaries Online, 2008) whereas “to kick the bucket” does not mean “to hit the container” but “to die” in informal usage. As for the free word combinations, we can use a number of objects preceding the verb “to buy” that keeps its literal meaning of “to obtain something by paying money for it” (Cambridge Dictionaries Online, 2008): to buy a bike, to buy a book, to buy a newspaper, etc. However, sometimes words co-occur with certain words that otherwise they would be non-sense to the receiver of the message: “table of contents” instead of “diagram of contents”.

There are certain properties attributed to collocations which are being arbitrary and being language-specific (McKeown and Radev, 2000). Arbitrariness is the property when a synonym is substituted for one of the words in a collocation “infelicitous lexical combination” exists. For instance, while “warm greetings” is a true collocation, it would not be acceptable when “hot” substitutes “warm” as in “hot greetings” because “hot” and “greeting” do not collocate with each other in English. However, in Turkish language, the adjective “sıcak”-“hot” collocates with “karşılama”-“greeting” not the adjective “ılık”-“warm”: “sıcak karşılama” in Turkish as opposed to “warm greetings” in English. This is the result of collocations being language specific. Words do not collocate with the same words across languages: we use the verb “görmek” –“to see” with the noun “rüya”-“dream” as in “rüya görmek” and English people give the same message collocating the word “dream” with a different verb “to have”: “to have a dream”.

Nevertheless a collocation in the source language does not always appear in the form of a collocation in the target language: in such conditions one of the appropriate translation strategies is to be used.

All these are considerations that should be considered in order to produce a sensible translation and to be understandable to the target text audience. Otherwise, the target text can not convey the message intended by the original writer in the source text and the target text would be full of expressions which are odd and insensible to the target reader.

2.3.6. Idioms

Idioms differ from collocations in that they are fixed expressions whereas collocations are flexible patterns allowing several variations in form. Baker (1995) defines idioms:

They are frozen patterns of language which allow little or no variation in form and ... often carry meanings which can not be deduced from their individual components (p. 63).

Cambridge Dictionaries Online defines idiom as in the following:

a group of words in a fixed order that have a particular meaning that is different from the meanings of each word understood on its own. To “have bitten off more than you can chew” is an idiom that means you have tried to do something which is too difficult for you (2008).

Therefore, it is of great importance to recognize the idioms in the source text and then decide how to translate them. Idioms which are language specific and sometimes culture specific may cause problems in translation. Köksal (2005) suggests that the strategy to use in relation to idioms is to find out and use functionally and semantically equivalent idioms in the target language as in Table 5:

Table 5

Idioms in Turkish and Their English Equivalents

Turkish	Word-for-word translation	Idiomatic translation
1. Altın yumurtlayan tavuğu kesmek	To cut the hen that lays golden eggs	Don't kill the goose that laid the golden eggs
2. Devede kulak	Camel's ear	A drop in the ocean
3. Eski günlerin hatırına	For old days' sake	For old times' sake
4. Seni gözüm ısıyor	I don't have my eye on you	I don't remember you

(Köksal, 2005, p. 45)

The word-for-word translations of the Turkish idioms would inevitably make no sense for the English speaking readers as they do not have such usages in their language. On the other hand, the idiomatic translations can make sense to the English speaking audience as they use these expressions to talk about certain kind of situations, conditions or events. If the translator translates “devede kulak” with “camel's ear”, the target reader could not get the message that something is “a very small amount compared to the amount needed” (Cambridge Dictionaries Online, 2008).

Therefore, there are some problematic issues while translating the source language idioms. Following Baker (1995), these can be summarized as follows:

2.3.6.1. No Equivalent in the Target Language

An idiom in the source text may be an idiom which is specific to a culture and conveys no meaning for the target audience. For example, Turkish idioms such as “Atı alan Üsküdar’ı geçti” and “Üsküdar’da sabah oldu” are these kinds of idioms. The first one is used to express a condition of being late compared to others. In this idiom, there is a reference to Üsküdar, a town in İstanbul, which can not be known to an English speaking reader. In such conditions, cultural equivalents are to be used in order to be able to transfer the message to the target audience: miss the boat. This English idiom means that you are too late to take advantage of an opportunity.

2.3.6.2. A Similar Counterpart in the Target Language

An idiom in the source language may have a similar counterpart in the target language but connote a totally different meaning and be used in a different context in the target language. Baker (1995) gives the English idiom ‘to sing a different tune’, which means to say or do something which can be interpreted as a change in the opinion as it is contrary to what has been said or done before. This idiom has a similar counterpart in Chinese but used to refer to contradictory points of view on the political ground, sometimes can be used to express complementary views rather contradictory ones.

2.3.6.3. Carrying Both the Literal and Idiomatic Senses in the Source Text

The source text writer can use an idiom intending both its literal and idiomatic meanings at the same time in the source text. The translator has to use a target language idiom which corresponds to the one in the source text both in form and meaning. Otherwise, the intention of the source text writer in the idiom can not be carried into target text successfully. For instance, the Turkish idiom “kulağını çekmek” has both a literal meaning and an idiomatic meaning at the same time. In terms of literal meaning, this idiom means “to pull one’s ear bending it at the same time as a way of punishment”

whereas in the idiomatic sense it means “to give a light punishment as a warning”. The original writer may make use of this idiom with both meanings and this causes a problem for the translator to convey the two meanings in the target text.

2.3.6.4. Accuracy and Frequency

It is also important to use idioms which are acceptable to the kind of written discourse and which are commonly used. Languages may differ in which type of texts it is acceptable to use idioms and which idioms in which type of texts can be used. Baker (1995) states that idioms are widely used in English advertisements, promotional material, and in the tabloid press while their appearance in quality-press news reports is rare. The frequency and accuracy of idioms in certain kind of texts may differ across languages. This difference creates the necessity for the translator to know all these dynamics of both the source and target languages. Otherwise an English translation of quality-press news report which is full of idioms will be funny for the English speaking audience.

2.3.7. Literary Devices

The usage of literary devices also holds an important place in the matter of translation. By means of literary devices, the authors give the message in a more attractive and artistic way, and present the power of their literariness and creativeness. The message and meaning of the source text are sometimes conveyed through the use of these devices. Thus the translators are faced with the job of transmitting the literary devices used in a text by its original author. They must be aware of the literary devices in terms of meaning and artistic quality, and take certain decisions while translating them in order to be able to create the similar effect in the target text.

Within the scope of this study, the literary devices which cause problems during translation are explained as follows:

2.3.7.1. Simile

Cuddon (1999) defines simile:

A figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image (p. 130).

As evident from the definition, there is a resemblance between two “essentially unlike entities” (Sokhanvar, 1996, p. 54) in order to be able to make the image more vivid and more attractive for the reader by the author. Alexander (1963) states that its

...peculiar effect lies in the way apparently unrelated objects or ideas are brought together. A poet often compels us to fix our attention on one object while comparing it with another (p. 17).

Simile uses the words “like”, “as” and “than” to express this resemblance and thus makes the comparison explicitly. Cuddon (1999) after stating that similes are used in prose and poetry in equal frequency gives the following sentence from Graham Greene’s *Stamboul Train* as an example to the usage of simile in prose:

The great blast furnaces of Liege rose along the line like ancient castles burning in a border raid (p. 830).

Here the “blast furnaces” the containers in which iron is produced by blowing extremely hot air are likened to “ancient castles” which burn as the result of attack by the enemy. This comparison creates the image of how dreadful and awful the condition of the workers working in blast furnaces and that the hard conditions are like the condition of the people who are in a burning castle after an attack of the enemy. Some other examples are from Turkish in which the words “gibi (like/as), kadar (as), sanki (as if), güya (it is as if), nitekim (just as), meğer ki (unless), misal (like), andırmak (resemble)” are used to form a simile:

Kalem gibi ince parmakları vardı.

Duvara süt gibi beyaz badana vurdular.

In the first sentence, the fingers of the person are so thin that they are compared to a pencil which has the quality of being very thin. As well, in the second sentence the distemper resembles milk in terms of being very white. The literal translations of these sentences would be as:

She has thin fingers like pencil.

They painted the wall with white distemper like milk.

However, these translations would make no sense for English speaking audience. The true English versions are as follows:

She has pencil-thin fingers.

They painted the wall with snow white distemper.

As it is clear from these sentences, the usage of simile has disappeared during the translation process. Because these sentences do not include the words “like”, “as” or “than”. Furthermore, the object that is compared to itself becomes “snow” whereas it is “milk” in the Turkish sentence. Such disappearances and a change occur as a result of the natural usage in English that the translators must take into account during the translation process. However, every comparison may not be figurative. For instance, “John knows Greek better than Jim” is literal whereas “John can speak Greek as naturally as a pig can squeak” is figurative (Sokhanvar, 1996, p. 55).

The usage of simile is to be taken into account during the translation process so that the literary intelligence and quality of both the literary work and the author is transferred. Otherwise the target text would not create the expected effect on the target audience. Furthermore, culture specific comparisons may pose some problems for the target culture. In such conditions, it is the job of the translator’s creativity, intelligence and knowledge to make such a comparison that will create the same image in the readers’ minds.

2.3.7.2. Onomatopoeia

Onomatopoeia is the use of words that imitate the sounds in nature and whose sounds suggest their meaning. These are some onomatopoeic words in English: dong, crackle, moo, pop, whizz, whoosh, zoom. The important thing with these words is that they do not “produce an actual sound as a phonograph record does; rather, it suggests the actual sound” (Sokhanvar, 1996, p. 214). Another important thing about these kinds of words also concerns the translators. These words can show differences across languages although they imitate the sounds of the same things in nature. For instance, the English onomatopoeic word “buzz” is a continuous low sound like the one a bee makes whereas it is “vız” in Turkish, a sound made by an insect flying or by a thrown thing passing quickly (Türk Dil Kurumu, 2008). It is important to know the existence of these kinds of words in source texts and translate them with their equivalents in the target language. However, it may not be always possible to find the equivalents and in such cases one of the strategies the translator can consult may be replacing them with a non-onomatopoeic word.

It is very common in verse and fairly common in prose and is found in many literatures at all times. As a rule it is deliberately used to achieve a special effect... (Cuddon, 1999, p. 615).

They create the serious problem for the translator when the original writers have deliberately chosen these words in order to produce a desired sound effect. This usage is more common in poetry but this does not mean these words can not be used for this purpose in prose. The translator may come across this usage of onomatopoeic words in the speeches of the characters or in a poem that is uttered in a prose.

2.3.7.3. Oxymoron

It is defined as in the following:

A figure of speech which combines incongruous and apparently contradictory words and meanings for a special effect (Cuddon, 1999, p. 627).

Defining the oxymoron as above, Cuddon (1999) gives Lamb's famous remark as an example for this usage: "I like a smuggler. He is the only honest thief". In this sentence, two contradictory concepts are used together to talk about a person's character. These concepts are "honest" and "thief" and Lamb combines the quality of being honest with that of a thief. It is not expected for a thief to be honest or it is not possible to regard a thief as honest. It is obvious from this contradictoriness that there lies a special aim behind this usage. This sentence implies the meaning that a smuggler takes people or things from one place to another secretly or illegally but does not deny what he has done or lie about it.

Another example is from Romeo, the lovesick character in Romeo and Juliet by Shakespeare, who describes love by using oxymoron such as "cold fire", "feather of lead" and "sick health" in order to show the contradictory nature of love.

The following examples are from usage of oxymoron in Turkish:

Karlar etrafı beyaz bir karanlığa gömdü
 Kar değil yağın beyaz ölümdü.
 Ben de gördüm güneşin doğarken battığını.

In the first example, two contradictory ideas "beyaz" –"white" and "karanlık"- "darkness" are used in order to make the pessimistic atmosphere more attractive and effective. The color "white" is associated with good things and optimistic ideas whereas "darkness" connotes bad things and pessimistic ideas in the minds of people. Its translation would be as in the following:

Snow has buried around in a white darkness
 Not snow that has rained but white death.

In the second sentence, the contradictory words are "doğmak" –"rise" and "batmak"- "set" that the sun can not be seen as rising and setting simultaneously. Such an oxymoron is used to give the meaning that everything is in bad condition although it seems good. We could translate this sentence as:

I too have seen the sun setting while rising.

While translating such sentences, the target language equivalents of the contradictory words are to be used if the usage of oxymoron is desired to be transferred into the text. However, natural usages and collocations in the target language are important to take into account in order to avoid sounding like a translation. Otherwise, the target text can not convey the same effect and message intended by the original author.

2.3.7.4. Personification

This literary device is one in which human characteristics such as thoughts, actions, perceptions and emotions are attributed to an animal, object or idea. It in a way compares the nonhuman with the human so Sokhanvar (1996, pp. 97-98) states that it is “a kind of metaphor, in which one member is always a human being”. The following sentence can be given as an example to the usage of personification: “The sun is a wizard”. Wizard is “a man who is believed to have magical powers and who uses them to harm or help other people” (Cambridge Dictionaries Online, 2008). And the sun is compared to a wizard in terms of having a magical effect on people and thus a human characteristic is attributed to a nonhuman being.

The translator should consider whether a nonhuman is given human characteristics by the original author and translate with the words that characterize human thoughts, actions, perceptions and emotions in the target language as well.

2.3.7.5. Metonymy

In metonymy, “a thing is not designated by its own name, but by the name of a thing resembling it or closely related to it” (Sokhanvar, 1996, p. 94). In other words, it is substituting words for others when these words share associations of meaning in time and space (Hudson, 2000). The following sentences below are examples of metonymy by Sokhanvar and Hudson:

“Give me a light”, a man says, when he literally means that he wants some fire. “He is addicted to the bottle” is another way of saying that he drinks too much liquor. “I am studying Shakespeare” means that I am studying Shakespeare’s plays, not the man himself (Sokhanvar, 1996, p. 94)

Hollywood won’t buy this story. (Hollywood substitutes for the movie industry, which is importantly located in Hollywood.)
Can you lend me some bread? (Bread substitutes for money, which, importantly, money buys.) (Hudson, 2000, p. 317)

As in the examples by Sokhanvar above, “light” substitutes for “fire” because light occurs as a result of fire; “liquor” is substituted for the word “bottle” as a bottle is the container of liquor and in the last example “Shakespeare” substitutes for his plays because Shakespeare is the writer of the plays.

The original author makes use of this literary device for stylistic effect or in order to sound more literary. Therefore, the translator should pay attention to this kind of usages in the source text and should transfer the usage of metonymy where possible into the target text so that the same effect in terms of literariness can be aroused in the target audience.

2.3.7.6. Metaphor

Newmark (1995) regards the translation of metaphors as the most important particular problem in translation process. So what makes this literary device so problematic to translate? We should begin with answering the question of what metaphor is. Here are some definitions:

A metaphor is a figure of language which omits the comparative term (like, as, than) and says, or implies, that one thing is another that can not literally be... (Sokhanvar, 1996, p. 55)

This is substituting words for others with which they share characteristics of meaning (Hudson, 2000, p. 317)

...the main and one serious purpose of metaphor is to describe an entity, event or quality more comprehensively and concisely and in a more complex way than is possible by using literal language. The process is initially emotive, since, by referring to one object in terms of another... (Newmark, 1988, p. 84)

Metaphor is in fact based on a scientific observable procedure: the perception of a resemblance between two phenomena i.e. objects or processes. Sometimes the image may be physical...but often it is chosen for its connotations rather than its physical characteristics... (Newmark, 1988, pp. 84-85).

There is also a comparison and a resemblance between two entities in metaphor as it is in simile. However, metaphor does not involve the comparative terms such as “like” and “as”. Sokhanvar (1996, p. 55) explains it such: “a simile says x is like y; a metaphor, in its explicit form, says that x is y.”

April is in my mistress's face
And July in her eyes hath place

In these lines from an anonymous sixteenth century song (Sokhanvar, 1996, p. 55), the beautiful face of the beloved is compared to April when nature shows itself with its all beauties and her eyes are likened to July in that she looks warm as it is warm in July.

Furthermore, every metaphor may not be given as explicitly as the ones in the above lines. In some metaphors, something is said about x as though it was y. The following sentences by Hudson may be given as examples of such metaphors:

The ship plows the sea.
The red car won by a nose.

As stated by Hudson (2000), the movement of the ship through the water is resembled to the movement of a plow through the soil. And in the second sentence, the leading part of the red car that crossed the finish-line is likened to the nose of the horse that won in a horse-race.

Newmark (1995) distinguishes metaphors into six categories and discusses the procedures for translating them:

2.3.7.6.1. Dead Metaphors

These are the metaphors which “frequently relate to universal terms of space and time, the main part of the body, the general ecological features and the main human activities” (Newmark, 1995, p. 106) and thus it becomes hard to realize the image immediately. For instance, in the Turkish phrase “dağın etekleri”, the word “etek” which is a cloth worn by women that hangs from the waist is used for the lower parts of a mountain. This usage occurs as a result of the resemblance between the shapes of a mountain and a skirt. However, the translation of this phrase into English “defy literal translation” as Newmark (1995, p. 106) states, because English people speak of “foot” of a mountain not “skirt”. Therefore, it is necessary for the translator to be careful in this kind of translations in order to avoid sounding translation.

2.3.7.6.2. Cliché Metaphors

Newmark (1995) defines this kind of metaphors as in the following:

...metaphors that have perhaps temporarily outlived their usefulness, that are used as a substitute for clear thought, often emotively, but without considering to the facts of the matter (p. 207).

As for cliché metaphors, the phrases “leave no stone unturned”, “explore all avenues” and “filthy lucre” are given as examples by Newmark. Some other examples are from Turkish such as “parasını yemek”, and “parmağında oynatmak”. The phrase “parasını yemek” of which literal translation is “to eat one’s money” metaphorically means living without earning money by spending another’s money whereas “parmağında oynatmak”, literally meaning “to make one play at one’s finger”, is used when someone makes somebody do whatever s/he wants. Newmark (1995) also gives some advices to the translators for the translation of cliché metaphors. According to Newmark, the translator should delete the cliché metaphors in informative texts whereas s/he should not touch them in expressive texts, authoritative statements, laws, regulations, notices, etc.

2.3.7.6.3. Stock or Standard Metaphors

This type of metaphor is used in order to cover “a physical and/or a mental situation both referentially and pragmatically” (Newmark, 1995, p. 108) but has not become dead because of overuse. Some examples from Turkish are as: “ineklemek” for “to study very hard and all the time” which is used among young people and “temizlemek” for “to kill somebody” especially used in the speech of mafia. Newmark regards stock metaphors as “tricky” when it is time for translation. Therefore, he lists a number of procedures for the translator:

1. Reproducing the same image in the target language
2. Replacing the image in the source language with a standard target language image
3. Translation of metaphor by simile
4. Translation of metaphor by simile plus sense
5. Conversion of metaphor to sense
6. Deletion
7. Same metaphor combined with sense

2.3.7.6.4. Adapted Metaphors

Newmark (1995) states that the translator should translate an adapted stock metaphor with an equivalent adapted metaphor, particularly ones in sacred texts as they would be incomprehensible when translated with literal translation. This is because the writers of these texts are not the authors themselves so the translator tends to translate more smartly than the original one.

2.3.7.6.5. Recent Metaphors

By recent metaphor, Newmark (1995) means:

...a metaphorical neologism, often ‘anonymously’ coined, which has spread rapidly in the SL. When this designates a recently current object or process, it is a metonym. Otherwise it may be a new metaphor designating one of a number of ‘prototypical’ qualities that continually ‘renew’ themselves in language (p. 111).

For instance, “in” used for “fashionable”, “spastic” for “stupid”, “fuzz” for “policeman” are given as examples of the usage of recent metaphors by Newmark. Some others are from Turkish daily language such as “aynasızlar” for “policemen”, “moruk” for “very old man” and “ot” for “hashish”.

2.3.7.6.6. Original Metaphors

Original metaphors are ones which are created or quoted by the source language writer. According to Newmark (1995), the translator should translate these metaphors in authoritative and expressive texts with literal translation whether they are universal, cultural or subjective. Newmark points such a principle because of the following qualities:

1. They contain the core of an important writer’s message, his personality, his comment on life, and though they may have a more or a less cultural element, these have to be transferred neat
2. Such metaphors are a source of enrichment for the target language (Newmark, 1995, p. 112).

2.3.8. Literary Style and Translation

Translation of a novel or a literary work also necessitates a consideration of the original author’s literary style during the translation process. Every author has her/his own literary style which is “the essential characteristic of every piece of writing, the outcome of the writer’s personality and his emotions at the moment” (Xiaoshu and Dongming, 2003). Style is about how an author expresses her/his ideas and puts them into sentences. By style, it is meant:

...a writer’s choice of words, his figures of speech, the devices (rhetorical and otherwise), the shape of his sentences (whether they be loose or periodic), the shape of his paragraphs –in deed, of every conceivable aspect of his language and the way in which he uses it. ...it is the tone and ‘voice’ of the writer himself; as peculiar to him as his laugh, his walk, his handwriting and the expressions on his face (Cuddon, 1999, p. 872).

In translation, the aim is to create the same effect on the target audience in as on the original reader. To create that same effect, not only the message and the meaning intended by the original author but also the style in the source text should correspond to the one in the target text. This is due to the fact that literary texts gain prominence and can be distinguished from works of other authors through choice of words, use of literary devices, shape of sentences and paragraphs. These characteristics determine the way an author uses the language and form the “tone and voice” of the author which are author-specific. When the style of the original author is transferred into the target text “the reader of the translation may be inspired, moved and aesthetically entertained in the same way as the native speaker is by the original” (Xiaoshu and Dongming, 2003). Thus, the target audience can grasp the literary quality of the original text and can appreciate the text in the way it deserves.

However, the translatability of the original style remains a question. Whereas some experts regard the literary style in the original text to be untranslatable, others admit the possibility of transferring the style of the original author into the target text. Those who consider literary style to be translatable state that sentence order and sentence patterns must be kept in the target text. Nevertheless, keeping the sentence order and patterns may not always be achieved because of their different usages in the source and target languages. Choice of words and the use of proper nouns in proper places also form the style that “every word must be weighed carefully” (Xiaoshu and Dongming, 2003) in translation. However, as Baker (1995) states problems may occur as it is not always possible to find the target language equivalents of source language words because of the differences at word level.

As can be deduced from what has been stated so far, literary style translation plays an important role in the achievement of an equivalent text in the target language in all respects. To produce a literary text in the target language that carries the same artistic images and literary qualities, the translator should reproduce the original style satisfactorily. However, it may not be always possible to achieve the original style in the target text because of linguistic, cultural and pragmatic differences between the source and target languages.

2.4. Translation Procedures

Apart from the translation methods adapted for whole texts, there are some specific strategies that the translators utilize while dealing with specific sentences and smaller units of language. Their usages depend on a variety of contextual factors. They are “conscious plans for solving concrete translation problems in the framework of a concrete translation task” as stated by Krings (1986, p. 18, cited in Ordudary, 2007). The translators make use of these strategies in order to overcome the problems which come into being during the translation process. These strategies are presented in the following:

2.4.1. Transference

Transference is the procedure in which the source language word is brought into the target language text. Newmark (1995) argues that the transference procedure is the same as Catford’s transference and transliteration and allows for the transfer of words between languages having different alphabets such as Arabic into Turkish or vice versa. Thus, the word becomes a loan word although there are some authorities that do not consider the loan word to be a translation procedure. The word that is intended to be transferred into the target language should be culture-specific and usually this procedure is complemented with a second translation procedure. This combination of two procedures is called as a ‘couplet’. Newmark (1995) warns the translators not to transfer so called national characteristics. He also mentions that the importation of source language objects, inventions, devices and processes into the target language culture should be done creatively, and even it is preferable to translate those, which are neologisms, authoritatively. Newmark acknowledges that the translators should translate brand names as “it is not the translator’s job to assist any SL advertiser’s financial, national or personal prestige interests” (Newmark, 1995, p. 81). Another point made by Newmark is that the translators should use the words transferred by the media and the experts no matter those words appeal to the translator or not.

Newmark (1995, p. 82) lists what should be transferred in translation: “names of all living and most dead people; geographical and topographical names including newly independent countries unless they already have recognized translations; titles of as yet

untranslated literary works, plays, films; names of private companies and institutions; names of public or nationalized institutions, unless they have recognized translations; street names, addresses, etc”.

Newmark (1995) is aware that in order to transfer the above words, there should be a similar type of readership and a functional equivalent should be given where appropriate.

The reasons for transferring cultural words in regional novels and essays are to give local color, attract the target reader, and give “a sense of familiarity between the text and the reader –sometimes the sound or evoked image appears attractive” (Newmark, 1995, p. 82).

Newmark explains the problems in translating semi-cultural words, “that is abstract mental words which are associated with a particular period, country or individual” (1995, p. 82). These words should be translated, or should be given with their transferred and functional equivalents in brackets until the translator becomes confident that they are recognized and understood by the target reader. Transference of these terms is generally done for “snob reasons: either foreign is posh, the word is untranslatable”. However, the translator should not forget that s/he should make the ideas understandable for the readers, “not to mystify by using vogue-words”.

There are both in favor and in opposition of transference. Whereas there is respect for the source culture in transference, the translator should also have to translate and explain.

2.4.2. Naturalization

In naturalization, the translator brings the SL word into the target language but the morphology and pronunciation are adjusted to the target language morphology and pronunciation. For example, “performans” replaces “performance” and “prodüksiyon” replaces “production” in Turkish.

2.4.3. Cultural Equivalent

The SL word is replaced with the TL cultural word that is “an approximate translation” (Newmark, 1995, p. 82). For instance, the cultural equivalent of the Turkish collocation “korkak tavşan” is “scaredy cat” in English.

2.4.4. Functional Equivalent

In this procedure, the SL cultural word is replaced with a culture-free word, sometimes with a new specific term. Thus; the SL word is naturalized or generalized, and sometimes a particular is added. Known also as a cultural componential analysis, this procedure is “the most accurate way of translating i.e. deculturalising a cultural word” (Newmark, 1995, p. 83). Using the word “dancer” instead of “dansöz” is an example for such a procedure (Sönmez, 1999).

2.4.5. Descriptive Equivalent

The translator gives the description and/or function of the idea embodied in the SL word. Description and function are necessary elements for explanation and therefore necessary in translation. Long wording is usually the result of descriptive equivalent. For instance, when “cirit” is translated as “cirit –a game played on horses and aims to throw the jereed so that it touches the member of the opponent party”, the descriptive equivalent is made use of.

2.4.6. Using Synonym

For Newmark (1995), a synonym is a “near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist”. The translator uses synonym when he does not find a clear one-to-one equivalent and the word does not play an important role in the text. Accepting the impossibility of not using synonyms by the translators, Newmark acknowledges the threat of poor translations as a result of unnecessary use of synonyms.

2.4.7. Through-Translation

Generally known as calque or loan words, through-translation is the literal translation of “common collocation, names of organizations, the components of compounds and perhaps phrases” (Newmark, 1995, p. 84). For example, “AŞTİ” that stands for the name of bus terminal in Ankara can be translated with through-translation as “Ankara Intercity Terminal Administration” for “Ankara Şehirlerarası Otobüs İşletmesi”.

Newmark warns that through-translation should not be the first step of the translators in translation. He goes on to say that through-translation in closest cultures sometimes fill in useful gaps.

2.4.8. Shifts or Transpositions

Shifts or transpositions are translation procedures in which the grammatical structure of the source language changes to a different grammatical structure in the target language. Whereas these changes in grammar are called as “transpositions” by Vinay and Darbelnet, they are called “shifts” by Catford. According to Vinay and Darbelnet, Catford and Newmark, shifts or transpositions occur during the translation process as follows:

Vinay and Darbelnet (2000, p. 88 and 1995, pp. 94-99) call the “change of one part of speech for another without changing the sense” (Munday, 2001, p. 57) as transposition. Transposition can be either obligatory or optional. For them, transposition is “probably the most common structural change undertaken by translators” (Vinay & Darbelnet, 1995, p. 94, cited in Munday, 2001, p. 57). There are different categories of transposition listed by Vinay and Darbelnet such as: SL verb to TL noun, SL adverb to TL verb, SL clause to TL noun group, SL conjunction to TL indefinite adjective, SL verb group to TL verb, SL noun group to TL noun, SL complex sentence to TL simple sentence. For example, the verb group “kaşlarını çatmak” in Turkish changes into a verb “frown” in English, and the noun group “madeni para” in Turkish becomes a noun “coin” in English.

On the other hand, Catford (2000, cited in Munday, 2001) distinguishes shifts into two categories: shift of level and shift of category. Shift of level occurs when a concept in the

source language is expressed by a different level in the target language (e.g. phonology, graphology, grammar, lexis). For instance, what is expressed by grammar in source language is given by lexis in target language.

Shifts of category are discussed in four kinds:

a) Structural shifts are considered by Catford to be the most common form of shift where there is a shift in grammatical structure. For example, “Mary araba aldı”, having a structure of subject + object+ verb, is translated into English as “Mary bought a car” having a structure of subject + verb+ object. This occurs when the source and target language have different word-order structure.

b) In the type of class shift, there is a shift from one part of speech to another. For instance, in English phrase “cable television” “cable” is in noun form while it is translated by an adjective into Turkish as “kablolu televizyon”.

c) Unit (rank) shifts are ones in which “the translation equivalent in the target language is at a different rank to the source language” (Munday, 2001, p. 61). By rank, it is meant the hierarchical linguistic units of sentence, clause, group, word and morpheme. For example, the Turkish adverbial phrase “sokakta” (Pamuk, 2006, p. 155) is translated as “Once I was outside” (Pamuk, 2001, p. 160) in a sentence. In this translation, there is a shift in rank: from group to sentence.

d) Intra-system shifts are shifts that “take place when the SL and TL possess approximately corresponding systems but where ‘the translation involves selection of a non-corresponding term in the TL system’” (Munday, 2001, p. 61). This occurs in such conditions when a singular term in source language turns into a plural one in target language. For example whereas in Turkish phrase “iki çocuk” the word “çocuk” is singular, it becomes plural in English as the number “two” indicates something plural: “two children”.

Newmark (1995) defines shifts or transposition as “a translation procedure involving a change in the grammar from the source language to target language” (p. 85) and states

that it is the only translation procedure concerned with grammar. Newmark describes four kinds of shifts:

1. the change from singular to plural
2. the change in grammatical structure
3. the change when literal translation is grammatically possible but may not agree with the natural usage in the target language
4. the replacement of a virtual lexical gap by a grammatical structure

Newmark (1995) goes on to say that there are some transpositions which “go beyond linguistic differences and can be regarded as general options available for stylistic consideration” (p. 87). An example given by Newmark is that a complex sentence can be expressed by a co-ordinate sentence or two simple sentences in the target language.

Newmark warns that transpositions show a frequent tension between grammar and stress. He comments on the unnecessary frequent usage of changing word order and advises the translator to translate with a lexical synonym, thus preserving the word order and therefore the stress.

As can be deduced so far, shifts or transpositions are changes occurring in the grammatical structure of the languages during the translation. Although Catford’s shift and Vinay and Darbelnet’s transpositions are similar in many aspects, their perspectives for approaching changes of grammatical structure differ. Whereas Vinay and Darbelnet (1995) list ten categories of change under one heading as structural change, Catford (2000) distinguish them under different headings and list the changes as shift of level and shift of category. Catford (2000) also adds the categories of structural and intra-system shifts different from the ones of Vinay and Darbelnet (1995). And Newmark (1995) combines both approaches and rearrange them under new headings. For example, the shifts of the change when literal translation is grammatically possible but may not agree with the natural usage correspond to the transpositions listed by Vinay and Darbelnet (1995) whereas the shift of the change from singular to plural is the intra-system shift of Catford (2000).

2.4.9. Modulation

Being obligatory or optional, modulation is the change in the semantics and point of view of the SL in TL. This procedure is applied “when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL” (Vinay & Darbelnet, 2000, p. 89, cited in Munday, 2001, pp. 57-58). The translator sees the phrase concerned from a different point of view, perspective or category of thought while translating it. Vinay and Darbelnet (1995) list the types of modulation as in the following:

1. abstract for concrete
2. cause for effect
3. one part for whole
4. one part for another part
5. reversal of terms
6. negation of opposite
7. active to passive or vice versa
8. space for time
9. rethinking of intervals and limits (in space and time)
10. change of symbol (including fixed and new metaphors)

Some examples can be given as follows: the phrase “şehirlerin ağırlığı ve tozu” (Pamuk, 2006, p. 131) is translated as “the influence and experience of ... cities” (Pamuk, 2001, p. 135), abstract noun “experience” is used for the concrete noun “toz” of which literal translation would be “dust of ...cities”. Another example is the translation of “Babamı ayaklarından tutup...” (Pamuk, 2006, p. 207) as “I grabbed my father by the ankles...” (Pamuk, 2001, p. 217). In this translation, the target language word “ankle” is used although the equivalent of “ayak” is “foot” in the target language thus one part is used for another part in the translation.

2.4.10. Recognised Translation

This form of translation is using a previously recognized translation of the SL word in the TL. It is generally accepted to use the official or the generally established translation of any institutional term. Newmark (1995) states that the translator may not use the recognized translation if appropriate and, “in doing so, indirectly show your disagreement with this official version” (p. 89). For example, for the personal name of “Kanuni Sultan Süleyman” there is a recognized translation: “Suleiman the Magnificent”.

2.4.11. Expansion

Expansion involves replacing the SL word or phrase with a TL word or phrase which covers the SL word meaning plus something else. For example, the expansion procedure is used for the word “oda” in the source text sentence “Biz kışları nakış odası olarak kullandığımız odadaydık” (Pamuk, 2006, p. 34) and translates as “We were in the room with the blue door that I used as the painting workshop in winter” (Pamuk, 2001, p. 29). The translator explains that the room has got a blue door considering that the original author talk about this room “with the blue door” in the following sections of the original text.

2.4.12. Paraphrase

In paraphrase, the translators amplify or explain of the meaning of segment of the text. It is applied in anonymous texts when the text is poorly written, or when it has important implications and omissions. For instance, the source text sentence “Kendi ölümümü düşündüm” (Pamuk, 2006, p. 113) is translated as “The possibility of my own death came to my mind” (Pamuk, 2001, p. 117). In this translation, the sentence is not translated with literal translation as “I thought my own death” but the meaning of the source text sentence is paraphrased and then translated into the target language.

2.4.13. Deletion

Newmark (1988) reminds that it is duty of the translator to “account for every portion and aspect of cognitive and pragmatic sense in the SL text” (p. 149) and then admits that the translator can use the deletion procedure when the SL word or phrase can not be translated in various ways and is not important for the text. In deletion procedure, the translator drops, or does not use the SL word or phrase in the target language. The translation of “Kara on iki yıl uzaklara gitti, yok oldu, küstü” (Pamuk, 2006, p. 163) can be given as an example for the deletion procedure. For the translation of this sentence, the word “küsti” is deleted in the target text and the sentence is translated as “Black disappeared, traveling for twelve years” (Pamuk, 2001, p. 169). This preference may be due to the fact that this word is not important for the text as it has already mentioned in the preceding pages of the book.

2.4.14. Notes, Additions and Glosses

An addition or note is added after the translation of the TL word or phrase. However, this addition is clearly not a part of the translation. The additional information is normally “cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words)” (Newmark, 1995, p. 91) and depends on the requirement of the target readership.

Additional information may be given in a various ways (Newmark, 1995, p. 92):

1. within a text
 - a. as an alternative to the translated word
 - b. as an adjectival clause
 - c. as a noun in apposition
 - d. as a participial group
 - e. in brackets, often for a literal translation of a transferred word
 - f. classifier
2. notes at the bottom of page
3. notes at end of chapter

4. notes or glossary at end of book

Newmark points out that notes at the bottom of the page should not be lengthy or too great otherwise they bother; the translator should give notes at the back of the book with the book page numbers at the top; and notes at the end of the chapter may irritate the reader if the chapters are long as the reader spend too much time to find them.

Another point made by Newmark (1995) is that when translating an important book, the translator should not “hesitate to write a preface and notes to discuss the usage and meanings of the author’s terms, particularly where you sacrificed accuracy for economy in the literal translation, or where there is ambiguity in the text” (p. 93).

For example, in the translation of the book *Deception Point* by Dan Brown from English to Turkish, the translator makes use of notes for the translation of “...Süper Salı’da” (Brown, 2005, p. 16) and adds “(*) Farklı eyaletlerde yapılan ön seçimler” at the bottom of the page. This choice is because of the fact that “Süper Salı” is translated with the literal translation and the target reader may not be familiar with this term. Moreover, the same translator for this time uses note for the translation of “Magnification Doubler” (Brown, 2005, p. 223) as this source word phrase is translated with the transference procedure. Thus, “(*) Çift kat büyüteç” is added at the bottom of the page.

2.4.15. Literal Translation

A translation procedure most commonly used between languages of the same family and culture (Vinay & Darbelnet, 1995, cited in Munday, 2001) involves word-for-word translation. For good translation, it is “the author’s prescription” (Munday, 2001, p. 57). Vinay and Darbelnet states that “literalness should only be sacrificed because of structural and metalinguistic requirements and only after checking that the meaning is fully preserved” (1995, p. 288, cited in Munday, 2001, p. 57). However, there are some reasons that cause the translator to regard literal translation as unacceptable like the following ones listed by Vinay and Darbelnet:

Literal translation;

1. gives a different meaning
2. has no meaning
3. is impossible for structural reasons
4. does not have a corresponding expression within the metalinguistic experience of the TL
5. corresponds to something at a different level of language (Vinay & Darbelnet, 1995, pp. 34-35, cited in Munday, 2001, p. 57).

They propose using oblique translation, which are transposition, modulation, equivalence and adaptation, when literal translation is not possible.

2.5. The Translator

2.5.1. Who is the Translator?

Any old fool can learn a language...but it takes an intelligent person to become a translator. (Newmark, 1969, cited in Fenyő, 2005).

As Houbert (1998) claims, the translator, “before being a ‘writer’ as such, is primarily a ‘message conveyor’”. S/He is “a writer who formulates ideas in words addressed to readers. The only difference between him and the original writer is that these ideas are the latter’s” (Enani, 1994, cited in Abdellah, 2002). The translator is the person whose job it is to rewrite a text of its original language in another language and thus to make the text understandable for the target audience. During this translation process what changes is the form and the code of the original text and what remains unchanged is the meaning and the message (Larson, 1984, cited in Vallejo, 2007). S/He does not write a new text but changes the signs which are used to express a meaning of the original writer. S/He does so because s/he knows that her/his product, the translation, will be directed at people who speak a different language and thus come from a different social, cultural and sometimes religious background. When a translator is faced with a text, s/he should take into account all these dynamics which will affect her/his translation process.

...the translator is a real receiver of the source text who then proceeds to inform another audience, located in a situation under target-culture conditions, about the offer of information made by the source text. (Nord, 1997, cited in Sanchez, 2007)

As Shi (2004) states, the translator is a “privilege reader” of the source language texts. The translator reads the source text and understands the message of the source text writer. However, the translator is not only a receiver but also a producer in that s/he has a role comparable to the one of the original writer. Her/His intention in reading the source text is different from the ordinary source text and target text reader because the translator reads in order to produce and decodes in order to re-encode. S/He then transmits what s/he understood of this message to the target audience who may be totally different in terms of social, cultural, religious and linguistic aspects “from the readership to the original writer had in mind” (Abdellah, 2004). As a result, the target audience can have contact with the original text only through the eyes of the translator; they try to grasp the meaning of the message understood by the translator not written by the original writer. A translated text reflects the reading of the translator. This resembles the condition of historians who investigate and make judgments about a civilization either by means of first hand or second hand sources: do they have a direct contact with a civilization through examining annals written at that time of civilization (a first hand source) or through reading a book written about that civilization by another historian (a second hand source)? It should not be forgotten that the translator is not a machine who changes the codes and signs but a person who thinks, criticizes and make judgments. This fact creates the assumption that the translator can not be objective during the translation process, because the translator translates with all her/his body. During the translation process, not only the reason and the consciousness enter the process but also the body, the subconscious and the world of feelings interpret the translation.

As a message conveyor and to be able to transfer the message of the original writer to the target audience, there are some questions that the translator should ask her/himself:

1. What does the author say?
2. What does he mean?
3. How does he say?

These three questions indicate certain characteristics that a translator must possess. First, the translator should know the source language well enough to be able to answer what the author says. This requires knowledge of the grammatical, syntactic, semantic, morphological and pragmatic aspects of a language. Second, to truly understand what the author means and to transmit the original message to the target audience, the translator should comprehend both the source and target languages to a high degree. Third, the translator should have knowledge of the idioms, culture, literary devices, literary styles of the source language as well as the life and works of the author that s/he can rewrite the text in the same way how the author intended.

We can list the following characteristics that the translator should have:

1. a native or near-native level of proficiency in both the source and target language
2. the ability to thoroughly understand all that a text says or implies
3. excellent writing and editing skills
4. a lot of knowledge about both the source and target cultures
5. a lot of knowledge about the author of the original document and his style of writing (Epstein, 2007)

Etienne Dolet (1540, cited in Vallejo, 2007) is another scholar who formulates the following principles that the translator should employ:

1. a perfect comprehension of the content and intention of the author
2. a perfect knowledge of the source language and equally excellent knowledge of the target language
3. avoidance of the tendency to translate word by word, because this destroys the meaning of the original and ruin the beauty of the expression
4. a perfect analysis of the target audience to whom the translation will be addressed

To sum up, the translator is not a machine but a bilingual and bicultural human being with subconscious, feelings, beliefs and thoughts which are not visible but can be sensed in the background. S/He is a “social beings, and social networks control or channel or influence the activity of translation in significant ways, that there are many more factors

determining the ‘success’ or ‘goodness’ of a translation than pure linguistic equivalence” (Robinson, 1997, pp. 193-194). Simply knowing the source and target language and culture is not enough for someone to be a translator. S/He must have the quality of a perfect reading, comprehension and analysis. These skills require a large amount of knowledge about the literary works, literary devices, literary styles, life histories and works of the original author. S/He has to decode the source text in order to re-encode it into the target text. S/He should first get the message and intention of the original writer and then transfer it through her/his translation. However, in order to be able to transfer the same message of the source text into the target text, the translator should have excellent writing and composing skills. Since s/he in a way rewrites the text, her/his creativity and the force of her/his pen play an important role at the outcome of the translated text. S/He should also take into account the dynamics and characteristics of the new audience, s/he should know the target audience well in terms of social, cultural, political and religious background. S/He should pay attention to how language is used in different social classes in a society (Robinson, 1997).

All these are necessary for a translator to make a good translation and to be appreciated by the critics and the target text readers. Otherwise, the product will not be understood by the target audience or it will not employ the literary qualities of the source text and as a result it will sound like “a translation”.

2.5.2. Erdağ Gökna

Erdağ Gökna, who became known to the public with his translation of *My Name is Red*, is a Turkish scholar at Duke University in the United States. Gökna’s settlement to U.S.A. came when his family moved to America for the medical treatment of his sister. They then stayed and Gökna was born here and brought up in a Detroit suburb (Gürses, 2006). At home, the family members spoke Turkish and they visited Turkey once every few years. Gökna’s identification with Turkish literature came at the age of 20 and he decided to study on it. Gökna says that “This literature is very rich for me. It is satisfying in the plane of personality and academy”. He studied English – American literature in U.S.A, and then Turkish literature at Boğaziçi University on a Fullbright scholarship. When studying Turkish literature in Istanbul, Gökna’s professor introduced him to

Pamuk. Pamuk had read a few of Göknaar's articles on Pamuk's books. In the autumn of 1998, Pamuk phoned Göknaar and proposed he translated his latest book, *My Name is Red*. Göknaar submitted a sample translation to Pamuk and was chosen among three other candidates to translate the novel. Göknaar worked on the translation with Pamuk in Pamuk's studio. Some of the translation was done in Seattle as at that time Göknaar was a traveling academician. Upon returning to the U.S.A. to begin his studies at Duke University in the autumn of 2001, his translation of *My Name is Red* was published. At Duke Göknaar gives lectures on Turkish language and Ottoman and Turkish history and literature (Gürses, 2006).

My Name is Red was Göknaar's first important translation. His second translation, from Persian to English, was of *Toprak ve Küller* by Afghani author Atık Rahimi. Göknaar has also translated stories into English from Uzbek. His academic career is not only full of studies on literature and translation but also work as an editor of some academic journals in New York. Göknaar has recently successfully translated *Huzur* by Ahmet Hamdi Tanpınar, considered a difficult translation.

Göknaar's personal and academic background gives insight into the success of his translation of *Benim Adım Kırmızı*. Gürses expresses his thoughts about Göknaar as a translator as in the following:

How to describe Göknaar is a problematic issue: is he a native translator or a bilingual translator? (Gürses, 2006)

In spite of Pamuk's popularity in Turkey, previous English translations of his books have only sold approximately 10.000 copies. Some of these translations, especially the ones by Güneli Gün, have received harsh criticisms by reviewers abroad. *My Name is Red* though has become a best seller not only at home but also abroad. Of course, in such success, the translator plays an important role. Pamuk and Göknaar won the IMPAC Dublin Literature Award which is not only one of the richest novel awards but also one of the few awards which is given both to the translator and the author. Göknaar's success in his translation was also praised as "having high quality literary skill" among popular rivals such as Ann Patchett, the author of *Bel Canto*, and Jonathon Franzen, the author of

The Corrections. His translation of *My Name is Red* also has a permanent effect on Göknař's career and he went on translating works to English (Gürses, 2006). He received praises from American critics for his translations.

Göknař says the followings about the process of translating *My Name is Red*:

Pamuk knows English, worked in IOWA Writer's Workshop, so the process passed with the cooperation of Pamuk.

...this comforted me and turned the process into a more productive and real condition.

A kind of priest life is lived while translating.

People generally think that translation is a mechanic activity. In contrast, translation covers the thing called composing poem. It is making the source text to be read naturally and literally in the target language (cited in Gürses, 2006)

His success in translation not only lies his being bilingual or knowing the languages and cultures of both countries but also knowing the literatures of both cultures, being able to work in close cooperation with the author.

2.5.3. Erdağ Göknař as a Translator

When analyzed in terms of the characteristics that a translator should have, it is obvious that Göknař carries all the qualities that are necessary to create an equivalent translated text. First of all, Göknař is not only a bilingual but also bicultural, a quality that was not learnt but acquired throughout his life. Being a child of a Turkish family and visiting Turkey periodically gave him the opportunity to know not only the language itself but also the daily usage of the language and the culture in which this language is spoken. Being brought up in America, an environment where he had a direct contact with the target language itself and the target culture has helped him to be familiar with the language and the society. This familiarity is not an artificial but a natural one. Thus, he knows his target audience closely.

He has a good knowledge of literary works, literary devices and literary styles as a result of his study on English-American literature in U.S.A. and on Turkish literature at Boğaziçi University. His acquaintance and work in cooperation with Orhan Pamuk during the translation process is another opportunity for Gökner to grasp the content and intent of not only the text but also the author. Pamuk was available to correct any point or question of the translation where and when necessary. Thus he was able to transfer the exact message that the original author intended in his text.

All these factors had an impact on Gökner's ability to create a successful translation of *Benim Adım Kırmızı* and led to his being awarded a prize that has been given to few translators before.

2.6. Life and Works of Orhan Pamuk

2.6.1. Orhan Pamuk's Life Story

Orhan Pamuk was born on the 7th of June in 1952 in Istanbul. He spent his childhood and the first part of his youth in Nişantaşı, a neighborhood which can be described as a westernized and prosperous part of the city.

He was brought up in a crowded family similar to the ones described in *Cevdet Bey And His Sons* and *The Black Book*. The apartment he grew up in was a family apartment in which the doors were not locked.

The atmosphere he was grown up was a “bookish household in Istanbul where French literature was better known than the Koran” (Lavery, 2003, cited in Yılmaz, 2004, p. 106).

He was educated in Robert College which can be described as a school for elite and which has produced several high profile Turks including a prime minister and many people who run Turkish industry and academia (Wroe, 2004). Pamuk describes the kind of education he received as “That sort of education makes you too secular and too

westernized to properly touch with traditional voters” (Wroe, 2004). He studied the English classics there- Milton, Chaucer, Shakespeare (Yılmaz, 2004).

Until the age of 22, Pamuk spent his life drawing pictures and thinking of being an artist one day. Through his childhood, he was told that he had talent for painting. However, the family tradition of engineering made him think “that only things like engineering and mathematics counted” (Wroe, 2004). So, he first entered Istanbul Technical University to become an engineer. In his third year there, he realized that he didn’t want to be an engineer and left the department. He then “entered the Institute of Journalism at Istanbul University not to be a journalist but just to delay the military service and obtain a university degree” (Yılmaz, 2004, p. 47). He got the university degree he wanted in 1977.

When Pamuk decided to become a writer, he was twenty. For a while he hesitated in whether to become a poet or a novelist (Biçer, 1998). In fact, what first attracted Pamuk’s attention to literature was poetry. He wrote poems at the age of eighteen which could have been published but for some reason gave up writing poetry. This literary career as a poet lasted six months (Yılmaz, 2004). He then decided to become a novelist. So he left everything and dedicated himself to write his first novel, *Cevdet Bey and His Sons*.

Orhan Pamuk had an opportunity most writers do not have. As he came from a prosperous family, he didn’t have to earn a living. This supplied the suitable condition and time for him to read, investigate, learn and write for his novels. He was able to spend ten hours a day in his atelier to work on his novels. “Pamuk says he received pocket-money from his father until he was thirty-two” (Wroe, 2004). He dedicated all his time to find materials for his novels and to write them (Biçer, 1998). Writing has been Pamuk’s only profession since the age of twenty.

In 1982 at the age of thirty, he married Aylin Turegen, a historian of Russian descent. In 1985 after publishing his third novel *The White Castle*, Mr. and Mrs. Pamuk moved to New York where Mrs. Pamuk studied for a PhD at Columbia. At that time, Pamuk attended the IOWA Writer’s Workshop and received seminar on authorship. “There are

also things to learn about authorship: methods, history, kinds and grammar of writing...” says Pamuk with regard to his experience in this seminar (Biçer, 1998).

His daughter, Rüya was born in 1991 and the Pamuks divorced in 2001. Orhan Pamuk now lives in his family apartment where he grew up and goes on writing his novels.

2.6.2. Pamuk’s Novels

Pamuk waited for six years to finish writing his first novel, *Cevdet Bey and His Sons* which also had to wait to be published until 1982. At the time when Pamuk was working on this novel, the dominant genre in Turkey was a village novel which Naci (1999) describes as “novels reflecting the economic and social problems of the peasants and focusing on social conditions rather than individuals, considering the individual as a ‘tool’ for depicting these conditions” (p. 30, cited in Yılmaz, 2004, p. 49). However, Pamuk’s novel was “a sort of Turkish Buddenbrooks dealing with the lives of three generations of a patrician Istanbul family” (Altınel, 2001). This novel was far from depicting the sorrow, problems and life of the peasants which was such a popular theme that writing novel was regarded as equal to writing about the village. Pamuk says that while he was writing his novel, someone asked him “You are writing a novel, but do you know anything about village?” Under such an atmosphere of literary tradition, Pamuk wrote his first novel and became one of the most prominent Turkish authors among whom Oğuz Atay, Bilge Karasu were and who started the turn from the realistic village novel to the new literary trends. With this novel, Pamuk won Orhan Kemal and Milliyet Novel Award.

“From his writing in a very classical format, that of the bildungsroman, in *Cevdet Bey and His Sons*” Pamuk “moved gradually through the modernism of *The House of Silence*” as stated by Parla (Wroe, 2004). The book which “deals with a week spent by three frustrated and unhappy siblings in the home of their dying nonagenarian grandmother in a small town near Istanbul in the summer of 1980, when Turkey was in the midst of a virtual civil war between armed left and right-wing street-gangs, could hardly be more different” (Altınel, 2001).

Before he attended the IOWA Writer's Workshop in New York, he had finished writing *The White Castle* and published it. *The White Castle* was the first of his "post-colonial and post-modern works" (Parla, cited in Wroe, 2004). "*The White Castle* is a fable of identity, a postmodern tale that explores the murky and recessive by ways of Cartesian self-consciousness" says Parla about the book which narrates the events experienced by an Italian scholar who was arrested by the Ottomans and sold to a Hodja who was eager to learn everything about Europe and science from this Italian scholar. This novel also became the first novel of Orhan Pamuk to be translated into English when the publisher Keith Goldsmith was recommended Pamuk's work by a Turkish friend.

The electrifying event in Turkish novel tradition however was made by the publication of *The Black Book* (Biçer, 1998). It is Pamuk's most controversial work (Biçer, 2007). *The Black Book* tells of the search of Galip (a lawyer) for his missing wife in the streets of Istanbul. "This is, however, no more than the skeleton of the novel, to which Pamuk gives flesh through a variety of traditional, postmodern, and fantastic literary elements" (Yılmaz, 2004, p. 71). The book also talks about East and West and the identity problem which are popular themes in Pamuk's novels.

"I read a book one day and my whole life was changed" was seen on the billboards all around Istanbul in 1994. These were the opening sentences from Pamuk's recent novel, *The New Life*. The novel tells of a love which comes to the ground both as a material love of Osman to a girl friend and as a spiritual love for Allah. In the novel there is the theme of travel into one's self. Pamuk's favorite theme, the conflict between East and West, is also dealt with in the novel. This novel became the fastest selling book in Turkey with one thousand copies sold in its first year (Biçer, 2007).

Pamuk's sixth novel, *My Name is Red*, is set in the late 15th century Ottoman Empire and tells about a murder among miniaturists and a love story. The writing journey of this book began after Pamuk completed *The Black Book*. The book's writing process however was cut in half to write *The New Life* (Yılmaz, 2004). Pamuk (1999) says he thought writing a book about miniaturists for many years and he in a way lives a life of nakkash working on his books for 24 years as they work on painting until they become blind.

In 1999 Pamuk published his book *Other Colours* which he wrote from his childhood memories to his times of happiness; from how he wrote his novels to his travel notes; from his criticisms and thoughts about his beloved authors and books; from his own confessions, complaints to political thoughts and thoughts about daily life and culture.

Pamuk's first political novel, *Snow*, was published in 2002. The novel is about a man who has just returned from exile in Germany to Kars, a distinct eastern city near the border of Turkey and Armenia. The protagonist, Ka goes to Kars in order to write an article about the conflict between the Islamic fundamentalists, the Kurds and the leftists in the forthcoming election. Ka agrees to go to Kars not only to write this article but also to find his beloved İpek and marry her (Yılmaz, 2004). The novel shows the experiences between Ka and İpek, and between Ka and the city, Kars. Pamuk says in an interview:

(...) different issues concerning Turkey: poverty, depression, unemployment and problems of cultural identity on the one hand; inclination to violence, eagerness to become a hero, the desire to be saved by love, religion, politics and great ideas and thus being unable to understand other people on the other. (Yılmaz, 2002, cited in Yılmaz, 2004, p. 89)

The year 2003 was the year he published his latest novel, *Istanbul*. In this novel, Pamuk combines both his life story til the age of 22 with the interesting story of Istanbul he has in his own mind; and thus serves to his readers as a novel. He tells about his father, mother, family relations and the first time he discovered himself as "I". The story then becomes the outcome of happiness and sadness and walks around in the streets of Istanbul.

Pamuk now works on his new novel, *The Museum of Innocent*, in his atelier which "sees Hagia Sophia, the sea of Marmara, the Bosphorus, the Golden Horn, The Topkapı Palace, the suspension bridge that links Europe and Asia- 'all the essentials' as he puts it."

2.6.3. Pamuk's Literary Style

"If he puts one foot in front of the other, it will get into papers" says one friend of Orhan Pamuk. It can be seen explicitly in all his novels, even the first ones that Pamuk

has a deep curious to read and to investigate. He spent six years writing his first novel, *Cevdet Bey and His Sons*.

At the beginning of his literary career, the influence of 19th century novelists such as Tolstoy, Stendhal and Dostoyevski was dominant on Pamuk's writing. The 19th century literary tradition was under the influence of realism. The realistic novel had the structure of form and content which answers the questions of "where, when and why". Pamuk wrote his first novel *Cevdet Bey and His Sons* under this literary tradition; the reader could read the book "in a comfortable and easy manner" (Ecevit, 2004, p. 16).

Later, Pamuk became influenced by Faulkner, Virginia Woolf and modern American writers. What is the common point of the foreign writers he read was that they were western novelists who paid importance especially to history, human psychology and the form in novel (Biçer, 2007). In an interview, Pamuk states:

I have learned from Thomas Mann that the key to pleasures of historical fiction is the secret of combining details. Italo Calvino taught me that inventiveness is as important as history itself. From Eco, I've learned that the form of the murder mystery can be gracefully used. But I've learned most from Marguerite Yourcenar; she wrote a brilliant essay about the tone and language in historical fiction. What inspired me most for *My Name is Red* were the Islamic miniatures. Thousands of little details from countless miniatures that I've looked at took their place in the novel. (Knopf, 2001).

Pamuk also was influenced by Turkish authors as Ahmet Hamdi Tanpınar, Kemal Tahir and Oğuz Atay. The influence of Tanpınar is seen in his use of history while still writing like a western novelist. Pamuk says "I can become a western under the heavy burden of history but without being crushed under the heavy burden of tradition" (Biçer, 1998, p. 14). What he learned from Tahir was that "history can become a character of the drama which the novel narrates, the plot structure and the conflict like a character in a novel" (Biçer, 1998, p. 14).

When it comes to Oğuz Atay, he says that he learnt a lot from him and goes on "I exaggerate here, but I can become a Turkish novelist by being influenced from western

modernist authors with traces which is explicit and can be seen easily” (Biçer, 1998, p. 14).

Pamuk is distinguished from most other Turkish writers in respect that the activity of writing is a mode of existence for him. Belge (1996) writes in his article:

....for most writers writing is a self expression, a passion usually, a gesture to cope with life and reality and an effort to produce meaning. For Pamuk, writing is a job, a career; his relationship to writing is cool, cerebral and impassionate; it is an objective predicament that becomes identical with, and directs personal life, preferences, choices, etc.

Osman Ulugay states that the success of Pamuk lies in his attempt to understand the West and adaptation of the methods used in West and the thought style, behaving like a western not like a Turk (Bali, 2006). Prof. Jale Parla of Bilgi University talks about the success of Pamuk:

.....rare gift of that genius that beguiles at the same time as it challenges. The paradox that he is a ‘difficult’ best-seller is a myth that is created by the intellectual community in Turkey who are aware of the complexity of his novels but miss their beguiling simplicity (Wroe, 2004)

Orhan Pamuk has two key stones in his writing: making use of history and in achieving this, giving the western norm to his novels without being influenced from the present literary condition of novel. He makes use of history in his novels such as *The White Castle* and *My Name is Red* but gives it in a western norm that is new to the traditional reader in Turkey.

In his novels he marries eastern or Turkish themes with western literary forms and trends, achieving a synthesis in both form and content (Yılmaz, 2004, p. 90)

And it was plain that in his work (*The White Castle*), although it was cast in an historical period, he was addressing something of the essence of what was going on in the world today- He has obviously put his finger on something that relates to Turkey, but he has a resonance far beyond the place and the time he is apparently writing about. He is really a writer of the ages (Keith Goldsmith, cited in Wroe, 2004)

Through his knowledge of English, he has become familiar “with the techniques of the Western novel and enable him to keep up with literary innovations and trends throughout the world” (Yılmaz, 2004, p. 90).

Therefore his favorite theme the East/ West problem comes to the foreground in most of his novels. In his novels *The White Castle*, *My Name is Red* and *Snow* Pamuk “has served as literary bridge between Islam and the West, fundamentalism and secularism, Ottoman past and an increasingly European present” (Feeney, 2006). A common theme which can be seen in his novels is “cultural change: living in a westernized fashion in a country that is essentially not western” (Wroe, 2004). Pamuk “discovered new symbols for the clash and interlacing of cultures” says the Swedish Academy in its prize citation (Feeney, 2006).

Pamuk employs modernist and postmodernist techniques. The prominent literary figure of Pamuk that also plays a role in translation journey of his books into English is his postmodern style of writing:

While his compatriots still deal with painstakingly edited modern novel, Pamuk has already been promoted to postmodernism (Gün, 1992, p. 191)

Pamuk’s novels exuberantly embrace postmodernist narrative trickery (Wroe, 2004)

Pamuk makes use of every features of postmodernism in his novels: intertextuality, pluralism, fragmentary and metafictional narration, stream-of-consciousness and grotesque elements. With regard to intertextuality, it can be said that his novels are full of references to both Eastern and Western literature.

It is clear from the epigraphs that Pamuk has used with each chapter (in *The Black Book*) that the unmistakably bookish writer has digested the best of both western and eastern literature (Miron, 1995, cited in Yılmaz, 2004, p. 105).

Panuk uses the sura of Koran in the texture of both *Yeni Hayat* and *Benim Adım Kırmızı*; he refers to them or directly uses some verses. (Ecevit, 2004, p. 48)

His extensive reading of classic French, Russian and English fiction since childhood must have played a role in his use of the other texts in his novels.

Belge (1996) describes Pamuk as “an innovator in the context of the Turkish novel in many ways” and counts the followings in his article:

He has introduced an architectural principle into Turkish fiction.

His novels resemble meticulously constructed edifices where the elements are all functionally interdependent. They support and reflect one another, comment on and modify each other in an impeccable order.

...no single piece of stone is laid haphazardly or without structural purpose. The overall plan of the book provides an explanation for every component (Belge, 1996)

Updike talks about Pamuk “that most unusual of literary creatures, both a best selling author and an avant-garde writer” (Wroe, 2004).

Another characteristic feature of Orhan Pamuk fiction is being considered difficult to read.

Many complained that Pamuk’s novels were too difficult to read (Çölaşan, 1999, cited in Yılmaz, 2004, p. 57)

Although his writing is cerebral, complex and open to multiple interpretations, he incorporates simple, everyday features as well (Yılmaz, 2004, p. 91)

All these characteristics of Pamuk’s writing and fiction have not only made him well-known and appreciated abroad but has also brought the necessity of creating good translations of his works into different languages. He is one of the few authors whose works are read by people with different cultural, social, linguistic backgrounds. Therefore, the duty of the translators of his works becomes doing their translations without disturbing the richness and uniqueness of Pamuk’s literary style in order to be able to introduce the true Orhan Pamuk to the target audience. To achieve this, they should have a large amount of knowledge about Orhan Pamuk himself and his literariness before

translation process. They should pay attention the sentence structures, wordings, literary devices in short the literary style employed by the author. The translators should not forget that they are rewriters of the novels if not even the original authors.

2.7. My Name is Red

2.7.1. Introduction to the Novel

My Name is Red became Pamuk's sixth novel when it was seen on the book shelves in 1998. For Baydur (1998), this novel can be seen the "first and the sixth novel of a master of the novel". By September 2006, this world fame novel had been published twenty-five times, selling 191.000 copies, by İletişim Yayınları. Pamuk describes his novel as "my most colorful and optimistic novel" while dedicating it to his own young daughter, Rüya.

2.7.2. The Plot of the Novel

The novel begins with three verses from the Koran so "we understand that these verses are so important in the plot and are chosen cleverly when we reach the wonderful final after reading 469 pages" (Baydur, 1998). The story then opens with the monologue of the miniaturist murdered and lying dead at the bottom of a well. In the following chapters we understand that he is Elegant Effendi, one of the artists who were commissioned by Enishte to paint the illuminations of Sultan's secret book. This secret book is ordered by the Sultan Murat III in order "to be sent to the Venetian Dodge to impress him with the glory and wealth of Ottoman power" (Yılmaz, 2004, p. 83). The period the novel takes place in is the late 16th century, the year 1591 which is the year before the 1000th anniversary of the Hegira according to Islamic calendar. The time is also the beginning period of the social and economical decline for the Ottoman Empire.

This secret book's contrast from the eastern tradition of art is illuminated by the western tradition. This means that the artists who are charged in painting with perspective the classic feature of western art and which is forbidden in eastern art. Altinel (2001) describes the difference between western and eastern art as follow: in western art "the concept of style is the true expression of an artist's point of view and perspective" but for

illustrators “style is defect; the perfect illustrator is not one who tries to express his unique vision of the world”. The use of perspective in art and the reason for its forbiddances in eastern art, the features of eastern and western art are all discussed throughout the novel by means of dialogues and passages narrated by the characters from the first person point of view.

This feature of the secret book, being illuminated by the western tradition, made Elegant Effendi uneasy that he voiced his uneasiness and caused his murder by his fellow nakkash one of those charged in creating this secret book by Enishte. Enishte disturbed from this murder calls his nephew, Black in order to find the murderer and to help him write the secret book whose illustrations are being made. Black then finds himself in the investigation of the murder. Meanwhile, in Enishte’s house Black comes across Enishte’s daughter and his childhood beloved, Shekure, whose husband has gone to the war and hasn’t returned from the war for four years. In the mean time, Enishte is murdered and Black is charged by the sultan to find the murderer in three days’ time. Black also has to find the murderer because he has married Shekure but in order to complete his marriage, he has sworn to Shekure to find her father’s murderer. In order to find the murderer, Black not only “visits the three miniaturists and listens to their stories” but also “examines all the paintings completed so far” with Master Osman (Yılmaz, 2004, p. 84). The passages and dialogues concerning these visits and examinations explain the style of eastern and western art. At the end of Black and Master Osman’s investigation of the paintings, the murderer is identified by his style in some drawings, and the marriage between Black and Shekure is consummated. Eder (2001) sees this marriage as “the union, always unfathomable and unsettled, of flat miniature and renaissance perspective, of stylized image and individual portrait, of eastern art and western”.

2.7.3. Point of View in the Novel

Pamuk narrates “this curious, sumptuous, protracted thriller” (Updike, 2001) in fifty-nine chapters told from twelve viewpoints including a dog, a tree, the murderer, and a woman. Narrative duties are given to several major characters in the novel (Janelli, 2001). Black who is the main character narrates the most chapters, twelve as “he rushes about Istanbul trying to win Shekure’s heart with the feats of detection” (Updike, 2001). On the

other hand another important character in the novel, Shekure only relates eight chapters but these chapters “speed by with the most ease and psychological interest; in her voice the novel becomes a romantic one, driven by emotion and intimate concerns” contrast to chapters concerning the “stories about the great miniaturists and their history, going back to Bihzad and the Chinese influences brought by the Mongols” (Yee, 2002). For this characteristic of the novel, it is said:

...it is a novel about art, indeed a study of Islamic illustration (Yee, 2002)

Pamuk is concerned above all with the techniques and ideas of the Ottoman artists as they confront the power of Western art (Kirsch, 2001).

The opening chapter, told by a dead person, is “the first of a series of monologues that work together to form a sort of verbal miniature, painting picture not as Allah would see it, but as he might hear it” (Freely, 2001). This chapter “leads with the announcement ‘I am a corpse’, effectively luring the reader into a first hand account of the murder and the afterlife” and thus “narrative duties are passed on to several major characters in the novel” (Ianelli, 2001). There is no third person narrator, “each chapter has its own personal narrator” and thus “the story is assembled through the thoughts and impressions of the characters” (O’Toole, 2004). They express their thoughts about the world and the people, and explain what they symbolize (Rıfat, 1999). The reader thus hears the same event from different perspectives. Telling the same event from different perspectives gives clues about the following:

...wants to say to us that reality is not the only and naive one; the reality is not only one of the view points but total of them although they may be contrary to each other; in fact it is the complexity composed of all these view points (Sertabiboğlu, 2002).

My Name is Red is itself is constructed around the individualizing perspective; each chapter offers the varying first-person truths experienced by the characters (Williams, 2001).

By allowing his narrators to voice such diverse opinions, Pamuk enables the reader to sympathize with every point, even those with a less than noble world view (Ianelli, 2001).

...this way of building the story from multiple points of view serves well both a murder mystery and a complex cultural debate (Cole, 2001).

...it is structurally demanding, being divided up between 10 narrators, with interspersed parables offered by several imaginary voices (Mullan, 2004).

Pamuk does not discriminate and apply a hierarchy among the characters who are allowed to speak with their own voices one by one (Kuyaş, 1998)

According to Kuyaş (1998), this structure of the novel resembles a miniature. Miniaturists illustrate the figures without considering hierarchy among them. Pamuk talks about this structure of the novel in an interview:

I thought all these distinctive voices would produce a rich music – the texture of daily life in Istanbul four hundred years ago. These shifts in viewpoint also reflect the novel’s main concern about looking at the world from our viewpoint versus the point of view of a supreme being. All of this is related to the use of perspective in painting; my characters live in a world where the restrictions of perspective do not exist so they can speak in their own voice with their own humor. (Knopf, 2001)

Pamuk, the contriver of these twelve different viewpoints, is both inside and outside his fiction. Shekure’s younger son Orhan turns out to be the person who, with the cooperation of his mother, has written this novel (Updike, 2001):

In the hopes that he might pen this story, which is beyond depiction, I’ve told it to my son Orhan....Above all, don’t be taken in by Orhan if he’s drawn black more absentminded than he is, made our lives harder than they are, Shevket worse and me prettier and harsher than I am. For the sake of a delightful and convincing story, there isn’t a lie Orhan wouldn’t deign to tell (Pamuk, 2001, p. 503).

2.7.4. Themes and Motifs in the Novel

In the novel a murder mystery combined with a love story takes place in the late 16th century in İstanbul. For Kirsch (2001), this novel “sounds like a familiar kind of book - a murder mystery, with a love story thrown in”. With this twofold plot, Pamuk achieves in presenting his favorite themes in a successful way.

In the centre of the novel, there is an illuminated secret manuscript which becomes the cause of both the murder and Black's return to Istanbul. This manuscript also becomes the symbol of the beginning of the degeneration in Ottoman Empire and the symbol of the clash between East and West. This clash between East and West becomes the foremost theme in the novel. Eder (2001) says that the novel is "by far the grandest and most astonishing contest in Pamuk's internal East-West war". This clash this time is given by means of art, on one side the miniature tradition of the Ottoman Empire and on the other side the western style of Europe. "The clash between these two views of artistic meaning is also a chasm between two world civilizations" (Williams, 2001). Some reviewers talk about this clash:

The history of western art...amounts to one long love affair with seeing, with point of view and perspective, what is seen necessarily at a specific point in time. Islamic art (manuscript illustration) opts for the stylization rather than the 'realism' of seeing, thus seems to strive to express an unchanging truth that lies beyond the shifting perspectives that unfold in and as time (Altinel, 2001)

The ascendant western techniques were about perspective and point of view, whereas the traditional Islamic approach involves memory, an illustrated hierarchical world, and idealizations free of individual style. The dilemma is irreconcilable: "They paint what they see, whereas we paint what we look at" (Abbott, 2001)

Altinel sees "this antithesis (clash)" as it is "at the heart of the novel". Ecevit (2004) talks about the central motif of the novel:

The dominant figure in *My Name is Red* is about national identity again. Pamuk, asking "How do we see when we look?" brings East and West face to face by means of discussions about artistic perspective (p. 55).

The novel is full of passages and dialogues concerning the art of east and west, especially the parts told by Master Osman and the three illustrators, Olive, Stork and Butterfly. While the action goes on the story, "Pamuk takes the reader into the strange and beautiful world of Islamic art, in which western notions no longer make sense" (Altinel, 2001). But this "beautiful world of Islamic art" is in decline because of western influences: the artists both want to "see the world through the western eyes" which they will not be able to achieve and "the traditional culture they have abandoned is out of

reach” (Altinel, 2001). This misfortune of Ottoman Empire is given in the novel as the misfortune of the murderer who is identified by means of his style in some drawings. However, in the end of the novel what matters is “not the identity of the murderer but their devotion to an art they know is dying” (Freely, 2001). In this respect, Altinel (2001) states that murderer is in torment and more aware of the darkness of things than those around them. Kirsch (2001) sees “this spiritual crisis for the Ottoman illustrators, of which the murder is only a minor consequence” in Enishte’s project. Simons (2001) asks if this is a “sign of an impending clash with European values” while talking about the murder of the sultan’s master gilder.

Although in this respect the novel ends in a pessimistic way, Altinel (2001) does not consider the novel pessimistic; pointing out the counterbalanced plot between this “darkness” in the background and the “charming, poignant love story” in the foreground. Beyond murder and art, there is a love story. O’Toole (2004) says in his article:

Instead of venturing down the heavily beaten path of murder mystery, Pamuk continues a measured and creative journey deeper into various lives within the Ottoman Empire... There is the unorthodox love story between the gorgeous Shekure and her cousin, the wandering Black.

The time period of the novel is the early years of decline in the Ottoman Empire. This decline is shown not only in the world of art but also in the economic terms. In this respect, inflation is an important figure in the novel. The coins are real but with less gold and with forgeries made in Venice. As a result there are the “lost of faith in the currency and the raises of prices everywhere” (Altinel, 2001).

Pamuk as a successful postmodernist applies the techniques and the characteristics of postmodernism to this novel, too. As Yılmaz (2004) states, this novel is “in dialogue with other texts written before it” (p. 86). The name of the novel is such taken from another novel *The Name of the Rose* by Umberto Eco. The closeness of the names suggests that Pamuk “is admitting his own debt to a Frankish narrator” (Freely, 2001). The closeness between these two novels is not only seen in their titles but also in the plots that “the interweaving of human and philosophical intrigue is very much as in *The Name of The Rose* as is the slow, dense beginning and the relentless gathering pace” (Freely, 2001).

Updike (2001) states that the intertextuality can also be seen in the use of the art of miniature illumination, “much as Mann’s *Doctor Faustus* did music, to explore a nation’s soul”. There are also references to Eastern love stories about Hüsrev and Shirin, Leyla and Mejnun, Ferhat and Shirin. They are used as instruments to portray the love between Black and Shekure (Yılmaz, 2004). The verses from the Koran are other intertextual elements used in the novel.

Pamuk is also successful in using another postmodernist feature: pluralism. In this novel, he talks about “love and sexuality, concrete and abstract, picture and writing, art and life, east and west, humanism and theocracy, God and evil, pornographic slang and Koran verses, real life and fiction...” (Ecevit, 2004, p. 37).

...it has unforgettable narrative drive that unites past and present, as well as the high art with popular appeal that has made Pamuk into Turkey’s greatest writer (Williams, 2001)

...this bringing together of parents and progeny, past and present, fact and fiction is in the same manner as Islamic art brings everything together on the same plane without the gradations of perspective. This is done deliberately (Altinel, 2001).

Pamuk explores ideas about patronage, artistic identity and the evaluation of paintings...Pamuk also examines the incorporation of western techniques and genres, such as perspective and portraiture, into eastern art in the 16th c. and the debate on style that this inspired (Smith, 2007)

...there are also biting remarks on the position of women – remarks as relevant to modern Turkey as to Ottoman (Smith, 2007)

...a beautiful novel which blends fact and fiction to relate a compelling tale of murder and intrigue (Dick, 2002)

...combines down-and-dirty intrigue with scholarship and a postmodern sensibility (Coleman, 2001)

2.7.5. Characters of the Novel

The narrators of Pamuk’s novel are also his characters. Sometimes apart from the human characters of the novel a tree narrates then a coin begins to narrate, even a dog

talks to the reader. Field (2001) describes the characteristics of Pamuk's characters of the novel as follow:

His characters seem just as confused than the reader, which works as both a reassurance and a sort of introspective double take. However, everyone is so ungodly manipulative, persuasive, intelligent and deducing, that occasionally the tone of the characters belabors on the absurd. It is as if Pamuk feels the need to explicitly describe every notion and its many implications. Rather than just offering up a detail ('she looked down at her toes'), Pamuk continues considering every possible connotation of such an act. This seems to contradict Pamuk's entire idea of mystery however, it serves to further the sense of mystery through the exploration of possibilities.

For Freely (2001), contrary to Istanbul where East and West meet, "a condition suggesting a happy exchange that leaves both parties energized and enriched", "his characters belong to neither camp, they are wooed and tantalized by both in equal measure, their hearts and minds are divided, they are living proof that east and west meet only to convert each other-until the best man wins".

Kirsch (2001) talks of the "flatness of the characters" and says "none of the narrators is a full or vivid presence" and "they form not a chorus but a dim". Kirsch also points that the feelings of Shekure and Black "change wildly from one section to the next; their actions seem random and unmotivated".

Another feature of the characters is that they address the readers directly, making the reader "ally and enemy, witness and judge" (Todaro, 2001). Esther and Shekure especially from time to time turn the reader and comments on the actions.

Sertabiboğlu (2002) pinpoints the characters' feature of not being happy and optimistic towards life, resulting from Pamuk's reluctance in describing happiness and in the major theme that life is a hopeless seeking.

The features of the characters in the novel do not end here. Most of the characters from the novel show resemblance to characters from Pamuk's own life. Shekure is not only the name of Pamuk's mother but she is also the mother whose husband is far away

like Pamuk's father who leaves Istanbul and goes to France time to time. Shekure's two young sons, Orhan and Shevket, carry the names of Pamuk himself and Pamuk's own brother with whom Pamuk has always had a querulous relationship with even as the relation between the brothers in the novel. Pamuk in an interview says about Orhan in the novel:

Orhan is not my alter ego, he is me. Most of the details and some of the anecdotes of the lonely mother and her son's relationship are derived from my own experience. The rivalry between the brothers, their constant quarrels, fights, and their negotiations about peace and jealousy of their mother are autobiographical (Knopf, 2001)

Black: Although the novel has a large cast, each of them is given chance to narrate the story from their own point of view, "the novel is essentially the story of Black" says Altinel (2001) and concludes that "Black is the thematic figure, the main character in the novel". The novel in a way begins with the return of Black to his native country in the middle of a bleak winter. He has spent twelve years in Persia "carrying letters and collecting taxes and working as a secretary in the service of pashas" and returned to Istanbul like a "sleepwalker" (Updike, 2001). For 12 years, he has also "tried to escape from the vision of his beautiful cousin, Shekure" (Levi, 2001). Before he left Istanbul, he studied with the miniaturist apprentices but did not finish the apprenticeship. Eder (2001) says about him in his article that he is "turbulent, striving, at times absurd, who is flesh and blood". Coleman (2001) regards Black as "a compelling character whose voice jumps off the page". Dick (2002) describes him as "a hopeless romantic, slavishly dedicated to Shekure's every whim and eager to please all figures in authority". For Sertabiboğlu (2002), Black's love for Shekure is one that is platonic, ailing and exploited by the woman; here the woman does not love but exploits the love.

Shekure: Shekure is not only the daughter of Enishte but also the childhood beloved of Black. As her husband hasn't returned from the war for four years and she has been disturbed from her brother in law's approaches, she has left her husband's house and now is living with her father. She is "highly devious, totally two-faced and eminently dislikeable" for Dick (2002). She is "elusive, changeable, enigmatic and immensely beguiling" (Eder, 2001). For Eder, Shekure is not only the finest portrait in the book but a

Persian miniature. Like the figures in a miniature, she is “half turned toward us, as if she were in a painting and not a flesh-and-blood figure” (Eder, 2001). While narrating her chapters, she sometimes turns to the reader and talks to them. She is only concerned with her own feelings, her survival and the protection of her two sons. She rarely talks about “the nuances, stylistic and religious, of Persian-style miniatures” (Updike, 2001) and thus with her voice the novel in a way steps back from the serious atmosphere concerning “discussions and debates about form and style, the relationship of art to morality and society and religion, the effects of western ideas, the future of Ottoman illumination, and the significance of blindness” (Yee, 2002).

For Akman (1999), Shekure has a character that does not make decisions easily and she turns her indecisions to masterful politics. Shekure also has similarities with Pamuk’s own mother not only by means having the same name but also as a mother who threatens and is trying to dominate the two young fighting sons when the father is not around.

Enishte: He is Black’s uncle who is wealthy and influential former ambassador to Venice and known to all in the novel as ‘Uncle’. Eder (2001) describes him as “a cunningly complicated figure”. He believes that “western portraiture is the way of future, though he acknowledges the danger of art that glorifies individual humans” (Coleman, 2001).

Master Osman: He is the master of the nakkashs. He is “an unwavering traditionalist and an unbearable snob” (Dick, 2002). Towards the end of the novel, he blinds himself rather than yield to the new western ways in art (Cole, 2001). In her article, Uysal (2006) mentions about Master Osman as the “representative of tradition” and having a “historical personality”.

Esther: She is a Jewish peddler who carries letters of lovers apart from selling clothes. Updike (2001) describes Eshter in his article:

...a Jewish peddler and matchmaker who furthers Shekure’s amorous affairs, is another welcome female voice in this stiflingly male world.

According to Todaro (2001), the “delightful” Esther is:

...a Pooh bear of a woman who dip her fingers into the honey of gossip, delivering messages between lovers, using her street smarts to extort an extra gold piece for her troubles.

Esther narrates her chapters with lots of comments and questions to the readers, prompting the reader to reassess what they have read (Smith, 2007).

Olive, Stork and Butterfly: They are the three illustrators who are charged by Enishte to draw for the Sultan’s secret book. They are called by the names given to them by Master Osman. “They remain names rather than distinct characters” (Kirsch, 2001). This feature creates a situation in which it becomes “impossible really to care which is the murderer, although the mystery is drawn out to great length” (Kirsch, 2001). Freely (2001) also points this in her article: “the only clue to murderer’s real identity is hidden inside the work; there is no trace of movement in real life”. The pride and ambition of Michelangelo are seen in the characters of these three illustrators and Pamuk gives the richness and complexity of their art in the novel. Pamuk is also successful in making an analogy between his “own flat, unreal, repetitious fiction” and the “chastened art of Butterfly and Stork” (Kirsch, 2001). Coleman (2001) writes the following while talking about them:

...perhaps Pamuk’s greatest misstep, though, is that he fails to adequately characterize the three main murder suspects. It’s hard –up to final chapter to tell them apart. Instead of scenes from their lives, the three men offer convoluted riddles about illustrations. In his urge to make them all of them viable suspects, Pamuk blurs the lines between them, thereby lessening the reader’s involvement in the resolution of the murder case.

2.7.6. Time of the Novel

When the novel begins, it is one of nine snowy winter days during which the novel is narrated. These nine snowy winter days belong the year 1591, not only corresponding the end of 16th century but also the year before the 1000th anniversary of the Hegira according to Islamic calendar. These two time phases symbolize two important things for the novel. First, the late 16th century marks the “early years of the empire’s decline” (Simons, 2001).

Second, the Sultan Murat III wants a manuscript to be illuminated in order to impress the Venetian Dodge and to show that Ottoman Empire is still strong in honor of the 1000th anniversary of the Hegira according to the Islamic calendar.

2.7.7. Place of the Novel

The city where the novel takes place also shows parallels with the theme of the novel. The novel is about the clash between the east and west, and Istanbul is “the city where east meets west” (Freely, 2001). Field (2001) talks about Istanbul in the novel:

...a labyrinth of bustling marketplaces, towering palaces, muddy streets and pungent aromas. Inside smoky coffee houses, poets, dervishes and artists congregate and listen to a master storyteller, paying for their drinks with coins.

Farnsworth (2002) in an interview with Pamuk says:

Istanbul has been the center of both Islam and Christianity, and Pamuk’s work is often about the meeting of two.

During this interview, Farnsworth and Pamuk watch the Bosphorus and the bridge in Pamuk’s atelier, and Pamuk mentions about the importance of this bridge:

I want to be a bridge in the sense that a bridge doesn’t belong to any continent, doesn’t belong to any civilization, and a bridge has the unique opportunity to see both civilizations and be outside of it. That’s a good, wonderful privilege.

and then his favorite theme:

...I love dramatizing the eastness of East and the westness of West.

Farnsworth (2002) states the importance of the bridge for Pamuk:

Pamuk considers the bridge a metaphor for himself because it belongs nowhere, but has a foot on two continents. He knows east and west well, having lived most of his life in Turkey, and having also studied writing and literature in the U.S.A.

At the macrocosm, Istanbul is where the action in the novel takes place. At the microcosm, the action goes on in a number of closed places apart from the streets of Istanbul.

Enishte's house, the houses of the three illustrators, the palace, and the library where the paintings of the illustrators are kept are where the narrators call to the reader.

CHAPTER 3
ANALYSIS OF THE ENGLISH TRANSLATION, *MY NAME IS RED*, IN
TERMS OF EQUIVALENCE

3.1. Methodology

This study aims to determine to what extent equivalence is achieved in the translated work *My Name is Red*, and what procedures and strategies are used to obtain equivalence in terms of categories listed below:

1. Cultural features
2. Equivalence at word level
3. Proper names
4. Grammatical equivalence
5. Collocations
6. Idioms
7. Literary devices
8. Literary style

To assess the equivalence in the translated text *My Name is Red*, the first step was to read the whole original text, *Benim Adım Kırmızı*, to grasp a general knowledge about the plot, language, theme and characters of the novel. Then, a second close reading was done in order to pick out the words, word phrases and sentences that could be studied on in terms of the categories determined in the literature review and of which translations may be problematic. These source text words, word phrases and sentences were compared to their translated versions in the target text. The procedures and strategies used in their translation were determined and examined in light of the reasons for their preference and choice. Especially while studying on cultural categories, source language words, collocations, idioms and some literary devices; *Türk Dil Kurumu* was consulted for Turkish words and word phrases; and *Cambridge Dictionaries Online*, *Your Dictionary*

and *Longman Dictionary of Contemporary English Online* were taken basic for English words and word phrases. Then, the translation process was evaluated in terms of loses and gains from the point of equivalence which desires to create the same effect on the English reader as the one on Turkish reader. After assessing equivalency in each example, a general evaluation was done to what extent equivalence was achieved first in each category and then in the whole text.

3.2. Analysis of the Equivalency in the English Translation of the Novel

Apart from the categories of the translation process which we have analyzed, there are two processes that hold an important place in the translation of this book. The first one is the translation book titles which Newmark (1995) considers “a separate problem” (p. 56). As for the translation of the title of this particular book, the translator applies word-for-word translation:

*Benim Adım Kırmızı

*My Name is Red

In fact, Walter Andrews, an American professor of Turkish Language and Literature at Duke University, who has read Erdağ Göknağ’s translation, argues that the translation should be “crimson” not “red” explaining that “By ‘red’, the first thing that comes to an American’s mind will be a Scot with red hair. Crimson is the one mentioned in the novel”. The translator, Göknağ agrees with his professor. However, the editor of the book persuaded both the original author, Pamuk and the translator, Göknağ to translate the word as “red” claiming that although crimson is a more literary and artistic word, “red” is more mysterious and involves danger similar to the connotation of danger and mystery throughout the novel (Hürriyet, 2001). This shows that translation process and the translator’s choices can be affected by the publisher of the translated text.

The second point about the translated text of the novel is that Göknağ adds a map of Middle East belonging to the period in which the novel takes place and a chronology that lists the historical events which are mentioned in the novel or which are significant in terms of history and art of Ottoman Empire, the Persian Empire and Middle East. This

may be due to the fact that the translator wanted to make the picture of the period in which the novel takes place more vivid in the minds of the target audience who may not have any background knowledge about the source culture. Thus Gökner aims to convey the same message intended by the source text and to create the same effect on the target audience.

It is a well-known fact that the ultimate aim of translation is to achieve equivalency between the source and target texts. Nevertheless, there are various potential factors among which are cultural, linguistic and pragmatic differences between languages. Another point that emerged from this study is that the translators develop different kinds of procedures and strategies to overcome the translation problems.

Other examples within the scope of this thesis are as follows:

3.2.1. Culture and Translation

3.2.1.1. Material Culture

1- *Kağdın muska böreği gibi fazla fazla katlanması da gizlilik ve sır anlamına geliyor. (p. 48)*

That I've folded it up like a French pastry implies secrecy and mystery, true. (p. 44)

The source text author uses a food name specific to Turkish culture for the simile in which he compares the folded letter to “muska böreği”, a kind of pastry made by folding thin sheets of dough many times. Taking into account this simile and the unfamiliarity of the target reader with this culture specific food; the translator makes use of cultural equivalent; “a French pastry”. This kind of pastry can create a very similar picture of “muska böreği”, achieving equivalent effect of the simile in the target text.

2- *Güzel bir üzüm hoşafı da kaynatmış, ...(p. 157)*

She'd also made a nice compote of stewed grapes. (p. 163)

As for the word phrase “üzüm hoşafı” which is the name of a food, the expansion procedure is used for translation. The word “compote” means “a sweet dish made of cooked fruit” (Cambridge Dictionaries Online, 2008) but is not enough for the target audience to visualize the type of dish clearly, therefore “stewed” is added, a word that describes how the dish is cooked, “to stew” means “to cook meat, fish, vegetables or fruit slowly and gently in a little liquid” (Cambridge Dictionaries Online, 2008).

3- *Bir anda, daha ne yaptığımı kendim bile düşünmeden kalkıp üzerime feracemi alıp fırladım. (p. 245)*

I rose abruptly, grabbed my robe and quitted the room without even knowing myself what I was doing. (p. 256)

The word “ferace” is the name of a long, full coat worn by Turkish women as an outer cloth, and so culture specific. “Ferace” was worn during the Ottoman reign and isn’t common in modern Turkish life except for some villages in the western part of Turkey. Pamuk uses this name taking into account that the novel takes place in the late of fifteenth century when Ottoman Empire still reigned. This culture specific word is translated with its cultural equivalent “robe”, a “long, loose or flowing outer garment” (Your Dictionary, 2008). By means of such a translation, he is able to convey the message that what Shekure is wearing is a cloth worn when someone goes out.

4- *Kelebek, zırhımı nasıl takıp, giydiğimi göstermemi isteyince, hiç çekinmeden kara tavşan kürküyle kaplı mintanımı, gömleğimi, çakşırım, donumu çıkardım. (p. 422)*

When Butterfly asked me to show him how I donned my armor, I forthfith and without embarrassment took off my overshirt, my black rabbit-fur-lined undershirt, my trousers and my underwear. (p. 450)

The source language word “çakşır” is a kind of shalwar that men wear where the lower part of a trouser leg is either below or above the knee. The functional equivalent procedure is used for the translation of this culture specific item of clothing, and the word “trousers” is used in the target text. Thus, the target language audience is made to take the same message.

- 5- ...*bazen Boğaziçi'nde bir yalının, bir konağın tavanı...* (p. 10)
 ...*the ceiling of a mansion or of a Bosphorus manor...* (p. 4)

The target language words “yalı” and “konak” refer to certain kinds of houses peculiar to Turkish culture. “Yalı” is a big and magnificent house located near the lake or sea and “konak” is the name given to houses which are big and magnificent (Türk Dil Kurumu, 2008). The functional equivalent procedure is applied for the translation of these words: “manor” for “yalı” and “mansion” for “konak”. However, “manor” does not completely give the meaning of “yalı” as “yalı” involves the condition of being located by sea or lake whereas “manor” does not carry such a specific meaning. “Manor” is “a big old house with a large area around of land around it” (LDOCE, 2008). This is where equivalence fails. By “yalı” the image of the sea immediately comes to the original readers’ mind whereas for the target audience “manor” does not create a similar image.

- 6- *Yüksek duvarların üzerinden sarkan cumbalardan...* (p. 15)
 ...*with bay windows suspended above high walls.* (p. 9)

“Cumba” is a window that sticks out from the wall of a house, usually with glass on three sides in old houses in Turkish society. This culture specific word is translated as “bay window”, the cultural equivalent in the target culture. “Bay window” in the target culture is often associated with Victorian architecture. Although the architectural designs of “cumba” and “bay window” differ slightly, they are approximately the same as both protrudes from the wall of houses and both have glass on three sides. Therefore, with this translation the translator succeeds in creating the same picture of “cumba” in the target text.

- 7- ...*ince ayakkabıları, ayı postundan börkleri, baltaları ve kılıçları...* (p. 375)
 ...*thin shoes, headdresses of bear fur, their battle-axes and scimitars...* (p. 399)

The word “börk” is the name given to a headdress generally made from animal skin and worn especially by people who belong to Bektashi order. For this culture specific word which has no equivalent in the target culture, the functional equivalent “headdress” meaning “a decorative covering for the head” (Cambridge Dictionaries Online, 2008) is

used. There is no loss of meaning in the target text because of the fact that the source text already mentions that it is made of “bear fur” –animal skin.

3.2.1.2. Social Culture

8-orada meddah değil de perdedar denen hikayeci arkada ocağın yanında bir yükseltiye yerleşmiş (p. 17)

.....who was known thereabouts as a “curtain –caller”, was perched on a raised platform beside the wooden-burning stove. (p. 12)

The translator’s preference of the deletion procedure for the name “meddah”, a man who amazes the people with stories and by mocking them may be explained by the fact that this word exists in the source culture but not in the target culture, and that another word “perdedar” having the similar meaning is used within the same sentence. Therefore, only the word “perdedar” is translated in order not to disturb the fluency of the passage. However, the translator fails to transfer how “curtain –caller” is called in Ottoman culture as opposed to Persian.

9- Üsküdar’ın arkalarında mezarlar arasında boş bir bahçede uzun eşek oynayan çocukları;... (p. 268)

...beyond Üsküdar, among grave stones in an empty yard, children playing leapfrog ... (p. 280)

“Uzun eşek” is a culture specific game that is played especially by the boys in the source culture. To translate this culture specific word, the functional equivalent procedure is applied and the target language word “leapfrog” is used in the target text. Although these two games resemble to each other very much, they are not totally the same. “Uzun eşek” involves more complicated rules and a referee. The exact equivalent of “leapfrog” is “birdirbir oyunu” in the source culture. However, considering the pitfalls of translation it is not always possible to achieve equivalence between the texts.

10- Doğu’da katiplikler ve yolculuklarla paşaların hizmetinde geçirdiğim yılların altıncısında... (p. 13)

During the sixth year I spent in the East, traveling and working as a secretary in the service of pashas... (p. 7)

“Katip” is the name given to the person who does the job of a secretary in Ottoman Empire. This name is no longer used today by the source language culture and has been replaced by the word “sekreter”. The functional equivalent procedure is used for the translation of this culture specific name and adds the phrase “working as” before the word “secretary”. However, when one regards the context and time in which the novel takes place, the word “secretary” seems absurd and not belonging to the culture of that time. The translator could have chosen the transference procedure and used “katip” in the target text taking into account the following culture specific word “pasha” in the text. Whereas “katip” goes well with the word “pasha”, “secretary” does not go well with “pasha” in the same manner with “katip”.

3.2.1.3. Social Organisation- Political and Administrative

- 11- *...gösteriş meraklısı biri de tekbir getirmişti. (p. 109)*
...someone pompously shouted, “God is great”. (p. 112)

“Tekbir getirmek” is a religious term that does not have one-to-one equivalent word in the target language as a result of the difference in religion between the cultures. For the translation of this term, the expansion procedure is used and the explanation of the term is translated by means of the phrase “shouting “God is great””. Thus, the intended message of the author is transferred into the target text.

- 12- *...ve bu vakit gelince arşın altındaki ağaçtan bir yaprak düşeceğini... (p. 150)*
When this moment arrives, a leaf falls from the tree located beneath His throne... (p. 154)

As for the word “arş” which is a religious term used for the highest heaven according to Islamic belief, the cultural equivalent procedure is made use of and the word that is used in Christianity for the resting place of God is made use of in the translated text. With

this translation, the equivalence is achieved between the texts as the target audience receives the same meaning as the original audience.

- 13- *Çabuk dönerler de üşütmezler inşallah. (p. 162)*
I hope they return soon so they don't catch cold. (p. 168)

“İnşallah” is a phrase which is used to express a hope and a wish, and is culture specific word that has no one-to-one equivalent in the target language. For this reason, the translator makes use of functional equivalent with regard to translation of this expression. The meaning of this culture specific expression is given by the target language verb “hope” that means “to want something to happen or to be true, and usually have a good reason to think that it might” (Cambridge Dictionaries Online, 2008). However, in the expression “İnşallah” there is a reference to Allah – God in the sense that we expect our wish to happen or to be true as a result of God’s will not our rational expectation. This meaning is not transmitted into target text by means of the verb “hope”.

- 14- *...o resimde üstü kapalı bir şekilde zındıklık da değil, açık bir şekilde küfür olduğu söyleniyormuş. (p. 183)*
...there's open defiance of our religion and what we hold sacred. (p. 191)

As for the religious term “küfür” which means “to defy the beliefs such as the presence and oneness of Allah and recounted as the basic principles of the religion” (TDK, 2008), the expansion procedure is used and it is explained what is defied by adding not only “our religion” but also “what we hold sacred”. Thus, the intended message and meaning in the source text is transferred into the target text.

- 15- *Bu bir hadis, Buhariden. (p. 185)*
And this is not from the Koran but from Bukhari. (p. 193)

“Hadis” is a religious term which means the words and actions of Prophet Mohammed. While in many books or documents its recognized translation “hadith” is used, the translator has made a reader-oriented approach and therefore by means of paraphrase procedure he translates the message intended by this sentence taking into

account that the target audience may not be familiar with the term “hadith”. The character, Enishte Effendi says “Bu bir hadis, Buhariden” to indicate that the belief that the illustrations will be punished severely by Allah on the Judgment Day is not a word from Allah, does not exist in the Holy Koran but a word by Prophet Mohammed that is passed by Bukhari. Ehishte Effendi intends with this sentence that this punishment may not be true as it is not explicitly stated in the Koran but a word of Prophet Mohammed reached today by another person.

16- ...ben *“La ilahe illallah”* dedim ki ... (p. 256)

I said, “La ilahe illallah, there is no God but Allah” ... (p. 268)

The phrase “La ilahe illallah” is a religious one and does not exist in the source language. Although it is in Arabic, its meaning is easily known to the source text audience. For its translation, the expansion procedure is applied. The translator both gives the phrase in its original language and translates its meaning into the target language so that the target audience can grasp the meaning. The original phrase in the target text is preserved with an aim to transfer the religion to the target text. While translating its meaning, he makes use of “God” and “Allah” in the same sentence that “Allah” means “God” also for English readers. However, with such a translation, he in a way points to the fact that the image of Allah of the Muslims is somewhat different from the one of Christians and thus achieves in giving the exact message of the phrase in the target text.

3.2.1.4. Gestures and Habits

17- *Bana gösterdiği saygı, elimi öpüşündeki dikkat, hediye getirdiği Moğol hokkasını verirken.....(p. 31)*

The respect he shows me, the care with which he kisses my hand and presses it to his forehead, the way,(p. 26)

Kissing one’s hand and pressing it to one’s own forehead is a culture specific habit for Turkish people in order to show respect to older people. Due to this fact, the phrase “elimi öpüşündeki” is translated with expansion procedure. Knowing the differences between the source and target culture, the translator explains how this culture specific habit is

performed and feels free to add “presses it to his forehead” to give the exact meaning to the fullest. Otherwise, if it were translated with literal translation as “kissing my hand”, it would give a gesture of politeness in western habit rather than loyalty and respect.

18- *Hayriye, helva yap da zavallı Zarf Efendi'nin karısı Kalbiye'ye götür. (p. 101)*

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

“Helva” is a Turkish sweet dish made from flour, water and sugar. Bringing helva to the family of one who has died recently, is a custom specific to Turkish culture in order to show they share the family's sorrow. Taking into consideration this culture specific custom and that the target audience may not know this custom, the translator expands his translation adding the reason of the custom “as a present of condolence”. Thus, the expansion procedure is used for translation of this culture specific habit.

19- *Evet. Seni alıyorum. (p. 222)*

Yes. I agree to make you mine. (p. 233)

Taking into consideration the context this sentence is uttered and what it refers to, the translator chooses communicative translation instead of semantic translation. In Turkish culture, when two people marry, the verb “almak”-“take” is used for a man whereas the verb “varmak”-“arrive” is used in case of the woman. In this Turkish sentence the verb “almak” is used as the speaker is a man. Literal translation of this sentence would be as “Yes. I take you” but would not be appropriate for conveying the intended meaning so the sentence is translated with communicative translation.

20- *Kardeşimin yarı kör bir can yoldaşı vardır, çok iyi ölü yıkamız biz onla. (p. 258)*

My brother has a dear friend who is half blind; together, we are expert at carrying out the final ablutions of the deceased. (p. 270)

“Ölü yıkamak” is a ceremony which is done according to Islamic customs before burying the dead body. In order to translate this habit specific to the source language culture and religion, the translator makes use of functional equivalent “to carry out final

ablutions of the deceased” without giving the details of the procedure. However, it may be better sometimes to give word-for-word translation as in the case of this sentence: “cleaning and washing the dead”. Thus, the religious characteristics and ceremonies can be introduced to the target audience.

3.2.2. Equivalence at Word Level

21-*orada meddah değil de perdedar denen hikayeci arkada ocağın yanında bir yükseltiye yerleşmiş* (p. 17)

.....*who was known thereabouts as a “curtain –caller”, was perched on a raised platform beside the wooden-burning stove.* (p. 12)

In this context, “ocak” having many different meanings in Turkish is used for the stove in which wood is burnt to heat the environment. As this source language word is semantically complex, the translator has chosen to explain which kind of stove it is. Thus, the exact meaning of the word “ocak” is transferred into the target text by means of expansion procedure.

22- *Frenk* gavurlarının ülkesinde zaten her köpeğin bir sahibi varmış. (p. 22)

In the lands of the infidel Franks, the so called Europeans, every dog has an owner. (p. 16)

“Frenk” is used to refer to Europeans, especially to French people by Ottomans. In this context, it refers to Europeans. In order to be able give this usage of this word, the expansion procedure is made use of and the phrase “the so called Europeans” is added into the target text.

23- *Ben Kara'nın Enişte Efendisiyim, ama başkaları da Enişte der bana.* (p. 31)

I am Black's maternal uncle, his enishte, but others also call me “Enishte”. (p. 26)

Being a culture specific concept, “enişte” is used for the man who joins a family by marrying one’s sister or aunt. The problem arises not only due to the fact that that term of relationship does not exist in the target language but also this term is a proper- personal

name by which a character is called. Therefore, the translator has chosen the naturalization procedure for this word. Gökner also explains the meaning of “enishte” by stating that he is “maternal uncle”, an “uncle who is related through one’s mother side of the family”. It is understood from the novel that Enishte is the husband of Black’s mother’s sister.

24- *Kara’nın benim mektubumdan dört ay sonra İstanbul’a döndüğünü eski evimizin sokağındaki berberden işitmiş, ... (p. 34)*

Four months later I sent my letter, I heard from the barber located on the street where we used to live that Black has returned to Istanbul, ... (p. 30)

The adjective “eski” in the phrase “eski evimiz” involves lexical ambiguity in itself: whether the house is old or if it is a house that they lived in before is unclear. Considering this ambiguity, the words “eski” and “ev” are deleted in the translation and the intended meaning is given by means of a grammatical structure that is “used to” in relative clause. Here the structure “used to” gives the exact meaning aimed at in the source text as it is used for past habits that do not last any more. Thus, the procedure of shift is used for translation of this phrase.

25- *Mangaldan yayılan sıcaklık o kadar tatlıydı ki yanlarında hiç ayrılmak istemedim. (p. 38)*

The heat from the open brazier that warmed the room was so nice that I didn’t want to leave. (p. 33)

Taking into consideration that in this context the word “mangal” refers to the brazier used for heating, and that the target reader may not get the meaning if given its literal translation, the expansion procedure is made use of that the word “mangal” is translated as “the open brazier that warmed the room”, both describing the appearance with the word “open” and the function with “that warmed the room”.

26- *Beni sininin yanına çekti, çökertti. (p. 39)*

He dragged me to the large copper tray that we used as a table for eating and forced me to my knees. (p. 35)

“Sini” is a culture specific concept that has no equivalent in the target language. Being aware of this condition, the translator makes use of descriptive equivalent procedure and describes what size it is (large), what it is made of (copper) and for what purpose it is used (as a table for eating). Thus, the target reader could get the exact meaning that the word “sini” refers to.

27- ...*Ibni şakir, sabah serinliğinde Halife Camii'nin minaresine çıktı ve beş yüz yıldır sürüp gitmekte olan bütün bir yazı geleneğini sona erdirecek her şeyi şerefeden gördü. (p. 85)*

...Ibni Shakır ascended the minaret of the Caliph mosque in the coolness of morning, and from the balcony where the muezzin called the faithful to prayer, ... (p. 84)

The translator here applies the descriptive equivalent procedure for the word “şerefe” which is a word peculiar to the Islamic culture and has no equivalent in the target language. He describes what “şerefe” is in his translation to make the target reader familiarize with the target culture.

28- ...*sonra ucu sivri bir sorguç iğnesiyle kör edilmiş. (p. 93)*

... being blinded with a sharp plume needle used to affix turban plumes. (p. 93)

The word “sorguç” is culture specific and thus has no equivalent in the target language. As for the translation of this word, the descriptive equivalent procedure is used. The word is described as “plume needle used to affix turban plumes” in the target text. Thus, the intended message is carried into the target text.

29- *Sanki sezgilerimi doğrulamak ister gibi Hasan, uzun zamandır ilk defa efendiliğini bir yana bıraktı ve şöyle dedi kabadayıcı: (p. 100)*

Hasan, as if to confirm my hunch, for the first time in a long while set aside his good etiquette and said quite rudely: (p. 102)

The words “efendilik” and “kabadayı” are words that are peculiar to the source culture used to talk about some kind of behaviors. So, the functional equivalents for these culture

specific words are here used as they have no one-to-one equivalents in the target language.

30- *Evlerinde örgü ören karılar dahil herkes zavallı Zarif Efendi'nin niye öldürüldüğünden söz ediyor. (p. 101)*

Even lonely spinsters busy with their knitting are discussing why Elegant Effendi might've been killed. (p. 103)

The source language word “karı” is translated with the expansion procedure and cultural equivalent in order to prevent ambiguity because in this context the word “karılar” refer to old women who have never married and live alone. In order to be able to give this meaning, the target language word “spinster” that means an old woman never married is used and the word “lonely” is added in order to give the meaning that they live alone. Thus, the target reader can get the intended message.

31- *Babam, içgüveysi diye o damadı öyle bir sinsice ve ustalıkla küçümseyecekti ki, ben o adama kendimi vermek bile istemeyecektim. (p. 106)*

And as Father's underhanded and expert belittling of the man who'd moved in with his bride's family proceeded, I would soon want to be that wife no more.

As for the collocation “içgüvey”, a term that is specific to Turkish culture and does not have any equivalent in the target language, the translator makes use of descriptive equivalent procedure and describes “içgüvey” by adding “who'd moved in with his bride's family” in his translation. Furthermore, the word “damadı” is deleted in the target text in order to avoid repetition.

32- *Kefeni sıyrıyorlar...(p. 112)*

They were removing the white shroud,...(p. 116)

As for the word “kefen” that is culture specific having no one-to-one equivalent in the target language, the expansion procedure is used in its translation. Although “kefen” and “shroud” have similar meanings, the word “white” is added to its translation to relate it to Islamic culture. In Islam, the dead is buried inside a white shroud whereas in Christianity

they are buried in their own clothes inside a coffin. With this procedure of translation, the exact meaning of the source language word is transferred into the target text.

- 33- *Hepimiz bu kesedeyiz ve ... (p. 120)*
We are all in this money-purse and ... (p. 124)

The word “kese” is a culture specific and has no one-to-one equivalent in the target culture so the translator translates it with its descriptive equivalent. He describes “kese” by translating it as “money-purse” in his translation.

- 34- *Hinoğluhin usta sarraf, bakalım senin altının kalp mi, ver ısrayım, deyip köylünün altınını alıp ağzına attı. (p. 122)*
The master money changer, who was a genuine trickster, declared that he needed to bite the gold to see if it was counterfeit. (p. 126)

The adjective “hinoğluhin” is one that is used for people who are very tricky is not used commonly in the daily language of the source culture. As for the translation of this word, the paraphrase procedure is used and the meaning of this adjective is rewritten in the target text.

- 35- *...rahmetli müzehhip daha rahmetli olmadan kısa bir süre önce Enişte’yi hararetle suçlarken... (p. 143)*
...a short time before the dearly departed gilder had left this world, he was making vehement accusations against our Enishte... (p. 148)

The concept of “rahmetli” does not have an equivalent in the target culture and therefore neither in the target language. This word can be used as an adjective, a noun or a verb in a collocation. And in this sentence it is both an adjective and a verb. Therefore, the translator makes use of different wordings in order to avoid repetition. Otherwise, the target text sentence would sound like a translation. The message this word carries is translated by making use of paraphrase procedure and this gives the opportunity to use different wordings.

36- ...*sabah erkenden bohçama koydum. (p. 151)*

...I loaded up my makeshift satchel- the large cloth that I'd fill up and tie into a bundle. (p. 156)

As for the culture-specific word “bohça” that has no equivalent in the target language, the translator makes use of the descriptive equivalent procedure. He at first translates the word with a functional equivalent “makeshift satchel” and then describes what is used for in order to give the exact message of the source text “the large cloth I’d fill up and tie into a bundle”. Thus, the target reader could understand what kind of a thing “bohça” is.

37- *Enişte Efendi'nin kitabına yeni resimler eklemek için buraya geldiğim geceler geçtiğim parıl parıl taşlıkta kimse yoktu. (p. 179)*

The shiny stone-paved portion of the courtyard that I walked through on those nights when I came to add new illustrations to Enishte Effendi's magnificent book was empty. (p. 187)

As for the word “taşlık” that is culture specific, the translator’s choice for translation becomes the descriptive equivalent procedure. He describes “taşlık” as “stone-paved portion of the courtyard” in the target text. By means of this translation procedure, the meaning of “taşlık” is carried into the target text.

38- *Her zamanki köşesinde ışığı soldan alarak bir rahlenin başında oturan Enişte Efendi'nin yüzünü tam olarak göremiyor, ... (p. 181)*

I could not fully see Enishte Effendi's face as he sat, as usual, before a low, folding reading desk, so that the light fell to his left side. (p. 189)

As for the culture specific word “rahle”, the descriptive equivalent is made use of in the target text. By translating “rahle” as “a low, folding reading desk”, the translator creates for a reader the image of the physical appearance of the desk.

39- *...ama cennetliklerle cehennemliklerin ayrılacağı kıyamet gününe daha belki de binlerce yıl olduğunu da biliyordum. (p. 265)*

I knew, however, that there were yet thousands of years before the Day of Judgment when those destined for Heaven would be separated from those destined for Hell. (p. 278)

In the source language, the suffix “-lik” can be used to give the meaning of possessiveness to the word as in these source language words “cennetlik” and “cehennemlik”. For these words, adjective clauses in the target text are used by means of shift: “those destined for Heaven” and “those destined for Hell”. However, one-word equivalence fails to create equivalence between texts.

40- *Sana kardeş ve kaderdaş dostluğu sunuyor ve şunu bir düşünmeni, ona yardım etmeni istiyor. (p. 282)*

She wants to say that she loves you as a sister and as a woman who shares her fate. (p. 296)

The translator makes use of the expansion procedure for the translation of the word “kaderdaş” that has no one-to-one equivalent in the target language. He explains what is meant with the word “kaderdaş” referring to a person who shares another person’s fate.

41- *Arz Odası’na bakamadım bile. (p. 342)*

I couldn’t even look at the chamber where the Sultan held audiences. (p. 361)

As for “Arz Odası”, a proper name for one of the rooms in Ottoman palace, the expansion procedure is made use of as there is no equivalent in the target culture. Instead of making a literal translation as “The Room of Supply”, the meaning of “Arz Odası” is explained. This is done because literal translation would not give the intended message to the target reader as they are not familiar with the organization of state in Ottoman Empire. By making use of expansion procedure, equivalence in terms of message is preserved.

42- *...zuhal yıldızını temsilen koyu tenli, altı kollu, uzun sakallı ihtiyarı ... (p. 347)*

...the dark-skinned, six-armed, long-white-bearded old man symbolizing Saturn ... (p. 367)

The source language word “zuhal yıldızı” is the name given to the planet Saturn in daily speech in the source culture. As there is not such a word that is used as an alternative word for the planet’s name in the target culture, the functional equivalent is used and the word “zuhal yıldızı” is translated with the word “Saturn” that the source language refers to.

43- *...elimizde ucu kıvrık sopamız, boynumuzdan sarkan zincire takılı keşkül çanaklarımız,...* (p. 352)

...we were holding our walking sticks, our begging bowls dangling from our necks by a chain, ...(p. 373)

As for the culture specific word “keşkül” which is also the name of a meal but used in this context with its other meaning of a begging bowl of some travelling dervishes and beggars, the functional equivalent procedure is used. Taking into account the meaning of the word in this context, the word “keşkül” is deleted in the target text and the intended meaning is translated into the target text. Thus the target reader can get the same message.

44- *Civarda pek çok bekar odası ve ucuz han olduğu için işsiz güçsüz...* (p. 400)

Since there were quite a few rooming houses and cheap inns nearby,... (p. 427)

The source language phrase “bekar odası” means “rooms where the bachelors and workers coming from provinces settle” (TDK, 2008). The cultural equivalent is used in the translation of this culture specific word. The cultural equivalent is “rooming house” that means “a private house where you can pay to stay and receive meals” (Cambridge Dictionaries Online, 2008).

45- *Uzun yolculuktan sonra, gece yarısı zaten terkedilmiş gibi duran mahallede metruk tekkeyi bulacağız diye bütün köpekleri ayaklandırdık.* (p. 426)

After a long journey, as we searched for the deserted dervish lodge we roused all the dogs in the neighborhood which, in the middle of the night, seemed to be abandoned. (p. 455)

The adjective “metruk” meaning “be deserted” (TDK, 2008) is an old word that is not widely used in the daily usage in the source language. Therefore the translator translates this adjective with its functional equivalent “deserted” which exactly matches the meaning of the source language adjective and which is used in the daily language by the target audience.

3.2.3. Proper Names

3.2.3.1. Personal Names

- 46- *Benim Adım Kara (p. 13)*
I am called Black (p. 7)

“Kara” is the name of the main character in the novel. As for translation of this personal name, literal translation procedure is used and the name is translated with its target language one-to-one equivalent “Black”. This may be due to the fact that the name suggests a characteristic of “Kara”. The original author may have given this name because the life and love story is full of unfortunates and is black like his name. In order to give this meaning to the target reader, the translator has chosen to translate the personal name with literal translation. As the intended message in the name of person is transferred by means of literal translation, the equivalence is achieved.

- 47- *Ben, Şeküre (p. 50)*
I, Shekure (p. 46)

Another personal name from the novel belongs to “Şeküre” who plays an important role throughout the novel. This personal name is translated with naturalization procedure and adapted to the phonology of English and uses “Shekure” in the translated text. Thus, both the nationality of the character is kept and also the name reminds the English word “sugar” in terms of pronunciation. Shekure is woman who is not only beautiful but also attractive so there are lots of men who want to marry her.

- 48- *Söylerim Enişte Efendi'ye, ... (p. 29)*
I'll explain it all to Enishte Effendi, ... (p. 25)
- 49- *Ben Kara'nın Enişte Efendisiyim, (p. 31)*
I am Black's maternal uncle, his enishte, ... (p. 26)

The name of “Enişte Efendi” which is not a personal name as we understand in daily life but a nickname, by which a person is known and called, is based on a character or a quality of the person (Cambridge Dictionaries Online, 2008). Therefore, for its translation the translator makes use of the naturalization procedure and adapts it to the phonology of the target language. However, this nickname, being also a term of family relationship, indicates the relation of the person to the main character, Black. This fact makes it necessary to translate this personal name with the expansion procedure once as is evident in the example 23. The translator explains what “enishte” means in the target text. This is also because the target language, English does not have a word specifically for a man who has entered the family by marrying one's female relative.

- 50- *Çıraklıklarından beri yetiştirdiğim benim dört genç üstadım, Kelebek, Zeytin, Leylek ve Zarif, Padişahımızın iradesiyle artık evlerinde nakşediyorlar. (p. 69)*
Butterfly, Olive, Stork and Elegant, the four masters whom I've trained since they were apprentices, now work at home at Our Sultan's behest. (p. 67)

The four miniature painters who are called by the nicknames given by Master Osman, the head of miniaturists, are known as “Kelebek”, “Zeytin”, “Leylek” and “Zarif” throughout the novel. The readers never learn their real names. Master Osman gives these nicknames according to the qualities and characteristics which they appear to have. For instance, as stated in the novel as well, “Kelebek” is called so because his eyelashes flutters like the wings of a butterfly and “Zarif” is given this nickname as he paints elegantly. In other words, these are charactonyms. As studied in detail before in this study in the section of translation of proper names, charactonym is a name which expresses the characteristic of the person called by that name. Therefore, these proper names are translated using literal translation so that the message can be transferred into the target text and the same effect can be achieved on the target audience.

- 51- *Ben, Orhan (p. 37)*
I am Orhan (p. 32)
- 52- *Üstat Osman, ben (p. 269)*
It is I, Master Osman (p. 282)

As for the personal names “Orhan” and “Osman”, the transference procedure is made use of because these names do not convey any meaning special for the characters. Moreover, the name of “Orhan” should be transferred as it is the name of the original author, Orhan Pamuk. The author deliberately gives his own name to this character as at the end of the novel this character turns out to be the person who has narrated all these events, another genius device adapted by Pamuk.

- 53- *Benim Adım Ester (p. 98)*
I am Esther (p. 99)
- 54- *Yapma Şevket yapma, canım çok acıyor (p. 39)*
Stop, Shevket, don't, you're hurting me. (p. 35)

“Ester” and “Şevket” are the names of two other characters in the novel. The translator uses the naturalization procedure where possible for their translation and brings the source language word into the target language but adjusts their phonology to the phonology of English, the language of the target audience. Therefore, “Esther” and “Shevket” are used for these personal names in the target text.

3.2.3.2. Names of Place

- 55- *Ta Uludağ'dan getirildiği söylenen buzlarla soğutulan vişne şuruplarıyla serinlemeye çalıştığımız o yaz gününün akşamı, ... (p. 51)*

On the evening of that summer's day when Black gave me his painting, during which we'd tried to cool ourselves with sour-cherry sherbets made with ice said to have been brought all the way from snow-capped Mount Ulu, ... (p. 47)

The geographical name “Uludağ” is the name of a mountain in the city of Bursa and has the feature of having snow in all seasons. The target reader may not have heard of

“Uludağ” and may not have any knowledge of its characteristic. Therefore, the translator mentions this characteristic of the mountain as “snow-capped” and thus expansion procedure is applied. However, the translator should have used the transference procedure for the name of “Uludağ” as it is a compound noun and a proper name. This name of place could have been translated as “snow-capped mountain Uludağ”.

56- *Kızılminareli, Karakedili kadınlar, Bilecik dolamasından yorganlık mor ve kırmızı kumaş ısmarlamışlardı. (p. 151)*

Ladies from the neighborhoods of Redminaret and Blackcat had ordered purple and red quilting from the town of Bilejik; ... (p. 155)

The translator makes use of literal translation for the proper names of places as “Kızılminare” and “Karakedi” because these names do not have national importance and their translation is more appropriate for giving the meaning of them to the target reader. However, the translator has to use the expansion procedure that he explains that these are names of places by adding the word “neighborhoods” in his translation.

57- *Çemberlitaş’ın orada, Tavukpazarı’ndan gelen pis kokunun içinde birbirine sokulmuş... (p. 14)*

Near the ‘Burnt Column’,... as the smell of offal coming from the chicken-sellers market wafted over them. (p. 8)

“Tavukpazarı” is the name of a district in Istanbul taking its name from the location of the area where hens and ducks were sold in the past. Taking into consideration the time that the novel takes place the translator translates this proper name with expansion procedure. The translator not only adds the word “sellers” to his translation but also gives it not as a proper name of place but a common name. Thus he is able to give the reason of the awful smell that comes from there. However, “Tavukpazarı” as a district name is lost in the translated text. Such a procedure is acceptable when the name of the place expresses a characteristic of that place.

3.2.4. Grammatical Equivalence

3.2.4.1. Number

58- *Mutfaktan kaynama fokurtusu ve limon ve soğan kokusu geliyor. (p. 103)*

From the kitchen came the bubbling sound of boiling water and the smell of lemons and onions. (p. 105)

Another point with this translation is that there is a change from singular to plural in the translation. Whereas the words “soğan” and “limon” are singular in the source text, they come to the scene in their plural forms by means of shift. Using their singular form would not be suitable in the target language because in this context it is easily understood that there is not only one lemon or onion.

59- *Gel sana mercimek çorbası vereyim, ısınırsın. (p. 393)*

Esther, come and let me pour you a bowl of lentil soup to warm you up. (p. 419)

As for the source text phrase “mercimek çorbası” that would be translated as “lentil soup” with literal translation, the translator makes use of the expansion procedure by means of adding “a bowl of” taking into account the context it is used. “Lentil soup” is an uncountable noun, and in this context as the object position in the sentence, it must be used with either “some” or with the name of the container it is kept in. Considering all these, the translator adds “a bowl of” in his translation.

60- *Şeker kızım, dünden kalma, amah hala çıtırlığını koruyan bir ıspanaklı börek çıkardı bana, ... (157)*

That sweet “daughter” of mine served me a piece of spinach pie, a leftover, but still crisp. (163)

In daily language, Turkish people can speak of “bir ıspanaklı börek”, “bir su”, “bir bal” and so on although they mean of either “a piece of spinach pie”, “a glass of water” and “a jar of honey”. Turkish language allows for the use of numbers before this kind of uncountable nouns. However, such a usage is not grammatically possible in English

therefore the phrase “a piece of” is added to the translation by making use of the expansion procedure.

3.2.4.2. Person

61-sizler benim kadar makul yaratıklar olmadığınız için hiç köpek konuşur mu diyorsunuz. (p. 18)

....you humans are less rational beasts than I, you are telling yourselves, “dogs don’t speak”. (p. 12).

In English the personal pronoun “you” is used both for the second person singular and plural so the translator uses the expansion procedure and adds the word “humans” in order to state that those who are addressed are the second person plural. In addition, the plural “-ler” with the second person plural here is used to indicate that the addressee are human beings.

62- “Ölümden sonra” dedi Eniştem çok sonra, “ruhlarımızın bu dünyada yataklarında mışıl mışıl uyumakta olanların ruhlarıyla buluşabileceğini biliyor muydun?” (p. 43)

“Were you aware” said my Enishte much later, “that after death our souls will be able to meet with the spirits of men and women in this world who are peacefully asleep in their beds?” (p. 39)

The translator adds “men and women” to his translation although these words do not exist in the source text. In Turkish language the agent does not have to be explicitly uttered because it can be understood from the suffixes of person that follow the verb. In this sentence the suffix “-lar” indicates that the agent is third person plural. However, English does not have such a structure and a sentence should have a subject in order to be grammatically correct. Therefore, the translator should either add the personal pronoun “they” or use a noun. Here, taking into account that the spirits mentioned belong to human beings, the words “men and women” are added into the translation by means of expansion procedure.

63- *Ağabeyimin öldüğünü rüyasında gördüğünü yazması, kocamın öldüğünü kabul ediyorum anlamına gelir. (p. 156)*

“If Shekure has written that she dreamt my older brother was dead, it means she accepts her husband’s death.” (p. 162)

The person of the sentence from “I” is changed to “she” beside the change in the grammatical structure of the source text sentence. As “if –clause” structure is applied in the translated sentence, the subject becomes “she” in order to have provide agreement between the subjects in main and if clause. The translator does not make word-for-word translation but translates the intended message by making use of shift.

64- *Hemen yorumlayıp ne istemen gerektiğini, ne verebileceklerini sana söylerler. (p. 165)*

Your friends or family will immediately interpret the dream and tell you what you need or what they can do for you. (p. 172)

In the source text, this sentence has no subject but implies that it is the third person plural from the suffix that comes to the verb in Turkish language. The translator instead of using the third person plural personal pronoun “they” adds the phrase “your friends and family” to the translated text taking into account who those interpreting the dreams may be. Thus, the expansion procedure is applied.

65- *Buzlu toprağı turnaklarıyla kazmaya hazırđı. (p. 194)*

The greedy oaf was ready to dig into the frozen earth with his fingernails. (p. 202)

In Turkish language some sentences may not have a clear subject but we understand the subject of the sentence from the suffix added to the verb. As there is no such a grammatical structure in English, the translator has to use a personal pronoun. And the translator replaces the personal pronoun “he” with “the greedy oaf” –a noun phrase describing the character of the person concerned. Thus the expansion procedure is applied in this translation.

66- *Şimdi anlıyorum ki, Şevket ile beraber sizler de, Eniştemin ölümü (Şevket başka şeylerden şüpheleniyor tabii) yüzünden benden kuşkulaniyorsunuz. (p. 232)*

I now sense that Shevket, the barber and even you are suspicious about me and my Enishte's death (Shevket, of course, suspects other things as well). (p. 243)

In the source text sentence, the word “sizler” refers to second person plural. In the literal translation of this phrase as “Shevket and even you”, it is not certain whether the original author talks about the second person singular or plural. Therefore, using the expansion procedure, the word “the barber” is added to the translation that it could be clear that Black is referring to more than one person.

67- *İşittiniz mi? (p. 239)*

Did you two hear that? (p. 249)

In English, the second person singular and plural “you” are the same whereas they have different wordings “sen” and “siz” in Turkish. In this source language sentence, the subject is the second person plural; Shevket and Orhan in this context. Shekure directs both of them. And using the expansion procedure, the word “two” is added after the subject “you” in order to be able to give the message to the target reader that Shekure asks this question to both children.

68- *“Karın Şekure”.*

Güzelim mektubun son iki kelimesini bir bahçedeki iki harika gülü ihtimamla seyreder gibi saygıyla iki kere daha okudum.(p. 304)

Your wife, Shekure.

I carefully read the last three words of this beautiful note thrice as if staring at three wondrous red roses in a garden. (p. 321)

Whereas in Turkish the possessiveness may be given by an appropriate suffix for the person, a possessive pronoun must be used to indicate possessiveness in English. For example, the phrase “my book” that consists of two words can be translated as “benim kitabım” into Turkish but the word “kitabım” is a more natural usage. This case is the same as in the source text phrase “Karın Şekure”. This phrase consists of two words;

therefore the author uses the number “iki” –“two” in the following sentence for three times. However, there is a shift in the target language equivalent of “Karin Şeküre” and consists of three words “Your wife, Shekure”. Considering the number of words in this phrase, the words “iki” are translated as “three”.

69- *Eniştemi öldüren melunun çaldığı son resmi biz –Leylek'i kastediyordu –tekkede arayacağız.* (p. 430)

“We,” Black was referring to Stork and himself, “will search the dervish house for the last picture which was stolen by the accursed man who murdered my Enishte.” (p. 459-460)

The translator’s preference of using the expansion procedure for the translation of this sentence is due to the fact that the target language, English, should have a subject in order to form a correct sentence whereas in Turkish language there is not such a necessity. Adding the subject “Black” makes it necessary to add the reflexive pronoun “himself” as the personal pronoun “we” refers to two persons: one is Stork and the other one Black himself in this context.

3.2.4.3. Tense

70- *O gece, Zarif Efendi'yle bu yangın yerine girdiğimizde kar yağmıyordu daha.* (p. 27)

That night, when Elegant Effendi and I came here, the snow hadn't yet begun to fall. (p. 22)

The literal translation of this sentence would be “...it wasn't snowing yet”. However, it would not be a correct translation because the time phrase “yet” is not used in past continuous tense, and if “yet” is deleted in the translation, the meaning that it would begin to rain soon could not be understood from the sentence. Therefore, the translator, using the shift procedure, rewrites the sentence in past perfect tense and with the verb “begin” in order to be able to give that meaning.

71- *Meddah efendi, sen her şeyin taklidini yapabilirsin, ama kadın olamazsın! diyorlarmış. (p. 401)*

I can hear your objections already: “My dear Storyteller Effendi, you might be able to imitate anyone or anything, but never a woman!” (p. 428)

As for the translation of this sentence, transposition is made use of and the phrase “diyorlarmış” is translated as “I can hear your objections already”. In the source text phrase, the tense is “-miş’li geçmiş zaman”- “past perfect tense”.

72- *Behzat’ın kendisini kör ettiği sorguç iğnesi kayboldu. (p. 385)*

The plume needle Bihzad used to blind himself is missing. (p. 410)

In the source text, this sentence is in simple past tense which is “-di’li geçmiş zaman” in Turkish language. This sentence is not translated in simple past tense in the target text taking into account the natural usage in the target language. We know from the context of the novel that the plume needle has been just lost and the characters become aware of the absence of the needle. It is not appropriate to use simple past tense for the actions recently happened in English. In addition, the target language verb “miss” –“to be lost or absent” is used in the target text instead of the target language equivalent of the verb “kaybolmak” meaning “to be or get lost”. Therefore, considering the context in the novel and the natural usage in the target language, the target text sentence is written in present continuous tense: “is missing” replaces instead of “was lost”. Shift is used in translation of this sentence.

73- *Kekeme olduğu halde çevirmenlik, rehberlik yapan bu adam, Frenk-İtalyan seyahatleri bir kıyafetname istedi mi hemen beni bulur, sıkı bir pazarlığa girer. (p. 141)*

The man, an interpreter and guide, though he stuttered, hunted me down whenever a Frank or Venetian traveler wanted a book of “costumes” and engaged me in about of vicious bargaining. (p. 145)

Whereas the sentence in the source text is written in simple present tense as it talks about events that happen all the time in determined frequencies, by making use of shift the translator has chosen to translate the sentence in simple past tense into the target text

instead of simple present tense. This may be due to the fact that the sentences which precede and follow this sentence are all formulated in simple past tense and the translator perhaps has wanted not to disturb the sequence and flow of the sentences.

74- *Zavallı Zariif kardeşimi hiç de istemedem gebertmemin üzerinden dört gün geçti, ... (p. 23)*

Four days have passed since I was forced to do away with hapless Elegant, who was a brother to me, ... (p. 18)

While translating this sentence, the translator makes a change in tense due to the differences in two languages. Although the sentence is written in simple past tense in source text, it should be rewritten in present perfect tense in the target text. Present perfect tense is used when talking about actions which started at some time in the past and are still continuing now. And in this sentence the days began to pass four days ago, is still passing and probably will continue to pass. For that reason, present perfect tense is used instead of simple past tense in the target text by means of the procedure of shift.

75- *“Artık Nusret Hocacılar burayı basar,” diyordu. (p. 24)*

...said, “Nusret Hoja’s men will surely raid this place.” (p. 19)

The translator rewrites the source text sentence, which is in simple present tense, in future tense “will” because of the fact that it is an event that is expected to happen in the future. Whereas this meaning can be given with simple present tense in Turkish language, simple future tense should be used in the target language in order to be able to give the same message to the target readers. So, the procedure of shift is applied here.

3.2.4.4. Voice

76- *Bu surede putperestler arasında yaşamaktan bıkmış yedi genç hikaye edilir. Bunlar bir mağaraya sığınurlar ve uyurlar. (p. 20)*

This chapter recounts the story of seven youths who grow tired of living among pagans and take refuge in a cave where they enter a deep sleep. (p. 15)

As for the translation of this sentence, it wouldn't be right to have syntactic equivalence between the source and target text. This is because of the structure of relative clause defining "seven youths". The literal translation of this sentence would be as "In this chapter, the seven youths who grow tired of living among pagans are recounted." Such a sentence would not appeal to the target reader considering the natural usage in the target language. Therefore, this sentence is translated with modulation procedure and the source text sentence in passive voice is translated with the active voice in target text. As a result, the word "this chapter" becomes the subject in the target text sentence.

77- *Kara'ya verdiğim mektupta neler yazdığını hepinizin merak ettiğini biliyorum. (p. 46)*

All of you, I know, are wondering what Shekure penned in that letter I presented to Black. (p. 42)

Here, the verb "yazmak" of which equivalence is "to write" in dictionary is, nevertheless, used in active voice to mean "what the person tells in the letter". The literal translation of this phrase would be as "what writes in that letter" which would not be grammatically correct. In English, when the object that is affected by the action becomes the subject, the passive voice structure is used. In order to preserve the syntactic structure, the subject "Shekure" who writes the letter is added, and the verb "pen" is used to give the meaning that the letter is written in ink.

78- *Sanki içimdeki bir başka ruh beni seyrediyordu, utandım ondan. (p. 321)*

It was as if I were being watched by another soul, and, in short, I was ashamed. (p. 339)

The literal translation of this source text sentence would be as "It was as if another soul inside me were watching me, I was ashamed". This sentence is in active voice in the source text but is translated into the target text in passive voice by means of modulation. The object "I" that is affected by the action of "watch" becomes the subject in order to stress the action and to avoid sounding like a translation.

3.2.4.5. Word Order

79- *“Efsane ve nakış herkesin birbirine benzemesini değil, benzememesini hikaye eder” dedi akıllı nakkaş. (p. 148)*

“Legends and paintings recount how men are distinct from one another, not how everybody resembles one another” said the wise illustrator. (p. 153)

The source language verb “benzemek” is translated with different wordings probably to avoid repetition. Whereas the one-to-one equivalent for the affirmative of the verb is used in the target text, the verb “be distinct” is used for the negative form of this verb.

80- *Koş diyordu, şimdi kendine daha güvenen kalbim, git bul onları. (p. 387)*

My heart, now more confident, told me to run and find them. (p. 413)

The Turkish sentence makes use of the flexible sentence structure of the Turkish language. The subject of the sentence “şimdi kendine daha güvenen kalbim” is in the middle of the sentence, separated from the verb and object by commas. However, the target language does not allow such a usage as it has a strict sentence structure of subject plus verb plus object. For this reason, the translator puts the subject “my heart” at the beginning and the defining clause “now more confident” between commas after the subject. The sentence has the structure of “tell somebody to do something” and what is told to do is first “koş”-“run”, second “git”-“go” and “bul”-“find”. As in the target language sentence all these commands come together because of the sentence structure, the translator deletes the verb “git”-“go” in the target text taking into account that they have similar meanings and thus to avoid unnecessary repetition. However, such a translation has lost the poetic and emotional quality in the target text.

81- *“Bu atı sen yapmadın mı?” dedi Kara eli değnekli bir hoca gibi.*

“Ben yapmadım,” dedim. (p.428)

“You weren’t the one who made this horse?” said Black like a teacher holding a switch.

“I wasn’t,” I said.

In the source language sentence, Black asks to Olive whether Olive made the horse or not. In this question, the stress is on the subject and Black wants to learn about the person who made the horse. We understand this as the subject comes just before the verb in the target text sentence. To translate this sentence with literal translation would miss the intended meaning of the target text. Therefore, the translator has chosen to front the subject by means of relative clause structure and thus has achieved to stress the subject. The literal translation of this sentence as “Didn’t you make this horse?” does not give any clue about whether it asks about the subject, the object or the action itself. Therefore, with the use of shift in translation, the intended meaning is transferred into the target text.

3.2.5. Collocations

82- *Nakkaşhanedeki dedikodular, bu kadar ağladığıma göre Zariif Efendi ile aramızda bir gönül bağı olduğunu sanmaya da başlayabilirlerdi. (p. 114)*

Based upon my excessive sorrow the workshop gossips might suppose that Elegant Effendi and I had been in love. (p. 117)

The collocation “gönül bağı” that conveys the meaning of “emotional relationship and love affection between people” is given with a synonymy usage of “being in love” that is the functional equivalent of the collocation in the source text. This is because of the fact that the Turkish word “gönül” has no one-to-one equivalent that can convey all the meanings of the word.

83- *Ama Ester, iki çocuklu dul bir kadınla kim evlenmek ister ki, Allah aşkına! (p. 159)*
But Esther, who’d want to marry a widow with two kids, for Heaven’s sake? (p. 165)

“Allah aşkına!” is a collocation which is used to make someone to swear something or to beg somebody for something. The cultural equivalent is made use of for this expression so that the same message is translated into the target text.

84- *Yarım ağız söylenmiş bir rüya ile kocamın ölmüş olabileceğini ima ettiğim zaman, ... (p. 165)*

Through a dream that I half-heartedly recounted, I hinted that my husband might truly be dead. (p. 172)

As for the collocation “yarım ağız” which is an adverb used to express doing something unwillingly or without any desire, the cultural equivalent “half-heartedly” that means “showing a lack of enthusiasm and interest” (Cambridge Dictionaries Online, 2008) is used. The literal translation of this collocation would be “half mouth” that would not make any sense to the target reader and would not transfer the same message into the target text. By means of using the cultural equivalent, equivalence in terms of message is preserved.

85- *Bu kuruklu yalanı, benim kırık kalbimi biraz olsun onarmak için attığını... (p. 176)*
She's told me this blatant lie to mend my broken heart...(p. 184)

“Kuyruklu yalan” is a source language collocation that means a very big lie or a set of lies told one after another. Its literal translation would be “lie with tail”. Taking into account the target audience would not get the same message with this translation as it would not convey any meaning for them, its functional equivalent “blatant lie” is made use of in the target text. The word “blatant” means “describes something bad that is very obvious and intentional” (Cambridge Dictionaries Online, 2008).

86- *En sağlam ekmek kapısı budur. (p. 183)*
This is the most reliable way to ensure one's living. (p. 192)

The source language collocation “ekmek kapısı” of which literal translation is “the door of bread” has a metaphorical meaning that it is the place, the job or the way through which someone earns his living. The literal translation would not make any sense to the target audience as there is no such usage in the target language. Therefore, the descriptive equivalent procedure is made use of in order to convey the same message in the target text. The collocation “ekmek kapısı” means the “way to earn and ensure one's living”.

87- *“Zarif Efendi tynetsizdi, mayası bozuk bir haindi” dedim. “Sütü bozuk!” diye, sanki odada karşımdaymış gibi bağırdım. (p. 188)*

“Elegant Effendi was an ill-natured, ill-bred traitor. Villain!” I shouted as if he were before me in the room. (p. 197)

The collocation “mayası bozuk” is translated with its cultural equivalent “ill-bred”. The other collocation “sütü bozuk” is translated with its functional equivalent “villain”. However, whereas the Turkish collocation “sütü bozuk” refers to one’s parents and grandparents, the target language word “villain” does not have such connotations. As a result of this, equivalence fails between the source and target text.

88- *Önümüzdeki bu engeller bu hızla ortadan kalkarsa dünya evine çok yakında gireceğiz demektir. (p. 221)*

If all of the obstacles that still lie before us disappear this quickly, we’ll soon be wed. (p. 231)

As for the collocation “dünya evi” that is used to refer to the institution of marriage with a more formal usage, the functional equivalent “wed” is made use of. This word means to marry someone but is an expression generally used in newspapers (Cambridge Dictionaries Online 2008). The reason for using the functional equivalent is that the literal translation as “the house of the world” would not convey any message for the target reader.

89- *...çok saygı duyduğumuz bir ihtiyarın eşref saatine rast geldiğimizde, ... (p. 236)*

...as young men do when an elder they respect offers one or two words of advice ... (p. 247)

As for the culture specific word “eşref saati” which is used to name “a time when a person does not create difficulties to do something”, the translator’s preference becomes the transposition procedure. The meaning of the source language collocation is given by a verb clause in the target text.

90- *Bütün dizginleri ellerinde toplar, herkese illallah dedirtirler. (p. 269)*

They’ll try to grab the reins in all situations, causing everyone around them to throw up their hands in frustration. (p. 282)

The source language collocation “illallah dedirtmek” means “make someone get tired or bored of something” and it is culture specific as it contains a religious word “illallah”. In the source culture, people utter the word “illallah” when they get bored, get angry with something or somebody. As for the translation of this word, a target language idiom “to throw up one’s hands” in frustration is used in the target text. This target language idiom is uttered in the same situations by the target audience. Thus, the functional equivalent is made use of as a translation procedure.

91- *Nakkaşlar takımı içindeyse bu iğrenç katil, bu kötü yürekli iblisin bulunmasını istiyor. (p. 273)*

If, indeed, this unspeakable murderer is one of the miniaturists, He wants the black-hearted devil found. (p. 286)

The source language collocation “kötü yürekli” is translated with its cultural equivalent “black-hearted”. The reason for preferring cultural equivalent to its literal translation is that the literal translation as “bad hearted” would sound like a translation and would not convey the same message to the target reader. In the target language, the word “heart” collocates with “black” not with “bad” and “black-hearted” is the common usage in order to talk about people who think and do evil things.

92- *“İki gözüm iki çeşme ağlamaktan kurudum, Hayriye” dedim. (p. 278)*

“I’ve cried myself dry, Hayriye” I said. (p. 292)

As for the phrase “iki gözüm iki çeşme ağlamaktan kurumak”, the translator makes use of the functional equivalent procedure and translates it with “cry oneself dry” that gives the same message in the target text. This is due to the fact that its literal translation as “cry two eyes two taps” would not carry any meaning for the target audience. Whereas in the source language the verb “cry” collocates with the phrase “iki gözüm iki çeşme”, the same verb goes with “oneself dry” in the target language.

93- *Ne çıraklığında ne ustalığında, içine kapalı bu çetin cevizi istediğim gibi açabildim. (p. 295)*

Neither during his apprenticeship nor during his time as a master was I able to lead this stubborn artist to other styles. (p. 311)

In the example above, the source language collocation “çetin ceviz”, of which literal translation is “hard walnut”, is translated with its functional equivalent, an adjective “stubborn” that has the meaning of a person “who is determined to do what they want and refuses to do anything else”. Thus, the intended message by means of source language collocation is transferred into the target text. However, the literary impact of this collocation is lost in the target text.

94- *Üstelik, ağzı açık seyrettiği karımı yeniden görebileceğini de o hayal etti. (p. 319)*

Furthermore, he also imagined, I believe, that he might soon be able to catch sight of my wife once again, whom he'd leered at open-mouthed. (p. 338)

The collocation “ağzı açık” is translated with its literal translation as “open-mouthed”. However, this translation would become inadequate for the message if the word “seyretmek” was translated with its one-to-one equivalence, “watch”. Therefore, this word is translated with the word “leer” that has a more specific meaning that can be used for those occasions: “leer” means “(especially for men) to look at someone in an unpleasant and sexually interested way” (Cambridge Dictionaries Online, 2008). Thus, equivalence in meaning is preserved.

95- *İçeride, ancak kırk yılda kazanılan bir hünerle, namazını kılariken uyumaya devam edebilen bir ihtiyarla, İmam Efendi'den başka kimsecikler yoktu. (p. 339)*

Inside, there was no one but the Imam Effendi and an old man who could sleep as he prayed –a talent only rarely achieved after a lifetime of practice. (p. 358)

The source language collocation “kırk yıl” of which literal translation is “forty years” is used to express the meaning of a very long time period. In the target text, the translator makes use of the word “lifetime” that is used in the source language to give the same message. In the target text, not only the cultural equivalent is used but also the expansion procedure is used by adding “of practice” to make the message more clear for the target audience. Because, the prayers in Islam is a practice done five times during a day.

96- *Az önce bütün yüreğimle duyduğum hayranlık, şimdi yüzüne söylerken niye bir ikiyüzlülüğe dönüşmüştü? (p. 380)*

Why did the awe that I'd felt wholeheartedly only a short time ago give way to hypocrisy as I voiced my feelings? (p. 405)

As for the collocation “yüzüne söylemek” that means to say something loudly in front of someone so that he can hear, the functional equivalent, the verb “voice” is used. This verb means “to say what you think about a particular subject, especially to express a doubt, a complaint etc. that you have about it” (Cambridge Dictionaries Online, 2008). Furthermore, the translation is expanded by means of adding the phrase “my feelings” after “voice” whereas the source text does not involve such a phrase. This is due to the fact that the target language verb “voice” needs a noun phrase to be used.

97- *“Nanemollalık etme,” dedi babam. (p. 402)*

“Don't be such a coward,” said my father. (p. 430)

As for the source language collocation “nanemolla” that means “weak, getting ill frequently, apathetic when it comes to work” (TDK, 2008) and has no one-to-one equivalent in the target language, the functional equivalent procedure is made use of, and only the meaning this collocation carries in this context is translated in the target text. Although the target language word “coward” gives the message intended in this context by the original author, it lacks the other meanings. Thus equivalence fails in this translation.

3.2.6. Idioms

98- *....ısırmayı hak eden kurbanım salak salak önümden geçerken zevkten gözlerim kararır, dişlerim sızlayarak kamaşır ve farkına varmadan gırtlığımdan sizleri korkutan hırlamalar çıkarmaya başlarım. (p. 18)*

....when my victim, who deserves to be bitten, stupidly and unknowingly passes by, my teeth twinge and ache in anticipation, my head spins with longing and without even meaning to, I emit a hair-raising growl. (p. 12)

For the idiom “gözleri kararmak”, due to the message it carries within the context, the translator has chosen the cultural equivalent procedure of using a target language idiom that conveys the same message of the source text.

99- *Eh, o da köpek değil ya, çiğ süt emmiş insanoğluymuş (p. 19)*

Well, this man was no dog after all, no sir, he was a human being – to be human is to err- (p. 13)

“Çiğ süt emmek”, an idiom used as an adjectival phrase is translated with the cultural equivalent to give the message it carries. From the contextual meaning, “çiğ süt emmek” implies that it is not surprising for a human being to do such bad things. Its literal translation would be “drink raw milk” and would make no sense for the target audience. Thus, while in the source text it is an adjectival phrase that describes the human being, it becomes a full sentence, “to be human is to err” and therefore given after “human being” between hyphens explaining what quality of a human being is considered.

100- *Bunun üzerine evimizden ayağını kesmek zorunda kaldı. (p. 33)*

As a result, he was forced to quit our house completely. (p. 28)

The source language idiom “ayağını kesmek” has a metaphorical meaning and does not mean “cut one’s foot”, but means “not to go somewhere anymore”. As for translation of this idiom, the functional equivalent procedure is applied and its meaning is translated in the target text. Thus, the intended message in the source text is transmitted into the target text.

101- *Mektubu kaşla göz arasında kaptım ve sanki yıllardır bu an için terbiye edilmişim gibi hünlerle kuşağımın içine soktum. (p. 44)*

I stealthily grabbed it, and as if I’d been training for this moment for years, I hastily and artfully placed it into my sash. (p. 40)

The translator translates the source language idiom “kaşla göz arasında” with an adverb “stealthily” which gives the same meaning of the idiom that means “in a secret and

quick way”. Here, the functional equivalent is used for this idiom as its literal translation “between eyebrow and eye” would not convey the same meaning for the target reader.

102- *Bir kere zaten mahçup etmiştin ve o zaman benim, babamın göziinde kendimi temize çıkarmam için ne kadar çile çekmem gerekmişti! (p. 47)*

You did embarrass me once before, and afterward, I had to endure much suffering to regain my honor in my father’s eyes! (p. 43)

As for the idioms “temize çıkarmak” and “çile çekmek”, the translator makes use of different procedures. The idiom “temize çıkarmak” is translated with its cultural equivalent “regain one’s honor”, and the idiom “çile çekmek” is translated with its functional equivalent that the meaning of the idiom “endure much suffering” is given in the target text.

103- *“Şu fildişi saplı bıçağı verir misin?” derdi mesela, ama bıçağa bakardı da sonra gözünü kaldırıp benim gözümün içine bakamazdı. (p. 51)*

“Hand me that ivory-handled knife,” he’d say, for example, looking at the knife but unable to look at me. (p. 46)

The idiom “gözünün içine bakmak” is used in literal senses “to look into one’s eyes” or “to come face-to-face” in this context, and “gözünü kaldırmak” is used to express “to turn one’s eyes to see something”. Instead of translating literally, the translator applies the functional equivalent procedure and uses the word “to look” which means “to direct your eyes to see” (Cambridge Dictionaries Online, 2008) for both expressions mentioned. However, the translator fails to give the meaning “to look into one’s eyes and to come face-to-face” in his translation.

104- *Şirin gibi ona aşık olamayacağımı çok iyi bildiğim için önce hiç renk vermedim. (p. 51)*

I was well aware that I wouldn’t be able to love him like a Shirin, so I feigned ignorance. (p. 47)

The source language idiom “renk vermemek” is used for the conditions when one does not want to reveal his feelings and thoughts to other persons. Its literal translation “not give color” does not carry the same meaning in the target language. Therefore, in the translation of this idiom, the functional equivalent is used that the meaning of the source language idiom is translated into the target text. Although the intended message is given in the target text, the affect of idioms which make the meaning more effective is not transferred into the target text.

105- *Sırta kadem bastı. (p. 69)*

He's plain disappeared. (p. 67).

As for the idiom “sırta kadem basmak” which means “to go out of sight”, the translator uses the functional equivalent- a verb “disappear” with an adverb “plain”- and thus translates the meaning of the idiom.

106- *İltifat ve altının çokluğu usta nakkaşı sonunda yoldan çıkarmış ve ... (p. 77)*

Eventually, however, this adulation caused miniaturist to stray from good sense... (p. 76)

The source text author uses the idiom “yoldan çıkmak” metaphorically to mean “to quit behaving in the correct and good manner”; this idiom does not mean “to get out way”. And this idiom is translated with its descriptive equivalent that the translation of its meaning is given in the target text in order to transfer the intended message.

107- *Beş para etmez bir taklitçi, tezhibi yalnızca parası için yapan, ilhamı kıt bir budaladır, demedim. (p. 82)*

I didn't say that Elegant Effendi was a worthless plagiarist, a fool who did his gilding for money alone with nary a hint of inspiration. (p. 82)

As for the idiom “beş para etmez” which means “having no worth at all”, the functional equivalent procedure is used through a target language adjective “worthless” that means “having bad qualities” when it is used to describe people.

108- *Ama burada kelime oyunu yapmıyor, içten bir övgü sözü söylüyorum. (p. 87)*

I'm not being witty here, but expressing my sincere admiration. (p. 87)

The functional equivalent procedure is used to translate the source language idiom “kelime oyunu yapmak” and its meaning is given by a target language adjective “witty” that means “using words in a clever way” (Cambridge Dictionaries Online, 2008). This meaning is the exact one that is carried by the source text idiom.

109- *Yine de ama, anlattığım hikayelerin içine işlediğini görmekten mutlu oldum. (p. 97)*

Yet again, I was pleased to see that the stories I recounted affected him. (p. 98-99)

As for the idiom “içine işlemek” that means “to affect someone very much and deeply”, the translator prefers to use the functional equivalent, a target language verb “affect”. However, with this translation the intended meaning by the idiom is not transferred into the target text; if the verb “affect” were given with an adverb such as “deeply” or “much”, it would give the same message more effectively.

110- *Benim gibi Allah'tan korkan biri hiç hesapta yokken katil olunca hemen alışamıyor. (p. 115)*

When a God-fearing man like myself unexpectedly becomes a murderer, it takes time to adjust. (p. 119)

The source language idiom “hiç hesapta yokken” that is used for the unexpected conditions is translated with its functional equivalent idiom, a target language adverb “unexpectedly” that expresses the same meaning with the source language idiom. Thus, the intended message by the original author is transferred into the target text.

111- *Karıncayı incitmekten çekinen kardeşimize hangi vicdansız, kıyabilir? (p. 117)*

What kind of heartless beast could've slaughtered our brother, our brother who wouldn't dare harm an ant? (p. 121)

The idiom “karıncayı bile incitmemek” expresses someone is such a merciful person that he does not even harm an ant, the smallest creature on the world. This idiom is translated with the literal translation procedure. This may be in order to be able to stress the mercifulness of the person.

- 112- *Şu son yedi yıl boyunca, İstanbul’da beş yüz altmış el değiştirdim, ... (p. 123)*
Over the last seven years in Istanbul, I’ve changed hands 560 times, ... (p. 127)

In the source text, the idiom “el değiştirmek” carries both the literal and idiomatic senses and thus not only it allows the number “560” to quantify hands and but also allows the author to indicate how many times this action is done. Taking into consideration the usage of the target language equivalent of this idiom, the word “times” is added to the translation in order to give how many times this action has been done. Thus, expansion procedure is used plus the literal translation.

- 113- *Kitap bittiği zaman, Hicri takvimin bininci yılında İslam’ın halifesinin, Yüce Padişahımızın muzaffer gücüne tanık olsun istiyordu. (p. 129)*
Once the book was completed, it would become a symbol of the vanquishing power of the Islamic Caliph Our Exalted Sultan, in the thousandth year of the Hegira. (p. 133)

The idiom “tanık olmak” is used to mean “to witness something, to see and to hear an incident”. However, in this context it is used metaphorically so the translator translates the metaphorical meaning of the idiom, and it is translated as “become a symbol” by means of paraphrase procedure. Thus, the intended message of the idiom is transmitted into the target text.

- 114- *Çocukluğundaki merakın ve öğrenme tutkusunun yerini kızına göz koyduğu bir bunağın saçmalıklarına karşı gösterilen sabır almıştı. (p. 131)*
Now patient sufferance of the rantings of a demented old man had taken the place of Black’s childhood curiosity and passion for knowledge. I was just an old man whose daughter was the object of Black’s love. (p. 135)

The source language idiom “göz koymak” which means “to lust after someone” is translated with its functional equivalent in order to transfer the intended message of the source language idiom.

115- *Kurda kuşa çoktan yem olmuştur. (p. 133-134)*

He's long since turned to dust. (p. 138)

As for the idiom “kurda kuşa yem olmak” used to express that somebody has died, the cultural equivalent “turn to dust” that carries the same meaning with the source language idiom is used for the translation. Thus, the intended message is transmitted into the target text and equivalence in meaning is preserved.

116- *Bütün haydutlar, şairler, kederliler akşam ezanı okunurken içlerindeki cinlerle şeytanların hep birlikte tepinerek, kazan kaldırıp hep bir ağızdan kendilerini ayarttığını bilirler. (p. 142)*

All brigands, poets and men of constant sorrow know that when the evening prayer is called the jinns and demons within them will grow agitated and rebellious, urging in unison..(p. 146)

The meaning of the source language idiom “kazan kaldırmak” is used to express “to rebel against”. This idiom comes from janissaries who rebel by turning the cauldron upside down. This idiom does not have one-to-one equivalent in the target language. Therefore, this culture specific idiom is translated with its functional equivalent as “to grow agitated and rebellious”.

117- *Padişahımızın gizlice sipariş ettiği o kitap için çalışanlara, bizlere dil uzattı bu adam. (p. 143)*

This man has slandered those of us who'd worked on that book our Sultan had secretly commissioned. (p. 147)

The idiom “dil uzatmak” of which literal translation is “to lengthen one’s tongue” has a metaphorical meaning “to slander people”, and the translator translates this sentence with the functional equivalent procedure that he makes use of the target language verb “to

slander” to give the intended meaning. This is necessary as the literal translation would be absurd and make no sense in this context.

118- *Uyur mu? Gözü yolda. Senin haberini bekliyor.* (p. 152)

How could he be sleeping? He's waiting, expecting news from you. (p. 157)

In these two sentences, the translator translates the message, ignoring the syntactical structure of the sentences. The source language idiom “gözü yolda olmak”, which is used to mean “waiting for somebody to come with curiosity, desire and wish”, is translated with a target language verb “wait”. Its literal translation as “to have one’s eye on the way” does not give this message to the target reader. In this context, what is being waited for with desire is news from Shekure. As the meaning of the verb “expect” in following sentence is also involved in this idiom and what is expected is also “news from Shekure”, these two sentences are combined by means of a commas between verbs.

119- *Kara, etekleri zil çalarak bir keseyle geri döndü.* (p. 155)

Black hastily returned with his money purse. (p. 160)

The idiom “etekleri zil çalmak” means to become excited and to be in a hurry as result of happy news. The literal translation of this idiom would be “one’s skirts ringing bells” and would not convey any meaning for the target audience. Therefore, to translate this idiom, the translator uses the functional equivalent and translates it with an adverb “hastily” that means to do something “in a hurry, sometimes without the necessary care or consideration” (Cambridge Dictionaries Online, 2008). However, the meaning of being excited is not transferred into the target text by the word “hastily”. Thus, equivalence fails. The target language adjective “excited” could have been added before the word “Black” with a comma.

120- *Senin gibi güzeller güzeli, on parmağında on marifet bir kızla evlenmek için can atan zengin beyler, paşalarla kaynıyor İstanbul.* (p. 159)

Istanbul is rife with rich gentlemen and pashas who'd give their souls to be wed to a stunning beauty, possessed of so many talents like yourself. (p. 165)

As for the idiom “on parmağında on marifet” which is used to express that somebody is very talented in many respects, the translator makes use of the descriptive equivalent that he describes what it is meant by this source language idiom –“possessed of so many talents”. If this idiom were translated with literal translation as “ten talents at ten fingers”, the target reader would not understand anything and get the intended message by the original author.

121- *Böylece inanmasalar bile kötülüğün bir kısmı söylendiği için hesaba hemen yazılır. (p. 165)*

In this fashion, even if they don't believe you, the mere mention of the sinful deed is almost never forgotten. (p. 171)

The source language idiom “hesaba yazılmak” which means “to be written into account so that one could be called to account for later” has a reference to religion. In Islam it is believed that the angels on both right and left sides “write down” the good deeds and sins of people respectively so that they will be able to be judged on doomsday. However, in the translated text the meaning of this idiom is given by means of a verb “be forgotten” plus an adverb “almost never” taking into count that when something is written into an account, it is never forgotten. This choice of using the functional equivalent procedure results in loss in terms of equivalence as reference to religion is not transferred into the target text.

122- *Yıllar önce yaptığı bir resmi hangi şahın kütüphanesinde bulursa bulsun, allem edip kalem ediyor, tatlulukla kandıramazsa hileyle, kimsenin dikkatini çekmediği bir ara, ya kitabın kendi resmi olan sayfasını yırtıyor, ya da bir punduna getirip kendi harikasının üzerine su döküp bozuyordu. (p. 182)*

In whichever shah's, prince's or nobleman's library he found a painting he'd made in previous years, he'd stop at nothing to destroy it; gaining access by flattery or by ruse, and precisely when no one was paying attention, he'd either tear out the page on which his illustration appeared, or, seizing an opportunity, he'd spill water on the piece, ruining it.

For the idiom “allem edip kalem etmek”, the cultural equivalent is used: “stop at nothing” means “If you stop at nothing to achieve something, you are willing to do anything in order to achieve it, even if it involves danger, great effort or harming other people” (Cambridge Dictionaries Online, 2008). Thus, the intended message is carried into the target text and equivalence is achieved.

123- *Biraz ilgi gören ve bundan başı dönen hırslı her vaiz, dinin elden gittiğini söylemeye başlar. (p. 183)*

Every cleric with any ambition who's met some favor and whose head has swollen as a result will preach that religion is being ignored and disrespected. (p. 191 -192)

“Din elden gidiyor” is a source language idiom used to express the conditions when people no longer respect religion, when they ignore prayers and tell and do the deeds forbidden by religion. There is no equivalent of this idiom in the target culture and its literal translation as “religion is going from hand” would make no sense for the target audience. Therefore, this idiom is translated with the paraphrase procedure to allow its meaning to be translated into the target text.

124- *Ha bak, kızının evleneceği iyi bir kısmet, güvenilir bir damat adayı varsa o zaman anlarım, çünkü gözü arkada kalmaz. (p. 227)*

Listen, I'd understand if there were a good, trustworthy candidate for son-in-law, because then he wouldn't pass away with his wish unfulfilled. (p. 237-238)

As for the translation of the source language idiom “gözü arkada kalmak” which means “to wonder about things and people when someone leave somewhere or die”, the paraphrase procedure is made use of so that the meaning of the idiom is rewritten in the target text: “not pass away with his wish unfulfilled”. This is due to the fact that its literal translation “remain one's eyes behind” does not convey any meaning for the target language audience.

125- *Bir çuval incir berbat olur. (p. 229)*

All our efforts will have been in vain. (p. 240)

The translator paraphrases the source language idiom “bir çuval inciri berbat etmek” of which literal translation is “to spoil one sack of fig” and would not convey the same meaning with the source language idiom. In order to achieve equivalent effect on the target reader, the meaning of the idiom is rewritten in the target language.

126- *Geceyi tek başına çocuklarla nasıl geçireceklerini, kepengi tamir edilen pencereleri nasıl sıkı sıkıya kapayacaklarını düşündükçe diken üzerinde oturuyordum.* (p. 351)

I grew increasingly restless as I wondered how she would manage, spending the night alone with the children and how she would batten down the now-repaired shutters of the window. (p. 372)

As for the source language idiom “diken üstünde oturmak” that means to become uncomfortable and uneasy about something, the translator makes use of the paraphrase procedure in the sense that he rewrites the meaning of the idiom in the target text. This is because it wouldn't be right to use literal translation as its literal translation “to sit on prickles” would not convey the message that someone is restless and uncomfortable about a condition.

127- *Ununu elemiş, eleğini asmış bir ihtiyar gibi en uzak sandığım dibinde sakladığım kılıcımı çıkarıp kuşanınca bir an huzur buldum.* (p. 387)

Like an old man who's done everything he will ever do, I felt consoled when I abruptly girded my sword, which I'd kept hidden at the bottom of the most out of the way chest. (p. 413)

The source language idiom “ununu elemiş, eleğini asmış” is a saying used to mean “having nothing important to do for the rest of one's life” (TDK, 2008). In this example the paraphrase procedure is used for the translation of this culture specific idiom. If it were translated with literal translation as “having sifted flour and having hung the fine sieve”, the target reader would not get the same meaning and even would not understand anything.

128- *Büyük üstadın yanlış olduğunu, bunadığını söylemek Kelebek'i hemen karşıma almak demek olacaktı. (p. 423)*

Simply declaring that the great master was mistaken and that he'd become senile would surely arouse Butterfly's enmity. (p. 452)

In Turkish language, this idiom “karşıma almak” is used to express the meaning that one has thoughts and beliefs different from the person addressed (TDK, 2008). Considering the context in which this idiom is used, such an action would arouse enmity between the persons concerned. For this reason, the translator replaces this idiom with “arouse enmity” in the target text and thus is able to convey the exact message of the author to the target reader. Its literal translation as “to take someone opposite” would not convey such a meaning for the target reader.

129- *Benim Zeytin'den ve Kelebek'ten çok daha fazla Frenk usüllerine yatkın olduğumu, “eski üstatlar asla böyle nakşetmezdi,” deyip Padişahımızın yeni isteklerine sırt çevirmeyeceğimi de haklı olarak düşünüyordu. (p. 424)*

He thinks, justifiably, that I tend far more toward the European methods than Olive or Butterfly, and could not resist Our Sultan's new desires by saying, “The great masters of old would never paint this way”. (p. 452)

The translator has chosen to translate the idiom “sırt çevirmek” by the method of functional equivalent procedure. This idiom “sırt çevirmek” means to give no importance to something, not to do something as a result of not accepting or agreeing (TDK, 2008). The word used in the target text is “to resist” that means “to refuse to accept or be changed by something” (Cambridge Dictionaries Online, 2008). The literal translation of this idiom as “to turn one's back” would not be appropriate for the context in which “sırt çevirmek”-“to turn one's back” is used metaphorically.

130- *Senin gibi kurum kurum kurumlanabilmesi için nakkaşın önce katil olması mı gerekiyor? (p. 456)*

Must an artist first become a murderer to be as high and mighty as you? (p. 487)

As for the source language idiom “kurum kurum kurumlanmak” that means “to boast” (TDK, 2008), the translator uses the cultural equivalent “high and mighty” that is used when talking about a person who “behaves as if they are more important than other people” (Cambridge Dictionaries Online, 2008). Thus, the same message is transferred by means of using an idiom and equivalence is achieved.

3.2.7. Literary Devices

3.2.7.1. Simile

- 131- ...uçar gibi koştum ve kapıyı açmadan önce bir dua ettim: Allah'ım...(p. 91)
Rushing like the wind, I said a prayer before opening the door. (p. 91)

The translator, taking into consideration that if he translates the simile “uçar gibi” with literal translation, the translation would not agree with the natural usage in the target language in spite of being grammatically possible. The translator makes use of the cultural equivalent “like the wind” in order to give the meaning of “being very quick”. Translating the word “koşmak” with “rush” creates the same effect as the target language verb “rush” carries the quality of “being hurry” in its meaning.

- 132- Yarı karanlık odada gölge gibi yaklaşıp bir anda kaptı onu elimden. (p. 99)
In the half- lit room, he stealthily and quietly approached me and snatched it from my hand. (p. 101)

The simile “gölge gibi” is not translated with a simile in the target text. Instead, the meaning of the simile is translated and thus the functional equivalent procedure is made use of. This may be due to the fact that translating the simile literally as “like a shadow” does not have a natural usage in the target culture and would therefore sound like a translation.

- 133- Sonra Kara'nın mektubunu sanki incinebilecek kırılğan bir şeymiş gibi dikkatle tutarak okudum ... (p. 103)

Next, I read Black's letter, holding it gently as if it were some delicate and sensitive bird, (p. 105)

Although there is no mention of a “bird” but “a thing” which is “delicate and sensitive” in the source text, the translator prefers the natural usage of this simile in the target language and thus uses the word “bird” instead of “thing”. The cultural equivalent procedure is used for the translation of this simile.

134- *...dini bütünler için bu kanatların kucaklayıcı, günahkar ve isyancılar için ise her birinin birer çivi gibi yakıcı olduğunu dinledi ... (p. 149)*

He heard how these wings would be a great comfort to the truly faithful yet for sinners and rebels as painful as a spike through the flesh. (p. 154)

As for the source language simile “çivi gibi yakıcı”, it would not be enough to translate it with literal translation “biting like a spike”. Therefore, using the expansion procedure, the phrase “through the flesh” is added after the simile “painful as a spike” so that the comparison would be more vivid and affective for the target audience.

135- *Geniş bir alnı, badem gibi gözleri, güçlü kuvvetli ve zarif bir burnu vardır. (p. 160)*

He has a broad forehead, almond-shaped eyes and a strong, straight, elegant nose. (p. 166)

With the simile “badem gibi gözleri” that is used to indicate that eyes are big and in the shape of an almond, the translator does not make literal translation. He then explains how the eyes resemble an almond by means of adding the word “shaped” after “almond”. Thus, he makes use of expansion procedure so that the target reader can get the message in the metaphor.

136- *Merdivenleri kedi gibi indim. (p. 169)*

I padded down the stairs like a cat. (p. 176)

The source language verb “inmek” is not used in its literal translation which is to “go down”. However, taking into consideration the simile “like a cat”, the target language verb “pad” that means “to walk or run with a soft, almost soundless, step” is used in the target text. Thus, the meaning of the simile is strengthened by using the word that expresses how a cat walks. Because the original author compares Shekure’s walk to a cat’s in terms of being very soft and making no sound so that others could not hear her footsteps.

137- *Şalgam gibi kızaracağına cevap ver. (p. 228)*

Instead of turning beet red, give me an answer, (p. 238)

Although the literal translation of “şalgam gibi kızarmak” as “to be red like turnip” would be possible grammatically; the translator makes use of its cultural equivalent “go beet red” that means to become very red in the face, usually because you are embarrassed. Thus, the message becomes more vivid in the minds of the target reader.

138- *...arı gibi çalışan uzun boylu, ince Leylek'im bir resimden ötekine koşuyor, türküler söylüyor, ... (p. 301)*

Tall, thin Stork was flitting from one illustration to the next like a bee among flowers, singing folk songs, ... (p. 318)

The source text author tries to make the movements of Stork more visible to the reader by means of the simile “arı gibi” –“like a bee”. In the translation of this simile, the expansion procedure is used in order to give the vivid picture that the author wants the readers to have. Therefore, the phrase “among flowers” is added in the translation taking into account how the character, Stork is “flitting from one illustration to the next” like a bee that flits from one flower to another.

139- *Kiraz dudaklı, badem gözlü, hokka burunlu fidan gibi güzel kız, ... (p. 362)*

...a cherry-lipped, almond-eyed, sapling-thin, button-nosed beauty of a maiden ... (p. 384)

As for the source language simile “fidan gibi” that is used to indicate someone is tall and thin, the translator has chosen to translate the word “fidan” with its target language equivalent “sapling –a young tree” and adds the adjective “thin” after the word “sapling” in order to make the comparison more vivid. There are phrases such as “pencil thin”, “wafer-thin” which mean “very thin”. That a cultural equivalent is not used may be due to the fact that the translator wants to send the message that the girl mentioned is tall.

3.2.7.2. Onomatopoeia

140- ...*bakın bakın, köpek lıkır lıkır kahve içiyor.* (p. 21)

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

The word “lıkır lıkır” is an onomatopoeic word and specific to the source language. Therefore the meaning attempted to be given by this word has been given with the words “happily lapping away” taking into consideration the pleasure the dog has and how a dog drinks water, milk, etc. The functional equivalent procedure is made use of.

141- *Mutfaktan kaynama fokurtusu ve limon ve soğan kokusu geliyor.* (p. 103)

From the kitchen came the bubbling sound of boiling water and the smell of lemons and onions. (p. 105)

The onomatopoeic word “fokurtu” is the sound the boiling water produces when it begins to bubble. As for the translation of this onomatopoeic word, the descriptive equivalent procedure is used in that “the bubbling sound of boiling water” describes how sound “fokurtu” is and when it appears.

142- *Diyordum ki, akşamüstü oturuyorduk, tık tık, kapı çaldı, gittim açtım, karşımda bu salak cariye Hayriye.* (p. 46)

As I was saying, we were taking our ease in the evening, and “rap, rap” someone was at the door. (p. 42)

As for the source language onomatopoeic word “tık tık”, its cultural equivalent in the target language is made use of: “rap” that means “a sudden short noise, especially one made by hitting on hard surface” (Cambridge Dictionaries Online, 2008).

143- *Hasan’ın beni izlediğini korkuyla hayal ediyordum ki bahçede hışırtılar duydum.*
(p. 170)

I imagined that Hasan was watching me, and then I heard movement in the garden.
(p. 177)

The source language word “hışırtı” is an onomatopoeic word that refers to the sound made when objects such as paper or dry leave create wrinkled or rubbed (TDK, 2008). The translator does not translate this word with onomatopoeia in the target language but replaces it with a functional equivalent “movement” to express that the sound mentioned in the source text is the one caused by the movements of somebody or something.

3.2.7.3. Oxymoron

144- *Belki de Frenk üstatlarının usülleri gizlice açıkça taklit edilsin isteyen Eniştem ona bir rakip olduğu için.* (p. 73)

This, perhaps, because my Enishte –who wanted painters, openly or secretly, to imitate the methods of the Frankish masters –was his rival. (p. 72)

The literary device oxymoron occurs in the source text in the following words that come in sequence: “gizlice açıkça”. These two words have opposite meanings and their equivalents in the target language are “secretly” and “openly”. The source language allows these words to be used in a sentence one after the other without any conjunctions between them. However, the target language does not allow such a usage therefore the translator applies the expansion procedure for the translation of this oxymoron by adding the conjunction “or” in the target text.

145- *Mumun ışığında yüzü ne kadar yumuşak ve aydınlık gözükiyorsa duvara düşen gölgesi de o kadar karanlık ve korkutucuydu.* (p. 186)

However soft and bright his face might have appeared by candlelight, his shadow, cast on the wall, was equally as black and frightening. (p. 194)

In this source text sentence two words “aydınlık” and “karanlık” which have opposite meanings are used and thus the literary device of oxymoron is used by the author. The target language equivalents of these words are “light” and “dark”. However, these words are not translated with one-to-one equivalents in the target language. The functional equivalents used to convey the same message are not the first translations mentioned in the dictionary. Thus, the words “bright” and “black” appears in the target language and the literary device oxymoron is not damaged.

146- *...kaleminden karanlık damlar gibi ışıldayan bütün o parıl parıl karanlık gecelerin... (p. 199)*

...your shiny dark nights that glimmer as if night itself had flowed from your pen... (p. 209)

Words which have contradictory meanings are used in the source text sentence: “ışıldayan”, “parıl parıl”, “karanlık” and “gecelein”. Dark and night are not shiny and do not glimmer but the author describes dark nights as glimmering and shiny. Thus, he makes of the oxymoron and by means of literal translation of these words, the literary device is transferred into the target text: “your shiny dark nights that glimmer”.

147- *Alan Meydanı her zamanki gibi bana ne kadar tenhaysa o kadar gürültülmüş gibi geldi. (p. 258)*

The Parade Square seemed abustle now, whereas it usually seemed empty to me. (p. 270)

The translator does not translate the source language words “tenha” and “gürültülü” with their one-to-one equivalents in the target text. These words convey contradictory meanings; composing the literary device, oxymoron. However, by making use of functional equivalent procedure, the translator translates these words with the target words that convey the same messages: “abustle” and “empty”.

3.2.7.4. Personification

148- *Şimdi huzurlu ve sakin durduğuma bakmayın, aslında asırlardır koşuyorum. (p. 251)*

Ignore the fact that I'm standing here placid and still; if truth be told, I've been galloping for centuries (p. 262)

Taking into consideration the running of horses, the translator translates the source language verb “koşmak” not with its one-to-one equivalent “run” but with “gallop” which means “to run fast so that all four feet come off the ground together in each act of forward movement” (Cambridge Dictionaries Online, 2008).

149- *Ahalisi şımarttığı için küstah olur bu İstanbul'un kedisi, bilirsiniz. (p. 225)*

I don't have to tell you how brazen these Istanbul cats get when the locals spoil them. (p. 235)

The source language word “küstah” is an adjective used to describe certain characteristic of human beings. There is personification here because a human quality is attributed to an animal, to a cat. The translator translates this word with its functional equivalent “brazen” that means “obvious, without any attempt to be hidden” (Cambridge Dictionaries Online, 2008). Thus, the literary device is transferred into the target text.

150- *Bu mutlu değil, gözü yaşlı bir düğün olacak. (p. 230)*

It won't be a joyous wedding, but a melancholy one. (p. 240)

The author describes the wedding as “gözü yaşlı” –“with watery eyes” and thus attributes a human quality to an object and makes use of personification. However, in the target text the wedding is described as “melancholy” that means “sad”. So a contradictory word is used for the word “joyous” that appears in the same sentence. Whereas by means of the word “melancholy” the literary device is transferred, the attribution in the target text is not as effective as the one in the source text.

151- *Sokaklarda koşar gibi yürürken yüksek bir çınar ağacı, Eniştemin öldüğü gün harika evlilik hayalleri ve tasarılarıyla zil çalarak yürüdüğüm beni aşağı gördü. (p. 224)*

As I made my way along the streets almost running, a tall plane tree seemed to reproach me for being overjoyed by dreams and plans of marriage on the very day my Enishte had passed away. (p. 234)

In this sentence, the author gives a human quality to a plant: “aşağı görmek” is an action that can only be done by human beings. For the translation of this phrase, its functional equivalent is used: “to reproach” which means “to criticize someone, especially for not being successful or not what is expected”. Thus, the literary device of personification is carried into the target text.

3.2.7.5. Metonymy

152- *Baktım resimlere bir şey olmamış, en üstteki at biraz buruşmuş, ama fark edilmez. (p. 242)*

The image of the horse in the topmost picture was faintly, yet unnoticeably, crumpled. (p. 252)

Translating the phrase “en üstteki at” with literal translation would cause ambiguity metaphorically because in this sentence “at” –“horse” refers to the picture of a horse not a real one. Taking into consideration this, the translator explains what is meant with that phrase and thus makes use of the expansion procedure. So the phrases “the image” and “picture” are added into the target text. As a result, the literary device metonymy is lost in the target text.

153- *Her meslekten, her locadan bütün İstanbul'un katıldığı bu elli iki gün süren sünnet düğününün hikayelerini ta Acemistan'da duymuş, töreni anlatan kitabı yapılırken işitmiştim. (p. 70)*

When I was still in Persia, I heard stories about this fifty-two-day circumcision ceremony wherein people from all occupations and all guilds, all of Istanbul, had participated, indeed at a time when the book that memorialized the great event was yet being prepared. (p. 68)

In the source text, the author makes use of metonymy and by using the word “Istanbul” means the people of Istanbul eventhough he does not mention the word in the source text. In the target text this literary device is translated with the expansion procedure and the word “people” is added in the target text. Thus, the use of metonymy is lost in the target text.

154- *İki gün sonra, ceset kokuları ve ölüm çığlıkları içerisinde, atılan kitaplardan çıkan mürekkebin renkleri kırmızıya kesen Dicle'nin akışını seyrederken, ... (p. 85)*

Two days later, amid the stench of corpses and cries of death, he watched the flowing waters of the Tigris, turned red from the ink bleeding out of the books, ... (p. 84-85)

What flows in fact are the waters of the river, the Tigris. Whereas the source text author does not mention the waters of the river and only gives the name of the river thus making use of the literary device, metonymy, the translator adds the word “the waters” into his translation by means of the expansion procedure and as a result the literary device disappears in the target text.

155- *Bazen de eline ocağın demirini alır, ocağı karıştırırdı. (p. 131)*

At times, he'd take up the iron poker and stoke the fire in the stove. (p. 135)

In the source text what is meant by the word “ocak” –“stove” is in fact the fire in it. The author makes use of metonymy. However, in the target text the use of literary device disappears as a result of the usage of expansion procedure for the translation of this literary device. The word “the fire” is added before “in the stove” in the target text.

156- *Asılmış Yahudi'nin kırık kepenkleri ve yırtık pencereleri arasından içeri zarafetle süzülen ince bir ışık hüzmesi, odanın yillanmış tozunu aydınlatarak Kara ile aramıza tam bu anda girdi. (p. 219)*

At that moment, a thin beam of light gracefully filtered through the broken shutters and fell between Black and me, illuminating the ancient dust inside the room. (p. 230)

By the word “Asılmış Yahudi’nin”, it is meant the house of the Hanged Jew. There is metonymy here. However, with the deletion procedure the translator does not translate this word phrase and thus does not transfer the literary device of metonymy into the target text. So, equivalence fails.

3.2.7.6. Metaphors

157- *Biraz dalkavukça olan bu tür sorulara alışık Başnakkaş baştan savma bir cevap vereceğini, ... (p. 73)*

...who was accustomed to such fawning questions, would give me a dismissive response, ... (p. 72)

Being a culture specific metaphor, “dalkavuk” is used for person who “tries to gain favor by acting servile, cringe and flatter” because it was the name given to people who amuse the court members in palace. Therefore, it is translated with its functional equivalent “fawn” that is the exact equivalent of the action that a “dalkavuk” performs.

158- *Şekure hiç sormaz ne yapıyorlar diye, ama bu evden ona hep böyle bahsediyorum ki bu mezara dönmeyi hiç düşünmesin. (p. 152)*

Shekure never asks what they’re up to, but I always make a point of carping about the place so she won’t even consider returning to this crypt. (p. 157)

In this sentence, the word “mezar” is used metaphorically to show that the house resembles a tomb in terms of the gloomy atmosphere and darkness. The translator makes use of the cultural equivalent “crypt” that is “a room under the floor of a church where bodies are often buried” (Cambridge Dictionaries Online, 2008) in order to make the metaphor more natural and effective for the target reader.

159- *Babalarının geniş ve yüksek alnını tas kafalı oğullarımın ikisine de veremediğim içim suçluluk duyarım, bazen. (p. 166)*

Occasionally, I feel guilty that I wasn’t able to pass on to my children their father’s high, broad forehead. (p. 172)

The metaphor “tas kafalı” in the source text is deleted in the target text. In the source text, Shekure compares the shape of the children’s head to the shape of a metal bowl. This simile is a common one used in the source language. As a result of this procedure of deletion, equivalence fails in terms of transferring metaphors.

160- *Bütün bu olup biteni çocukların bir hekim dikkatiyle izlemeleri, ağlamalardan sonraki sessizlik hoşuma gitti. (p. 257)*

I was pleased that the children were watching everything so intensely and by the quiet that followed the wailing. (p. 269)

For this source text metaphor “bir hekim dikkatiyle”, the functional equivalent procedure is used. A target language adverb “intensely” with “so” is used in the target text in order to be able to give the meaning of the source language metaphor “bir hekim dikkatiyle” taking into account how intensely a doctor examines his patient.

161- *Çünkü elindeki hançer ile zirhımı dövmekte olan kelebek kirpikli güzel nakkaşın buğulu gözlerinde, gözdesi olduğu büyük üstadı duyduğu aşkın solgun alevlerini hala görür gibi oluyordum. (p. 423)*

For in the watery eyes of the handsome illuminator, whose eyelashes fluttered like the insect he was named for as he banged upon my armor with his dagger, I could still make out the pale fire of love he felt for the great master, whose favorite he had been. (p. 452)

The metaphor “kelebek kirpikli” is translated with the use of expansion plus deletion procedure in the target text. The word “kelebek” is deleted and the word “insect” is used: a superordinate for the word “butterfly”. Furthermore, the translator expands the translation by adding “fluttered like the insect he was named for” whereas there is no such explanation of the reason why Butterfly is called with the name of this insect in the source text. The author only gives the metaphor and wants his reader to grasp where the name of Butterfly comes from. As a result, this literary device is lost in the target text.

162- *Hayatlarının sonbaharında ise hiçbir padişah bu dünyada kalacak bir ölümsüzlükle ilgilenmez artık. (p. 184)*

However, in the autumn of a sultan's life, he no longer concerns himself with the persistence of his wordly immortality. (p. 193)

In the source text sentence, the advanced age of a person is compared to the season of autumn in respect that in autumn nature prepares for winter by dropping the leaves of the trees, with rains and cold. In other words, it is a preparation for death of nature in winter. As for the translation of this metaphor, the literal translation is used and the word “sonbahar” is translated with its target language equivalent “autumn”.

163- *Nusret Hoca'nın kudurmuş köpekleri hepimizi öldürecek. (p. 193)*

Nusret Hoja's rabid henchmen will kill us all. (p. 202)

The author uses the words “kudurmuş köpekleri” to refer to the men who are supporters of Nusret Hoja and can do anything for him, and thus the author makes use of the literary device, metaphor. This metaphor is not translated with word-for-word translation. After translating “kudurmuş” as “rabid” with its target language equivalent, the cultural equivalent procedure is made use of for the translation of the word “köpek” of which target language equivalent is “dog”. In the target text, the word “köpek” is translated with “henchmen” meaning “someone who does unpleasant or illegal things for a powerful person” (Cambridge Dictionaries Online, 2008) with a tone of disapproval. Thus, the intended meaning and message is transferred into the target text.

3.2.8. Pamuk's Literary Style

Pamuk has always been criticized severely for the complexity of his writing. He is famous for his long sentences among which the reader sometimes loses himself. There have been critics who find him “difficult to read” (Çölaşan, 1999, cited in Yılmaz, 2004) and lots of readers who stopped their reading in the middle as they found it difficult to comprehend and catch the meaning in the novels. All this is due to his writing style and use of the language. Pamuk has his own way of using the language. This characteristic of Pamuk's novels has made it difficult to translate them as well. Pamuk himself states that translation of *Benim Adım Kırmızı-My Name is Red* is difficult as some parts are fairly poetic. So this issue of translation of these long and complex sentences and poetic parts

becomes a part of our study in order to evaluate whether the translator has achieved to transfer the writing style of the original author into the target text. The followings are examples from the novel given to analyze the translation process of the language and wording of the source text.

164- *Sofadan sokağa bakan ve aşağı kısmındaki kepenklerini hiç açmadığımız küçük pencerenin balmumlu kumaşla yeni kapladığım üst kısımdan içeriye dışarının soğuğu renginde ürpertici bir ışık geliyordu. (p. 36)*

A chilling light the color of the iciness outside filtered through the upper part of the small hallway window facing the street; this was the window whose lower shutters were never opened, which I'd recently paned over with a piece of cloth dipped in beeswax. (p. 32)

This Turkish sentence is a long one that embodies three relative clauses. However, translating this sentence literally may cause difficulties in the flow of the sentence. The translator's preference is to use transposition procedure by changing the grammatical structure of the source text and to give only the relative clause defining "the window" in the main clause and then to give the relative clauses defining "the shutters" of the "window" in a separate sentence. However, with such a translation, the feature of the sentence being long is lost in the target text.

165- *Usta bir nakkaş olmamasına, aslında bu onun zanaatı hiç olmamasına rağmen Eniştemin Padişah'ın izni ve teşvikiyle bir kitap yaptırıp denetlemesi elbette yaşlı Üstat Başnakkaş Osman ile arasını açacaktı. (p. 42)*

Despite the fact that my Enishte didn't have the standing of a master illustrator and that this wasn't his field of artistic expertise at all, he did have control over an illustrated manuscript. This, in fact, was with the permission and encouragement of the Sultan, a situation that, of course, strained his relationship with the elderly Master Osman. (p.38)

This source text sentence which is both long and complex is translated with the paraphrase procedure. The sentence is divided into two parts and thus the grammatical structure of the source text is changed by means of transposition. In the first sentence what Enishte does and the source of his authority is explained and in the second its

expected effect on the relationship between Enishte and Master Osman. By means of such a translation, the sequence of the situations in the source text is also preserved in the target text.

166- *Orada dikiz deliği sandığım şeyin arkasında Şeküre'nin gözüyle karşılaşmamak hayal kırıklığına uğrattı beni. Bir an tuhaf bir yalnızlık duygusuna kapılır, hayatta ne yapacağını bilmeyen biri gibi sabırsızlanırdım. (p. 136)*

When I failed to find Shekure's eye nesting in what I had taken to be a peephole, I'd be overcome by disappointment, and then by a strange feeling of loneliness, by the impatience of a man uncertain where to turn next. (p. 140)

Instead of word-for-word translation, the message in the source text has been translated into the target language. Taking into account that the incidents mentioned in the second sentence occur as the outcomes of the incident in the first sentence and are related to the outcome in the first sentence, these two separate sentences are combined and rewritten in a different grammatical structure, “when clause”. Thus, the transposition procedure is applied in this translation.

167- *Yukarı çıktım, kayınpederimin yaptığı, kocamın bana hediye ettiği aynayı sakladığım yerden, lavanta kokan yastık kılıfları arasından çıkardım astım. (p. 169)*

I went upstairs and took out the little mirror that my father-in-law had made and my husband had given me as a gift. I kept it hidden away between pillowcases that smelled of lavender. I hung it up. (p. 176)

The source text sentence embodies three main clauses “çıktım, çıkardım, astım” and four relative clauses -“kayınpederin yaptığı”, “kocamın bana hediye ettiği” and “sakladığım” and “lavanta kokan”. The objects are the same “the mirror” for the two verb phrases which are “took out” and “hung up”. Two of the relative clauses which are “my father-in-law had made” and “my husband had given me as a gift” define “the mirror” whereas the other ones “kept hidden away” defines the place and “smelled of lavender” defines the “pillowcases”. As the grammatical structure of this sentence is so complex in having more than one main clause and relative clauses, the translator makes use of the paraphrase and transposition procedures so that the target text will be understandable to

the target reader. Although there is no loss in meaning, the writing style of the original author disappears in such a translation.

168- *Dinsizlik var mı diye değil de, şimdi nasıl bir şey olmuş diye meraktan görmek istediğim son resmi, benim katil olduğumu iyice anlar ve benden korkarsa ortaya çıkarıp bana gösterir diye düşündüm hızla. (p. 188)*

If he became convinced that I was murderer and this knowledge struck terror throughout his soul, then he wouldn't dare refuse to show me the final painting. I was so curious about the picture, not because of any sin I'd committed on its account –I genuinely wanted to see how it'd turned out. (p. 197)

Instead of literal translation in which case these two target text sentences would be combined by means of relative clause structure, the paraphrase and transposition procedures are used and the source text sentence is divided into two separate sentences. Moreover, the phrase “düşündüm hızla” –“I thought at once” is deleted in the target text. Thus, free translation is applied and the target text does not remain totally loyal to the source text. As a consequence, the style of the original author's use of long sentences is lost in the target text.

169- *Yeşillikler içinde gezinen tavus kuşlarına, şakır şakır şakırdayan çeşmelere zincirlerle bağlı altından bardaklara, ipek elbiseler içinde ve sanki yere hiç değmeden sessizce yürüyen Divan çavuşlarına hayranlıkla bakarken, Hünkara hizmet edebilme heyecanı duydum içimde. (p. 259)*

I stared at the peacocks roaming through the greenery, the gold cups chained to splashing fountains and the Grand Vizier's heralds robed in silk (who seemed to move about without touching the ground), and I felt the thrill of serving my Sovereign. (p. 271)

There are two relative clauses that define “the Grand Vizier's heralds” in the source text, and the second relative clause is given in parentheses in the target text by making use of free translation instead of literal translation. Also, the relative conjunction “who” is deleted in the first relative clause. However, such a translation causes the complexity of the source text sentence disappear in the target text.

- 170- *“Karanlık ve aydınlık da bir olmaz
Gölge ile sıcak yer de bir olmaz
Ve dirilerle ölüler de bir olmaz.”* (p. 433)
*“...nor are the darkness and the light.
The shade and the heat are not equal,
nor are the living and the dead”* (p. 463)

This source text stanza consists three lines rhyming aaa in which the phrases “bir olmaz” are repeated at the end of each line. As the word-for-word translation is not appropriate in poetry translation, free translation is used focusing on the intended message in the stanza and the structure in poetry so that rhythm, the element by which poetry differs from prose, is kept in the translated version. However, the rhyming scheme in the source language is lost in target text. Poetry translation is a difficult task in which both the message is to be translated and the qualities of a poem as rhythm, meter, rhyme, form and structure are transferred. Although in this translation rhythm, form, structure and message are transferred, the transference of rhyme is not achieved.

- 171- *Renk karıştırmakta, cetvel çekmekte, sayfa istifinde, konu seçiminde, yüz çizmekte, kalabalık savaş ve av meclislerini yerleştirmekte, hayvanları, padişahları, gemileri, atları, savaşçıları, aşıkları resmetmekte, nakşın içine ruhun şiirini dökmekte, hatta, tezhipte en usta benim.* (p. 25)

Not one of them could surpass me in mixing colors, in creating and embellishing borders, composing pages, selecting subjects, drawing faces, arranging bustling war and hunting scenes and depicting beasts, sultans, ships, horses, warriors and lovers. Not one could approach my mastery in imbuing illustrations with the poetry of the soul, not even in gilding. (p. 19-20)

The source text author with the help of commas counts the talents of the murderer in one long sentence using only one verb. However, the translator chooses to divide this sentence into two sentences and uses a different second verb for the second sentence. Meanwhile, these verbs “surpass” and “approach my mastery” carry the same meanings. This preference shows that translators may divide long sentences, even those which have one verb by using different but semantically similar verbs.

172- *Önüindeki Şehname sayfasında, İran ve Turan orduları, bütün güçleriyle birbirine girmiş, atlar omuz omuza çarpışırken süvarilerin mızrakları, zırhları delip vücutları parçalamış, kafası, kolları kopmuş, ikiye ayrılmış kanlı gövdeler yerlere dökülmüş, gözleri dönmüş kahraman savaşçılar bir şenliğin neşesi ve renkleriyle kılıçlarını çekmiş birbirlerini öldürüyorlardı. (p. 372)*

In a page of the Book of Kings lying open before him, Persian and Turanian armies clashed with all their force. As horses fought shoulder to shoulder, enraged heroic warriors drew their swords and slaughtered one another with the color and joy of a festival, their armor pierced by the lances of the cavalry, their heads and arms severed, their bodies hacked apart or cloven into two, strewn all over the field. (p. 396)

This very long source text sentence involves four sentences combined by means of commas because they have a common preposition phrase which marks location in space. All the actions counted in the sentence are seen on “a page of the Book of Kings lying open before him” and for the translation of this sentence, the translator has chosen to divide it into two using a full stop and thus used transposition procedure. Moreover, he fronts the last sentence of the source text and makes it the first sentence after the full stop. This process causes a literary quality to be lost in the target text. In the source text the original author first talks about the catastrophic scene of the war –“armor pierced by the lances of the cavalry”, “heads and arms severed” and “bodies hacked apart or cloven into two, strewn all over the field” –and then contrary to this characteristic of the scene he describes the warriors who take action “with the color and joy of a festival”. This description surprises the readers because they do not expect the warriors to experience “the color and joy of a festival” in a war. A festival has connotations of happiness and peace whereas war only brings sorrow and pain. However, this desired effect on the reader is not achieved in the target text.

173- *Mesleğimizin en büyük sırrı olan, alemi minareden görmeyi, ufuk çizgisinin, ama gizli ama açık, sürekli varlığını ve bulutlardan böceklerle her şeyi Çinlilerin gördüğü gibi kıvrır kıvrır canlı ve iyimser renklerle resmetmeyi borçlu olduğumuz pirimiz, üstadımız İbni Şakir'in, Moğol ordularının ta kalbine varabilmek için çıktığı o uzun efsane yürüyüşü sırasında, kuzeye gitmek için atların burun deliklerine baktığını söylediklerini işitmiştim. (p. 377)*

We owe the greatest secrets of our noble occupation to Ibn Shakir, the patron saint and master of all miniaturists: the vision of the world from a minaret, the persistence of a horizon line visible or invisible, and the depiction of all things from clouds to insects the way Chinese envisaged them, in curling, lively and optimistic colors. I've heard that he studied the nostrils of horses in order to keep himself moving northward during that legendary journey into the heartland of the Mongol hordes. (p. 401)

The Turkish sentence with the main clause “I have heard” consists of one main relative clause defining Ibn Shakir. However, this relative clause also has two other relative clauses in one of which Ibn Shakir is defined while the vision of the world from a minaret is defined in the other. The translator does not keep faithful to the source text and chooses to translate this sentence by dividing it into two separate ones and divides it into two separate ones. Thus, he first gives the relative clause defining Ibn Shakir in a main clause sentence and the relative clause defining the vision of the world from the minaret again as a relative clause within this main clause. Then he translates the main clause of the source text sentence. With such a translation process, the translator achieves the same information sequence in the target text with the one in the source text. The readers learn that Ibn Shakir study the nostrils of the horses after they learn how important a figure he is and why his actions are taken into account seriously. Because the nostrils of the horses are also significant for the plot of the novel as the murderer will be identified by means of drawing of the nostrils.

174- *Diyor ki kararsız kalbim, Doğu'dayken Batı'da,
Batı'dayken Doğu'da olmak istiyorum
Erkeksem kadın, kadınsam erkek olmak istiyorum,
diyor öteki yerlerim.
Ne zormuş insan olmak, daha da çetini insan gibi
bir hayat.
Hem önümle, hem arkamla, hem Doğu'yla hem
Batı'yla keyif almak istiyorum. (p. 403)*

*My fickle heart longs for the West when I'm in the East
and for the East when I'm in the West.*

*My other parts insist I be a woman when I'm a man and
a man when I'm a woman.*

*How difficult it is being a woman, even worse is living a
human's life.*

*I only want to amuse myself frontside and backside, to be
Eastern and Western both. (p. 431)*

While translating this eight line stanza, changes or deletions are unavoidable to ensure that the rhythm, form and structure can be preserved in translation. First of all, the source language verbs “demek” in the first and fourth lines are deleted and the verb “istemek” is translated interchangeably throughout the translation. This word “istemek”-“want” is repeated in the poem and forms the base on which meaning is settled. It is translated with different words: “long” for the one in the second line, “insist” for the third one, and “want” for the last line. The structure “hem...hem”-“both...and” in fifth line is deleted as well. Although the verbs “istemek” are at the end of the lines in the source text, they appear after the subjects because of the word order in English. There are shifts in this translation. Nevertheless, the intended message and meaning by the original author is transferred so that the same effect is created on the target audience as well.

175- *Hayriye'nin yapması gereken bu işi, annelerinin, belki de ileride çocuklarına babalık edecek adamı daha yakından görmelerine fırsat vermek ve onlarla bu adam hakkında konuşabilmek için ayarladığını düşünerek... (p. 136)*

This ceremony, which should've been Hayriye's concern, was arranged by Shekure so they could observe the man who might soon become their father. (p. 140)

As for translation of this long and complex sentence, the deletion procedure is used. The phrases in the source text “daha yakından görmelerine fırsat vermek” and “onlarla bu adam hakkında konuşabilmek” are not translated into the target text and the meaning of the first phrase is given in the target language verb “observe” that means watching somebody carefully. This translation procedure results in loss of writing style of Pamuk; the sentence in the target text is no longer a long and a complex one as in the original text.

CHAPTER 4

CONCLUSION

Within the scope of this study, it is also intended to present a picture of the procedures and strategies that can be used in translation in addition to see to what extent equivalence is achieved between *Benim Adım Kırmızı* and *My Name is Red*.

The literature review has showed that translation can be considered both as a product and a process. When defined as a process, translation refers to the rendering the meaning of a text in one language into another language. In other words, translation is not simply using the one-to-one equivalents between the languages. In order to promote communication between two audiences the translated utterances, sentences, words and word phrases should be meaningful and carry the same message and meaning to the target language audience as is intended by the source language author. Otherwise, communication between people speaking different languages fails. This failure may be dependent on differences between the source and target languages in respect to culture, words, names of characters and places, grammar, collocation, idioms, literary devices and sentence structures.

Languages gain their meaning within cultures. In particular, certain words may only belong to one culture and may not exist in another one. These culture specific words denoting certain concepts are identified and divided into categories by Newmark (1995). These categories are as follows: ecology, material culture such as food, cloth, houses and towns, transport, work and leisure, social organizations, customs, activities, gestures and habits. When it comes to translation of these words into other languages, however, problems may occur because of either their non-existence or their having different connotations in the target culture. There are certain procedures and strategies that can be used during the translation process in order to overcome these problems and to transfer the intended meaning and message of the original author.

Similarly, equivalence at the word level in the target text is also desired. However, languages may differ in the quantity of the words they involve or the connotations they attribute to certain words. As a result, certain problems occur. Problems of non-equivalence at word level may be the result of the following reasons:

1. Some source language words may be culture-specific, and do not have a target equivalent to use in the target text.
2. As for some other words, the target audience may understand the concept the source language denotes but does not have a specific word to name that concept.
3. The source language words may be more complex semantically than the target language words.
4. The source and target languages may make different distinctions in meaning as a result of importance they give to certain concepts.
5. The target language lacks a superordinate: the target language does not have any equivalent of the source language word.
6. The target language may lack a specific term and so not have any equivalent for that source language word.
7. The languages may differ in physical and interpersonal perspective that they attribute to certain words.
8. Some words may have different expressive meanings in different languages.
9. Languages do not have the same form especially in terms of affixes that are used to form new words from morphemes.
10. Although the languages show resemblances in some forms and structures, the usage of these forms and structures may differ in frequency and the purpose they are used in.
11. The source language involves loan words which have entered the source culture by some means.

All these cause problems during the translation process so it is up to the translator to apply the appropriate procedure or strategy for the translation of these words.

In the same way, proper names in the source texts may be source of problem in translation. There is no problem when the personal names, names of place are central or

extended proper names such as “Sarah, Nalan, Ankara, London, etc”. Because these names are either transferred into the target text or their recognized translations are used in the target text. However, some proper names can carry the characteristics of the person or the place which is called by those names. In this respect, the original author wants to give a message to the reader, using such charactonyms. Therefore, these names should be translated accordingly in order to transfer the intended message and meaning of the original author into the target text.

Another issue to be considered in terms of equivalence is grammar. Every language has its own distinguishing grammatical structures and rules. Whereas some languages show resemblances in terms of grammar, others may totally differ. This difference may appear in terms of number, gender, tense and aspect, voice and word order. For instance, where English distinguishes the third person singular as “she, he, it”, Turkish uses only the third person singular “o” for all animate and inanimate beings. Grammatical differences between the languages may cause problems in respect to rendering the same meaning of the source text into the target text. This condition raises the issue that the appropriate procedures and strategies should be used when there is no equivalence in terms of grammar between the languages.

Collocations also cause problems during the translation process. This is due to the fact that certain words come together with other certain words and this co-occurrence may differ from one language to another. Therefore, translators should take into account the structure of collocation and make use of the target language equivalents in their translation. Otherwise, when the literal translation is applied, the target text would sound absurd and be incomprehensible to the target audience. In such a case, the target audience would be unable to understand the intended message or meaning of the source text and equivalence would not be achieved.

Likewise, idioms are problematic in translation as they are fixed expressions, mostly carrying culture-specific connotations. Some idioms have no equivalent in the target language whereas others have similar equivalent ones but carrying different meanings. There are idioms which are used in both literal and idiomatic meaning. Moreover, accuracy and frequency of using the idioms may differ from one language to another. All

these possibilities cause problems during the translation process so that proper procedures and strategies are to be made use of in order to achieve equivalence between the source and target text.

Literary devices, used by the original author in order to give the meaning and the message in a more effective and artistic way, are also to be transmitted into the target text so that the similar effect of the source text can be created in the target text as well. There exist a number of devices can cause problems in translation. These can be listed as: simile, onomatopoeia, oxymoron, personification, metaphor and metonymy.

Lastly, translators should take into consideration the literary style of the original author and rewrite the target text in the same manner with the original author. The authors deliberately create their own writing style in order to prove the power of their creativity and their pen, and to distinguish themselves from other authors. In order to make the author's literary style known to the target audience, the writing style should be transferred into the target text. So that equivalence can be achieved in respect to this category as well.

However, not only these factors but also the backgrounds of the translator, the original author and the source text have an affect on the translation process. Being familiar with both the source culture and target culture as well as having a good knowledge about the source and target languages help the translator truly comprehend the source text and write the target text in a way that appeals to the senses of the target audience. Moreover, the translator's one-to-one contact with the original author affects the translation process for the translator with respect to comprehend and transfer the intended message and meaning of the original author the source text into the target text. Furthermore, the characteristics of the target culture and target audience, and even the editor of the translated text play a role in the choices made by the translators during the translation process.

As can be deduced from what has been stated so far, translation is not merely changing the source language words into their equivalents in the target language as there are many factors that should be taken into account and which may affect the translation process in terms of procedures and strategies used to overcome the problems caused by the differences between the languages. These procedures and strategies are used in order

to achieve equivalence between the source and target text and to transfer the intended message and meaning of the source text into the target text in a way that is comprehensible and sensible to the target audience.

4.1. Discussion of Major Findings

Different procedures and strategies were applied during the translation process of the work, *Benim Adım Kırmızı* into English, with the intention of transferring the message and meaning of the source text to the target text. Thus, equivalence is achieved. However, it is not always easy to produce equivalency because of differences between the source and target languages in terms of culture, proper names, grammar, collocation, idioms, and the usage of literary devices and literary style of the original author. These differences cause challenges and problems for which various strategies were developed. The procedures and strategies which are applied generally for translation of the categories are studied within the scope of this study. With this in mind, it is the aim of the study to see to what extent equivalence was achieved can be summarized as follows.

The procedures used in translation of the material culture have been cultural and functional equivalents. The reason behind this was to create the same image in the target audience's mind. When the culture-specific word of the source language had an equivalent in the target language that could convey the same meaning, cultural equivalent procedure was made use of. When the issue was contrary, functional equivalent procedures were preferred. Although in one example, in which the kinds of houses, specific to Turkish culture, were translated into English, the exact message could not be carried into the target text, it could be concluded that equivalence was gained considering that the same meaning intended by the original author is received by the target audience.

As for the translation social culture, functional equivalent procedure was most widely used with the addition of the deletion procedure for the translation of a culture-specific job as there are no cultural equivalent words in the target language. While equivalence was not totally achieved, these procedures were able to help produce a readable target text that was not full of concepts and words unfamiliar to the target audience.

The expansion procedure is the procedure that was frequently applied for the translation of religious terms, with the exception of the use of the functional equivalent to translate one term. The meanings of the religious terms were explained in the target text considering that the target audience may not be familiar with these Islamic terms. Thus, equivalence was achieved transferring the intended message of the source text into the target one.

When it comes to translation of gestures and habits specific to a certain culture, the most commonly used procedure was expansion plus paraphrase and functional equivalent. The usage of expansion and paraphrase procedure made it possible to transfer the exact message of the source text in the target text resulting in equivalency between the texts. However, the functional equivalent procedure caused the exact message of the source text to be lost in the target text as well as failing to create equivalency.

Certain problems of non-equivalence at word level were encountered during the translation process of this work into English. To overcome these problems, the following procedures were applied for translation: the expansion, functional, descriptive and functional equivalent, shifts or transpositions, and the paraphrase procedure. By means of these procedures, the exact meanings of the source language words were transferred into the target text and equivalence was reached in terms of rendering the intended message and meaning of the source text into the target text.

For personal names, the procedures of literal translation, transference and naturalization were used interchangeably during the translation process. The literal translation made it possible to transfer the intended message of the original author in the names of characters into the target text. The transference procedure was applied for Turkish personal names so that the national identity was carried into the target text. With the help of naturalization procedure, the target audience was able to read and pronounce the personal names easily without losing any national identity or message within them. Thus, it can be deduced that equivalence was achieved in terms of personal names.

Expansion procedure appeared to be a frequently used strategy for the translation of proper names of places. This may be due to the fact that the target readers have not heard

about these places before. In translation of these place names the intended meaning was carried into the target text. However, with expansion procedure for translation of “Tavukpazarı”, it was no longer a proper name of a place in the target text. However, we can still conclude that there is equivalence between the texts as the same meaning is created in the target text as well.

Turkish and English differ in terms of grammatical rules and syntactical structures, leading to the necessity of making obligatory changes during the translation process. The procedures used frequently to produce equivalence in terms of grammar were shifts or transpositions and expansion procedure for number and person; shifts or transpositions for tense and word order; and modulation for voice. Literal translations for these categories would be possible perhaps but would not match the natural usage of the target language and would therefore cause poor and misleading translations. Similarly, these poor and misleading translations would far from convert the intended message and meaning of the source text. All these show that grammatical equivalence was achieved by means of using appropriate translation procedures and strategies with the result of rendering the same message of the source text into the target one.

When the aim was to translate collocations which differ from one language to another, the functional equivalent and the cultural equivalent procedures became most commonly used in translation of this novel. Other procedures used were transposition, descriptive equivalent and expansion procedure. When the collocations were translated with their cultural equivalent, the same message was transferred into the target text. The condition was also the same for some translations using functional equivalent, transposition and expansion procedure. However, equivalence failed in functional equivalent translation of four collocations as there was a loss of meaning, not carrying all the messages the source language collocations involve.

As for idioms, the procedure which was used frequently during the translation process was functional equivalent one. The second most used procedure was cultural equivalent. Other procedures used were paraphrase, descriptive equivalent and expansion procedures. By means of these procedures the same message and meaning in the source language idioms were carried into the target text. Nevertheless, the procedures with the exception

of the cultural equivalent one did not provide the opportunity to transfer the nature of idioms, giving the message in a short but more effective way. Idioms strengthen the meaning, make the expression rich and have a literary usage. All these characteristics of idioms were lost in the target text when they were not translated with their target language equivalent idioms. Thus, whereas equivalence in terms of meaning and message was achieved, equivalence in terms of literary quality failed between the texts.

The similes in the source texts were translated mostly with the cultural equivalent and expansion procedure. The functional equivalent procedure was also applied for translation of this literary device. Apart from the one simile translated with its functional equivalent, all other similes were translated with similes in the target text so that the usage of literary device simile was transferred into the target text and thus both the same meaning and the same effect was created in the target text.

When it comes to the translation of onomatopoeic words, they were translated using the functional equivalent, cultural equivalent and descriptive equivalent procedures. With its cultural equivalent, both the meaning and the usage of this literary device were transmitted into the target text. However, by means of other translation strategies, these source language onomatopoeic words were not translated with their target language equivalent onomatopoeic words, resulting in loss of this literary device in the target text.

The literal translation and functional equivalent procedures were used to translate the source language words that form the literary device oxymoron. Thus the contradictory words were transferred to the target language as well and oxymoron was achieved. Consequently, the same literary device was used in the target text.

As for translation of personification, by which human qualities are attributed to other creatures, the functional equivalent procedure was used instead of translating the phrases, with their one-to-one equivalents in the target language. However, the literary device personification was not lost in the target text and equivalence was achieved between the texts in terms of using personification as a literary device in texts.

Another literary device used by the original author was metonymy, and the expansion procedure and the deletion procedure were used in translation of this literary device. As a result, the use of metonymy was not transferred into the target text and equivalence failed between the source and target text.

The procedures for translation of metaphors in the novel were functional equivalent, cultural equivalent, deletion, expansion procedure and literal translation. The usages of three metaphors translated with deletion, functional equivalent and expansion procedure were lost in the target text. The translation of other metaphors allowed transference of both the meaning and the literary device in the source text into the target one, ensuring equivalence between the texts.

However, when it comes to translation of long and complex sentences which constitute the style of Pamuk and make his books difficult both to read and to translate, from the sentences analyzed it can be concluded that the paraphrase, deletion and transposition procedures were used and this characteristic of Pamuk lost in the target text, leading to failure of equivalence in this respect. This may be due to the fact that Turkish has a more flexible sentence structure than English allowing very long and complex sentences. As for two poems, by means of free translation the message and the aesthetic effect were preserved in the target text but the rhyme scheme in one of the poems could not be achieved in the translated version. Nevertheless, equivalence was achieved to a great extent.

As can be deduced from what has been stated so far, equivalence was achieved to a great extent in the translated work *My Name is Red* by Orhan Pamuk. There was however exceptions in translation of some names of houses and jobs, habits, proper names of places, collocations, idioms and in transference of some usages of simile, metaphors, onomatopoeia and metonymy.

4.2. Pedagogical Implications

This study is also a means to alter the classical perspective that students have about translation activity. Students generally feel the responsibility to translate everything in the

source text with word-for-word translation and thus produce awkward or inaccurate translations. However, as this study has examined, the translation discipline itself includes procedures and strategies that provide alternatives that can be applied in translation. Accordingly, it becomes possible to succeed transferring the same meaning in the source language into the target language. In this respect, the following pedagogical implications can be concluded from this study:

1. Translation activity does not necessarily mean that every word in the source language text is to be translated.
2. In translation, the message or the meaning of the text is more significant than the form or the manner.
3. Translation a process that is affected by many different factors such as the culture of the source and target language; the linguistic and grammatical features of the two languages; the background of the translator, the original author, the original text and even the publishers of target texts.
4. There are certain problems caused by differences between the source and target languages.
5. A number of translation procedures and strategies are available to utilize when dealing with translational problems.
6. It is important to create translations which are appealing and comprehensible to the target audience.
7. When translation theory is not put into practice, poor or misleading translations are unavoidable.

This study aims to make students grasp these pedagogical implications which they can then apply in their translation courses and activities in addition to changing their current deceptive understanding and appreciation of translation. Students and translators as well should make use of all the possibilities and opportunities provided by translation theory if they wish to produce two equivalent texts at the end of the process.

4.3. Limitations of the Study

This study has limitations in terms of evaluating equivalence in the translated text, *My Name is Red* by Orhan Pamuk. In this study we have analyzed the equivalency from a number of perspectives that create difficulty and problems during the translation process. It was not our aim to assess every sentence and criticize the translator's translation. In this research, key points playing an important role in translation discipline have been studied focusing on the procedures and strategies used to deal with them. Moreover, it wasn't possible to analyze all the words or phrases of the novel that fall into the categories studied within the scope of this study. Therefore, equivalency can not be generalized in the whole translated text.

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