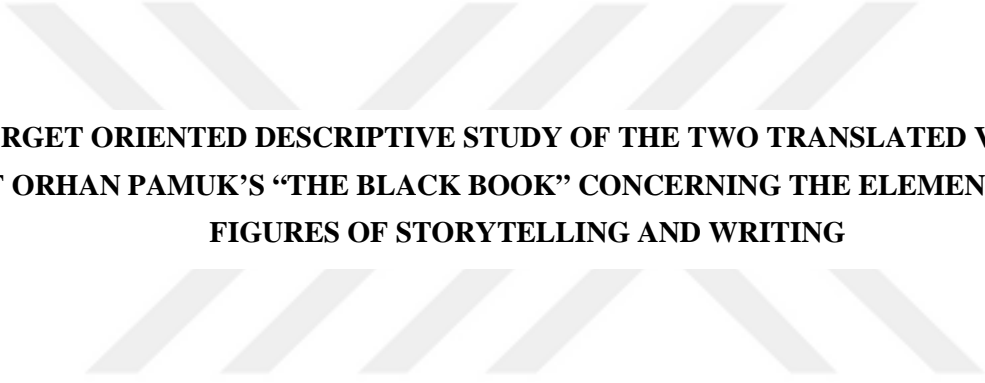


KARADENİZ TECHNICAL UNIVERSITY * THE INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE

APPLIED LINGUISTICS



**A TARGET ORIENTED DESCRIPTIVE STUDY OF THE TWO TRANSLATED VERSIONS
OF ORHAN PAMUK'S "THE BLACK BOOK" CONCERNING THE ELEMENTS AND
FIGURES OF STORYTELLING AND WRITING**

MASTER'S THESIS

Aynur DÜZENL

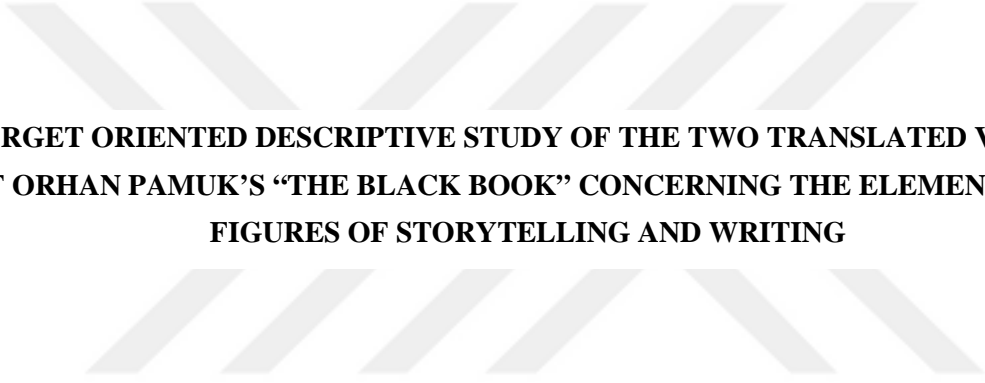
MAY 2019

TRABZON

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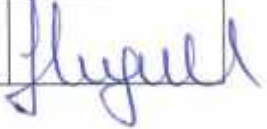
Thesis Advisor: Assoc. Prof. Dr. Mustafa Zeki ÇIRAKLI

MAY 2019

TRABZON

APPROVAL

Upon the submission of the dissertation, **Aynur DÜZENLİ** has defended the study “**A Target Oriented Descriptive Study of The Two Translated Versions of Orhan Pamuk’s *The Black Book Concerning The Elements And Figures of Storytelling And Writing*”** in partial fulfilment of the requirements for Master’s Degree in English Language and Literature at Karadeniz Technical University, and the study has been found fully adequate in scope and quality as a thesis by unanimous / majority vote on **13.06.2019**.

Committee		Decision		Signature
Title-Name and SURNAME	Mission	Accept	Refuse	
Assoc. Prof. Dr. M.Zeki ÇIRAKLI	Supervisor	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Prof. Dr. Arda ARIKAN	Member	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Assist. Prof. Dr. Fehmi TURGUT	Member	<input checked="" type="checkbox"/>	<input type="checkbox"/>	

Approval of the Graduate School of Social Sciences.

Prof. Dr. Yusuf SÜRMEŒ
Director

DECLARATION OF ORIGINALITY

I, **Aynur DÜZENL** , hereby confirm and certify that;

- I am the sole author of this work and I have fully acknowledged and documented in my thesis all sources of ideas and words, including digital resources, which have been produced or published by another person or institution,
- this work contains no material that has been submitted or accepted for a degree or diploma in any other university or institution,
- all data and findings in the work have not been falsified or embellished,
- this is a true copy of the work approved by my advisor and thesis committee at Karadeniz Technical University, including final revisions required by them.
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May, 2019

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ABSTRACT

This study deals with the two translated versions of Orhan Pamuk's *The Black Book* and aims at carrying out a comparative analysis of the translated texts by Güneli Gün (1994) and Maureen Freely (2006) with a focus on the translation preferences of the recurrent elements and figures of storytelling and writing since *The Black Book (Kara Kitap)*, as a postmodernist novel, is marked with the dominant motifs of storytelling and writing concerning the posture of authorship. These categories relatively refer to neutral devices and technical vocabularies. The study therefore deploys a target-oriented framework, exploring the translators' *visibility* or *invisibility* in terms of Schjoldager's microstrategies. The study maintains a descriptive analysis of the two versions and draws conclusions as to the degree of linguistic or cultural preferences of the translators. First, the translated versions have been examined and compared with the source text, and secondly, the interchangeable and mutually borrowed items are highlighted, evaluated and discussed according to the relevant categories. The study concludes that Gün's translation, foregrounding the art of storytelling, stresses figures and elements of storytelling and writing, and adopts a more technical perspective with the appreciation of the postmodernist art whereas Freely seems to have more of an interest in the representation of an Istanbulite text where the content is flourished with "oriental spices."

Keywords: Translation Criticism, Target Oriented Theory, Visibility/Invisibility, Microstrategies, Storytelling and Writing as Motif

ÖZET

Çevirmen tercihlerine odaklanan bu çalışmada, Orhan Pamuk'un postmodernist romanı *Kara Kitap*'ın "yazmak ve yazarlık" motifleri ile örülü olmasından ve 'tahkiye' edimini anlatının başat motifi kılmasından yola çıkarak, Güneli Gün (1994) ve Maureen Freely (2006) tarafından yapılmış çevirilerinin 'yazı', 'yazma', 'yazarlık' ve 'tahkiye' kavram ve söz sanatları açısından karşılaştırmalı bir analizini yapmayı amaçlamaktadır. Bu çalışmada, yazarlık ve hikâyeye anlatıcılığın ilişkisi kavram, ifade ve figürlerin görece daha teknik ve tarafsız kategoriler olarak dikkate alınarak, çevirmenlerin kullandıkları mikro stratejiler Schjoldager'in önerdiği terminolojiler ile incelenmiş ve karşılaştırılmış, yapılan tercihlerin çevirmen görünür/ görünmezlik ilişkisini ne ölçüde etkilediği hedef dil odaklı bir çerçevede araştırılmıştır. Aynı zamanda iki versiyonun betimsel bir analizi sunulmuş ve çevirmenlerin dilsel veya kültürel tercihlerinin derecesine ilişkin bulgular elde edilmiştir. Bu kapsamda, ilk olarak çeviri versiyonları ve kaynak metinler incelenmiş ve karşılaştırılmış, ardından deşifre edilebilir ve transfer edilebilir ögeler sınıflandırılmış, değerlendirilmiş ve tartışılmıştır. Sonuç olarak, Gün'ün 'yazı', 'yazma', 'yazarlık' ve 'tahkiye' kavram ve söz sanatlarının çevirisine ve özgün metindeki postmodern tekniklerin aktarılmasına daha duyarlı olduğu; öte taraftan Freely'nin kaynak metni/özgün anlatıyı görece 'oryantal' bir yaklaşımla yeniden ürettiği söylenebilir.

Anahtar Sözcükler: Çeviri Eleştirisi, Hedefe Yönelik Teori, Görünür/ Görünmezlik, Mikrostratejiler, Hikâyeye Anlatma ve Motif Olarak Yazma

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LIST OF ABBREVIATIONS

DTS	: Descriptive Translation Studies
SL	: Source Language
ST	: Source Text
TL	: Target Language
TT	: Target Text
TT-1	: Target Text 1 (translated into English by Güneli Gün in 1994-first edition 1990)
TT-2	: Target Text 2 (translated into English by Maureen Freely in 2006)
KK	: Kara Kitap (Source text written in Turkish)
BB	: The Black Book (Translated)

INTRODUCTION

Çünkü hiçbir şey hayat kadar a irtıcı olamaz. Yazı hariç. Yazı hariç. Evet tabii, tek teselli yazı hariç.
(Pamuk, 1990: 442)

After all, nothing can be as astounding as life. Except for writing. Except for writing. Yes, of course, except for writing, the sole consolation.
(Pamuk, 1994: 400)

Because nothing is as surprising as life. Except for writing. Except for writing. Yes, of course, except for writing, the only consolation.
(Pamuk, 2006: 461)

Translation is a systematic activity and deserves a great respect due to its priceless mission of opening the doors widely to different languages, lives, perspectives, perceptions, and many others for all and serving for a bridge between cultures. The most basic definition can be “the process of rendering written language that was produced in one language into another, or the target language version that results from this process” (Richards and Schmidt, 2002: 563), yet the definition reflects only the visible part of the iceberg. A translator does not merely put the words in a language into another one, rather he or she takes many aspects into consideration to achieve translation phenomenon. Moreover, translation gains significance for numerous interrelated aspects ranging from culture to history, from ideology to politics. Moreover, there is a vast range of theoretical and practical background lying under this discipline. It shows us how powerful the words, sentences, paragraphs are. Another discipline where these linguistic items enjoy their prevailing power is literature, appreciating form and content together. Even the existence of a single word can bear importance with its position, occurrence, and collocations in a literary work. So, what about the translation of this single word?

Kara Kitap (KK) has been viewed and reviewed, analysed and described for countless times, from a wide range of perspectives, with various focuses in a detailed manner since it first appeared. It has become a good source for appreciating postmodern literary devices; intertextuality, metatextuality, motifs, symbols, and themes, among many others. Thanks to the linguistic units, the reader roams around the texts from the past and from other cultures, from the East to the West, around the changing self of the protagonist, and around the childhood and adulthood of the characters, and around the mystic roads of Istanbul at the same time. All this roaming is just for the sake of attaining an identity as a writer, having an ability to create an illusive world, which is copied from somewhere else, just like all the other writers did, do, and are going to do. The only

means that reflects these listed above is vocabulary, even a single word. If it is so significant while creating a literary text from the first hand, then what about the translation of it?

Hereupon, this study focuses on the linguistic code of *Kara Kitap (KK)* and tries to shed light on how simple words contribute to the construction of the theme by illustrating an unreal image of a world signalling the past and imagination. These words are ‘anlat’ and ‘yaz’ – ‘tell’ and ‘write’ pointing at storytelling and authorship. Hence, what about the translation of them?

Güneli Gün (1994) and Maureen Freely (2006) enable *The Black Book* to find room in the target culture’s literary agenda with their translations from Turkish into English. It is inevitable that both Gün and Freely leave a trace on the translated versions. This study defines these traces left by the translators as the starting point and concentrates on the elements and figures of storytelling and writing as the motifs addressing the theme and also on the postmodern literary device, self-reflexivity of *The Black Book*.

Thus, this study conducts a detailed analysis of the linguistic elements unearthing the theme in both translated versions and reaches a conclusion on how the theme of “discovering the writer self” revealed by the recurrent elements and figures of storytelling and writing is treated by the translators. Since the conclusions are driven from the close analysis of the Target Texts (TT-1 by Gün and TT-2 by Freely), this study defines itself target-oriented. This study does not attempt to decide upon which one is superior, rather it aims at describing the linguistic choices in the lexical level of the translators. Therefore, this study is descriptive in nature. The focal point is the comparative analysis related to translators’ choices in the linguistic level. Thus, this study restricts its scope with the operational norms of Toury’s Descriptive Translation Studies (DTS). Furthermore, in order to gain a systematic and empirical insight into understanding the differences between the translators’ uses of the linguistic elements to be discussed, Scjholdager’s microstrategies are used. Besides, bearing the review of the related literature in mind, Venuti’s macrostrategies -foreignisation and domestication- have become the core of many studies particularly carried out on the translations of cultural elements. This study, however, attempts to clarify whether these notions can be observed with the translations of literature-related terms and terminology or not.

Thus, this study attaches importance to how different images about writing and storytelling can be created in the Target Text readers’ minds through a variety of linguistic elements as the epigraphs from the source text and two target texts show in the opening of this part: Is writing surprising or astounding?

CHAPTER ONE

1. STUDY FRAMEWORK

1.1. Introduction

The first chapter of this study demonstrates the purpose of the study and the significance of it. Furthermore, the research questions that the study seek answers to are given in this chapter. Additionally, this chapter underlines the nature of the study. Then, the method is clarified with the operational definitions. Finally, this chapter provides an outline of the whole study under the title of 'Chapter Breakdown'.

1.2. Purpose of the Study

This study focuses on eliciting the existing relationships between the Source Text named *Kara Kitap* by Orhan Pamuk and its translations by Güneli Gün and Maureen Freely as the Target Texts to come to a conclusion on how the translators deal with the process of translation concerning the transfer of recurring elements and figures of storytelling and writing since the Source Text is defined as highly postmodernist in terms of self- reflexivity. The postmodernist features of *The Black Book* serve as the inciting force for this study due to the fact that storytelling and writing are both the theme and the motif of the novel. This study concentrates on these elements to trace the taste of this postmodernist aspect in the target texts and to describe how the translators dealt with this matter. By doing so, this study aims at serving as an example for the field. Thus, it penetrates into the target texts in a critical and systematic manner by introducing an empirical study for translation.

This study aims at conducting descriptive analyses on the two different translated versions of Pamuk's postmodernist novel *The Black Book* to provide an insight into the translation and re-translation processes of the translators Güneli Gün (1994) and Maureen Freely (2006). The focus is on the elements and figures such as *storytelling*, *storyteller*, *to narrate* and *tell*, and *write* with regard to the art of 'storytelling' as a game and play within the framework of post-modernism which highlights the impossibility of representation and moaning for the loss of reality. Schjoldager's microstrategies are used to explain the translators' decisions on these linguistic items related to storytelling and writing.

1.3. The Significance of the Study

Considering the fact that Orhan Pamuk and his works have become the core of many theses and instigated a great deal of research so far even in the field of architecture as well as literary and translation studies. Yet, this study draws on the translation criticism from a different perspective primarily investigating the microstrategies employed by the translators. The elements and figures of storytelling and writing play a crucial role in this study, which brings a new dimension to the translation criticism of the Target Texts by enlightening the issue with respect to the translation of the lexical units referring to the figures of speech and narrative devices in the source text. Since the source text under consideration has much to do with self reflexivity and problematizes the issue of ‘storytelling’ (and related concepts), the categories demonstrating these elements- *storyteller, narrator, to narrate, to tell a story/stories, and to write*- indicate the visibility of the translators dissociated from the cultural aspect of the source text. Moreover, the samples have been dealt with systematically and these samples can be used as the corpus for both the Source Text and Target Texts for the further studies.

1.4. Research Questions

This study concentrates on seeking an answer for ‘how’ rather than ‘what’ in translation process because of the nature of postmodern point of view, attaching a great importance to how to say, and assigns the elements and figures of storytelling and writing as the indicators of their perception of ‘how’ in writing. Thus, the research questions of this study are as follows:

- What micro-strategies did Gün and Freely use in translation of the elements and figures of storytelling and writing? How are the translations of Gün and Freely differ in terms of microstrategies?
- How are the translations of Gün and Freely differ in terms of macrostrategies of domestication and foreignization? Are these strategies employed in the translations of the elements and figures of storytelling and writing?
- To what extent are the choices of translators attributed to the literary mode of the source text? Is it possible to reach a conclusion that the trick or the game that the post modern novel has been playing by signalling the impossibility of the pursuit of the reality is apparent in the translated versions by looking at the translational differences and similarities of the elements and figures of storytelling and writing?

1.5. Nature of the Study

This study is descriptive in nature and tries to elicit qualitative data. The theory underlying the study is target-oriented and largely concentrates on the process of the translation as a phenomenon. The study follows a systematic inquiry to gather data to analyse and explain them. The comparison of the two different versions is based upon translation criticism and the terminologies offered by Schjoldager are used. The study is descriptive in that it is not concerned with which one is better or superior; rather it tries to exhibit translators' attitudes while translating the texts and what microstrategies they adopt in dealing with the elements and figures of storytelling and writing.

1.6. The Statement of the Method

Orhan Pamuk's *The Black Book* has been translated into English twice and this study employs Toury's Target Oriented Theory to conduct a comparative analysis on these two translated versions. Bearing the postmodernist voice of the novel in mind, the elements and figures of storytelling and writing are chosen as the samples of the study to understand what micro-strategies defined by Schjoldager the translators employed concerning those categories and whether the (in)visibility suggested by Venuti is observed in their TTs or not, if it is, to what extent?

1.7. Operational Definitions

Source text (ST): It is the original text that is the source for translation (Munday, 2009: 228)

Target text (TT): It is the translated text, or the text that is to be created in translation (Munday, 2009: 231)

Translation criticism: Branch of translation studies concerned with both linguistic analyses and comparison of source and target texts and social value judgement (House, 2009: 119)

Target-oriented theory: A translation theory which focuses on the analyses of the translated product to identify the decision-making process of the translator put forward by Gideon Toury (Munday, 2008: 112)

Visibility: It is a term referring to the translator's choice in creating the work with source text norms in a way that the target text reader can follow the traces of the translator (Venuti, 1995: 2).

Invisibility: It is a term referring to the translator's choice in using the target language norms in a way that the target text reader cannot follow the translator's traces in the target text (Venuti, 1995: 2).

Motif: It is defined as a situation, incident, idea, image, or character-type that are found in many different literary works, folktales, or myths; or any element of a work that is elaborated into a more general theme (Baldrick, 2001: 162).

Microstrategies: These are the procedures reflecting the decisions that the translators make while translating words, phrases, and sentences (Schjoldager, 2010: 89).

Storytelling and Writing: The act of storytelling and writing has to do with coinage, invention, production and arrangement of certain narrative elements to represent a possible world. Any narrative or any text implies a narrator or author who is closely concerned with the creation of allegories through which the narratee or the audience can understand life and reality as such. There are three main periods of storytelling or writing: Traditional, Modernist and Postmodernist. Postmodernists emphasise the unreliability of invented narration and representation in that reality or history is fiction. So, storytelling and authorship are crucial concerns. Storytellers concern themselves with the strategies and techniques as well as linguistic devices exploited in the art of storytelling. Postmodernist texts reveal and unearth the narrative agents and narrative constructs to reveal the arrangement of the implied author. (Çıraklı, 2015: 19; Rimmon-Kenan, 2002: 87)

Self-Reflexivity: (self-reflexive' or 'self-referential' fiction) It is a literary feature which reflects on or refers to itself as a work of fiction rather than pretending it is offering the reader an insight into the real world. (Nicol, 2009: 35)

Foreignisation and Domestication: These concepts are primarily used in the target analyses of the texts particularly with "cultural" preferences. Foreignisation reflects the SL norms and reminds the target culture readers that they are dealing with a translation, providing a closer experience of the foreign text (Munday, 2009: 189), whereas domestication refers to the recreating and manipulating a source text as if it had been written originally in the target language (Bassnet, 2014: 48).

Metafiction: It is defined as fiction about fiction; or more especially a kind of fiction that openly comments on its own fictional status (Baldrick, 2001: 151)

1.8. Chapter Breakdown

This study consists of five chapters. The first chapter illuminates the framework of the study. The second chapter gives information about related literature under eleven subtitles. The third

chapter explains the methodology of the study. The fourth chapter shows the findings with discussions related to the categories formed. The last chapter is for the conclusion where the final statements are made with the answers to the research questions with the implications and limitations of the study.



CHAPTER TWO

2. LITERATURE REVIEW

2.1. Metafiction and Self-reflexive Novel

The Black Book by Orhan Pamuk is highly postmodern due to the style, techniques, and themes. Owing to the fact that this study focuses on the translated versions of this novel through the metafictional flavour they have and deems these versions as texts that fill a gap and survive in the target culture independently as the Target Text Oriented theory suggests, this section plays a crucial role for drawing an overall picture showing the nature of postmodern fiction and metafiction as one of the major techniques of it.

Postmodernism is deemed challenging in defining and viewed as an entity which is open to debate (Yaghoubi, 2006: 101) This challenge is worded by Nicol (2009: 1) as “Postmodernism is a notoriously slippery and indefinable term”.McHale (1987: 3) signals the difficulty in defining the term and stated how unclear notion it is. To start from the basic, *postmodernism* is defined as “a style of art, writing, music, theatre, and especially architecture popular in the West in the 1980s and 1990s, which includes features from several different periods in the past or from the present and past (Abrams & Harpham, eds. 2005: 225) Post modernism emerged with the Second World War as the modernist point of view addressed its roots towards a post-era. Postmodernism does not reject the modernism completely although they follow conflicting paths. This philosophy covers a wide variety of fields ranging from architecture to music, from visual arts to cinema, and to literature, of course (Eliuz, 2016: 60). Since the scope of this study deals with the literary side of the issue, the reflection of post modernism in literature is going to be covered in this part of the study. The term ‘postmodernism’ in literature explained as follows,

“As applied to literature and other arts, the term is notoriously ambiguous, implying either that modernism has been superseded or that it has continued into a new phase. Postmodernism may be seen as a continuation of modernism’s alienated mood and disorienting techniques and at the same time as an abandonment of its determined quest for artistic coherence in a fragmented world: in very crude terms, where a modernist artist or writer would try to wrest a meaning from the world through myth, symbol, or formal complexity, the postmodernist greets the *ABSURD or meaningless confusion of contemporary existence with a certain number or flippant indifference, favouring selfconsciously ‘depthless’ works of *FABULATION, *PASTICHE, *BRICOLAGE, or * ALEATORY disconnection” (Baldrick, 2001: 201).

The most apparent characteristic of postmodernism is the notion of “loss of truth”, in other words there is no “absolute truth” in postmodernist point of view. In fact, the matter of truth is a kind of communication between the text and the reader. The story, time, narration, place, and style – and many more constituting a fiction- are all interrelated and not natural in a traditional sense. To enhance such a narrative style, postmodern fiction has a tendency to make the reader set off a journey to the unknown but keeps the reader away from the solution. What is more, the texts draw on how to make fiction or fictionalise the truth, implying that authorship and history as such are no longer unquestionable. Metafiction, self-reflexivity and self-consciousness in this context, therefore, are prevailing and recurrent elements in postmodernist fiction, intermingling illusions and realities, stories and storytellers, facts and fictions. The very act of writing, then, turns out to be a theme and motive in postmodernist texts emphasising the notion of authorship and endowing the texts with self-consciousness about their status as fiction or writing, that is to say, invention. These texts invite the readers to make some comments and reach some conclusions about the fiction. It is very usual to ensure a dialogue between the reader and the characters in the fiction allowing the reader go into the complexity of their inner mood of the characters. Moreover, the mixture of style and genres is welcomed and different narrative styles are adopted within the framework of postmodern fiction (Barry, 2009: 78-79) Telling the story turns into a game and a trick. This game is created via some writing and narration techniques like pastiche, intertextuality, metafiction, self-inferentiality, parody, irony, and such. All above make the reading and appreciation of a postmodern fiction a challenging but exciting and attractive experience. Nicole attributes this experience as:

But postmodern writing challenges us because it requires its reader to be an active co-creator of meaning rather than a passive consumer. More than this, it challenges its readers to interrogate the commonsense and commonplace assumptions about literature which prevail in our culture. Though it is a product of the latter half of the twentieth century, studying postmodern fiction can deepen our knowledge about literature on a wider scale. To read postmodern fiction is to be invited to ask: what *is* fiction? What does reading it involve? Why do we read? Why, for that matter, do novelists write? Why do they create innovative, experimental forms rather than just stick to traditional ones? (Nicol, 2009: IV)

Orhan Pamuk deploys these postmodern techniques highly in the novel under question, and metafiction is one of the dominant ones as it has been attributed by the many studies and reviews so far. Metatextuality bears significance for this study because it concentrates on the two translated versions of *The Black Book* concerning the way they deal with the issue of being self-reflexive. Thus, in the following section of the study the metatextuality and self-reflexive text are going to be elaborated.

The Black Book is marked with metatextuality and being a self-reflexive in narration, thus *The Black Book* covers the theme of one’s journey heading to narrating a story and writing as an author by adopting the motif of writing and storytelling, which forms the basis of this study aiming at gaining an insight through the question how the translators manage to recreate the self-reflexive

target texts. For this reason, metatextuality and self-reflexivity are going to be presented in this section of the study to ensure a better understanding for the purpose and the significance of the study.

Metafiction is one of the most outstanding technical device of postmodern fiction and which is defined as “fiction about fiction” in a very basic sense and the novels which attach importance to “self-consciousness about themselves as fictions” in a text is said to be metafictional. Within the framework of this technical device, the fiction is “self-conscious” and “self-reflexive” (self-referential). Thus, the work assigns itself as the product of fiction and it consists of the process of forming the text as a product of fiction and the form and the construction are highlighted. Instead of venturing an artificial effort to convince the reader by showing itself as reflecting the reality, the work signals or clearly indicates that what they are reading is far from reality (Nicol, 2009: 35).

Metafiction was discussed by Patricia Waugh in 1984, where she defines it: “*Metafiction* is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality” (Waugh, 2001: 5). Waugh (2001: 4) addresses three kinds of metafiction. The first type of metafiction is observed when the order of the narration is disrupted. The second type is marked by making use of the other works and texts to parody. The third form of metafiction is defined as calling the reader to use their existing reading experiences to constitute the meaning by introducing alternative linguistic forms for fictions. Postmodernist fiction requires a careful reader to construct the meaning and by the help of this technique, the reader is involved in the development of the novel with a direct call from the narration.

In a postmodern novel, how the fiction is designed with particular techniques and style is valued more than the ideas, the content, and the meaning. Thus, the notion of metafiction becomes outstanding. The very writing process or the act of storytelling turns out to be part of the narrative’s own plot, deconstructing and reconstructing the narrative and narration with respect to the idea that “literary fiction can never imitate or represent the world” (Waugh, 1984: 100). The fiction is designed in a way that unearths the gist of its adventure of being written. Cuddon (2013: 596) explains a self-reflexive, or self-referential novel as “...draws attention to its own textuality, that is, its own origins, reflexivity history, and literary and rhetorical techniques and processes of construction. The concept has its root in the linguistic notion of language which refers to itself”.

Kara Kitap shows the journey of a protagonist in search of his missing wife and her brother whom the protagonist admires due to his identity as a writer. The story in *Kara Kitap* is in a circuit of telling stories and writing. Eventually, what the protagonist finds is not his wife or her brother but a new identity as a writer (Parla, 1996: 104). The reader and the protagonist get to know about how to write in the pages of the novel thanks to the narrators at all levels. The protagonist first starts

reading what were written before and starts imitating them, and finally becomes a writer. This situation reminds of the self-reflexivity of the text (Saraço lu, 2003: 34) Moreover, from time to time, the readers of *The Black Book* hear the authorial voice reminding them what they are reading is just fiction and they get clues about better reading skills implicitly or explicitly. Moreover, the readers get clues about how to read with a direct address as “dear reader” or in an indirect way. Thus, for a number of reasons *The Black Book* is self-reflexive in nature.

The Black Book is going to be elaborated in the following sections in this study and why the categories concerning the elements and figures of storytelling and writing are important is going to be discussed.

2.2. Orhan Pamuk as a Novelist and Translator

Orhan Pamuk is the Turkish Nobel Prize laureate who was born in Ni anta 1, Istanbul in 1952. He graduated from Robert College in Istanbul and studied architecture at Istanbul Technical University. However, he did not finish that department. Instead, he studied journalism at Istanbul University. After his graduation, he changed his way of life again and he became a novelist.

In 1982, his first novel “Cevdet Bey and His Sons” was published. This novel got the prizes of Milliyet and Orhan Kemal. In 1983, his novel “The Silent House” was published and he won 1991 Prix de la découverte européenne. His next novel “White Castle” came in 1985. This work won Independent Award for Foreign Fiction in The USA in 1990. Then, he lived in New York for three years and he completed writing his novel “*The Black Book*” there. This novel was published in Turkey in 1990. The French translation of the book won Prix France Culture. In 1994, his next novel “The New Life” was published in Turkey and after four years “My Name is Red” was published. “My Name is Red” won French Prix du meilleur livre étranger, the Italian Grinzane Cavour and the International IMPAC Dublin literary award in 2003. “My Name is Red” has been translated into more than twenty languages. In 2002, he published his novel “Snow”. The New York Times selected this novel as one of the best of 100 books of 2004. In 1999, “Other Colours”, which consists of a selected number of his articles, essays, interviews, memories, and notes, was published. His autobiographical work named “Istanbul: Memories and the City” consists of his childhood memories and photographs, and it was published in 2003. His novel “The Museum of Innocence” was published in 2008, and Orhan Pamuk opened this museum in real life in 2012 in Çukurcuma, Istanbul. In 2010, another collection of his essays named “Fragments of the Landscape” was published. Four years later readers met his following novel *Strangeness in My Mind*.

The current study deals with the translated versions of Orhan Pamuk’s novel “*The Black Book*” from the perspective seeking an insight to how the translators view the ST and rewrite and

introduce it as a product of postmodern literature to the target readers. Bearing in mind that form and style are essential in narrating a story in postmodernism, it becomes a rational attempt to consider the translated versions from that perspective as this study aims. In this section of the study, what postmodern novel is and Orhan Pamuk's postmodernist identity are touched upon briefly.

Orhan Pamuk has a postmodernist voice in Turkish literature. His works consist of a synthesis of the past and the present, and the East and the West by moving the identity to the centre. His works are marked with conflicts and tension. Pamuk concentrates on the ordinary entities in his novels and he makes the reader follow the traces of realities in the meaning which is thought to be only in the deep structure in a text; however, the notion of reality is not definite at all. To achieve this, he applies post-modern techniques in literature. He uses stylistic techniques like intertextuality, pastiche, metafiction, and faction. As illustrations, his novel *New Life* is generally marked with *metafiction* which can be defined as fiction which refers to or takes as its subject fictional writing and its conventions. *Kara Kitap* is largely marked with intertextuality which is attained by a symbolic language (Gündüz, 2015). Referentiality is problematized in *the Museum of Innocence* (Çıraklı, 2015: 211-212). Orhan Pamuk's novels manifest his talent in using postmodern narrative tricks and fiction devices like metatextuality and intertextuality, enabling these novels to reach an eternity. That is why Orhan Pamuk is a phenomenon in literature (Ecevit, 2016: 91).

Orhan Pamuk shares his ideas about the nature of writing novels and his own perspective of literature in his work, *Naive and the Sentimental Novelist* (2011). He attributes to his own postmodernist identity and *Kara Kitap*. Pamuk (2011:129) states that what a character in the novel *Kara Kitap* says about writing a column is also true for writing a novel. Pamuk defines writing a novel as an art of showing an essential thing as if it is something trivial and vice versa. Thus, the reader has to distinguish between essential and trivial elements in each sentence and paragraph, so a novelist understands that the reader tries to imagine the centre of the novel by concentrating on the form if the novelist is aware of the narrative style. Additionally, managing to create the form of the novel in an ambiguous way is something that only the best writer can do. As a creative artist, Pamuk points out that this ambiguous form of the novel is a kind of "mystery the solution of which shows the centre of the novel". In a novel, what is ambiguous is not identifying the murderer but figuring out the plot. According to Pamuk, if novel is formed in such a great way, what is important is not the plot but the style. Pamuk (2011: 102) also shares his views about the desires of readers in his own perspective and he points out that readers like finding familiar things from their own lives in the pages of novels like the bus stops they wait at, the newspapers they read, the movies they watch, the streets they walk on, or the views they enjoy, which he noticed after "*The Black Book*".

Pamuk (2011: 7) states that reading is a kind of experience that makes the reader figure out that the unreal world that the fiction depicts is more real than the real world itself. This encourages the reader to appreciate the fiction more than the reality and desire the continuity of this fiction and sometimes causes the reader to get confused. Thus, he favours a clever reader in construction of meaning by appreciation of metafictional elements he introduces in his works.

2.3. Kara Kitap as a Self Reflexive Text

This section tries to ensure brief information about the Source Text, *The Black Book*, which is necessary for the comprehension of the scope and the focus of the study and the importance of the selection of the categories concerning the elements and the figures of storytelling and writing.

Orhan Pamuk wrote his novel *Kara Kitap (The Black Book)* in New York and published this work in Turkey in 1990. Pamuk (2011: 140) asserts that *The Black Book* is the one that most identifies with himself. Pamuk (2011: 15) states that “I wrote *The Black Book*, which is my most Istanbul book, in New York. James Joyce wrote *Ulysses* in Trieste, so I always repeat these examples- it’s more complicated”. Thus, the reader is not surprised to encounter with a novel which is that postmodern. Pamuk sincerely shares his experience of writing his novel *Kara Kitap* in his book *Fragments of the Landscape* (2010: 341) and states that he was getting similar to Galip, the main character in the book, each day he was going on writing the novel. Pamuk (2010: 342) mentions how worried he was while writing the novel about not being understood by the readers due to its complex nature. He also attributes that the inadequate experience of postmodern literature in reviewers and media led the readers to accuse postmodernism of the challenges of the book with the long and ambiguous sentences (2010: 344).

Moran (2016: 95) views *Kara Kitap* from a different perspective by pointing at the relationship between its plot and the Eastern tradition of narration. Moran (2016: 96) attempts to clarify the link between *The Thousand and One Nights*, *Mantik-ut Tayr*, *Mathnawi*, *Hüsn and A k* and *Kara Kitap*, which it attributes a lot. Moran points at the resemblance between *Kara Kitap* and the works given above in terms of plot and style, since all venture a journey with the search of a particular thing and come to an end by telling different stories on the way. *Kara Kitap* adopts a similar narrative style of the East. According to Moran (2016: 99), what Galip looks for is his wife in the surface meaning and he delves into Istanbul to find her, in fact what he reaches at the end is writing and creating stories, which are in fact the imitations of previous ones. Orhan Pamuk wants his readers to realise that the narrative style is somehow related to those of Attar, Rumi, and Sheikh Galip. They all employed a style of narrating a new story after narrating one another. Thus, the plot of *The Black Book* is in fact the narration itself, as most postmodern novels require (2016: 99). Moran (2016: 107) states that *The Black Book* deals the issue of “reaching the self” and establishes some links with our old traditions but alters the allusion technique and introduces something new.

Moran (2016: 98) also attributes the resemblance of *Kara Kitap* and Joyce's *Ulysses*, which tells about Stephan's wandering in Dublin. Moran (2016: 103) signals that *Kara Kitap* is a novel about fiction and the important thing is its relationship with other texts rather than the reality. Hence, metafiction is a common technique in postmodern novel writing, so is intertextuality. As Moran (2016) implies, *Kara Kitap* amalgamated what is new with what is old and what is related to the East with the ones belonging to the West.

Kara Kitap is Pamuk's most remarkable novel since it reflects Pamuk's talent as a novelist and it is the first one setting the example of complex and chaotic atmosphere creation (Yaprak (2012: 106). Yaprak (2012: 106) suggests that *Kara Kitap* is a profound example of Pamuk's "struggle to be different" that he attempted with *The White Castle* (1985) after his first two more traditional and modern works, *Cevdet Bey and His Sons* (1982) and *The Silent House* (1983). *The Black Book* consists of many features related to postmodernism in literature. This novel draws attention with its attributions to "matter of writing" and Pamuk manages this with the techniques as 'metatextuality', 'imitation', and 'pastiche' (Yaprak, 2012: 107). Andrews (2000: 105) indicates that *The Black Book* is about the ironies of writing with postmodern meta-narratives showing how to write about something. Moreover, *KK* consists of many techniques and devices of postmodern fiction. Eliuz and Türkdoğan (2012: 1013) define Pamuk's *KK* as the outcome of rewriting and reconstitution attempts of postmodernism signalling the importance of the memory in narrating, what is called intertextuality in postmodernist frame for literature.

As regards the synopsis of the novel, the story is based on the protagonist's quest: The novel tells us about Galip's search for his wife, Rüya, who has disappeared mystically by leaving a short letter behind. Rüya is also Galip's cousin. The object of this search starts with Rüya, but then Galip realises that Rüya's half-brother, Celal, is also absent. Celal is a journalist and Galip is a great fan of him. Galip believes that Celal's columns consist of some clues for where they are. In his struggle to find his wife in Istanbul, the characters in the novel travel in time from the past to the present; from the present to the past; and through the attributions to the works which are milestones in literature. Galip tries every way to reach Rüya. He even looks for her first husband, but it does not work. In his endless search, he finds himself in different places in Istanbul, from a warehouse to a night club, from a theatre to a mosque. He constantly listens or tells stories during his explorations in Istanbul. He goes to their old neighbourhood where they lived in their childhood with all his relatives in the same block. However, he can find neither his wife nor Celal. Eventually, he manages to obtain the keys for Celal's house. He tries to get something to help him find his wife. When he is there, he replies a phone call and pretends to be Celal. In fact, he gets disappointed by what he finds about Celal's writings since they are the imitations of others. Then, he changes his mind about Celal and his writing skill. Moreover, he finds some texts and documents about Hurufism in Celal's flat and he starts reading about Hurufism suggesting that every person has some signs on face. Then, he figures out that he can see the meaning of these signs on peoples'

faces. When he sees the signs in his own face, he encounters someone strange, and becomes frustrated. After that, he starts writing columns as if he was Celal. After a while, he reaches some phone numbers and addresses but he cannot find his wife. At last, he is informed that Rüyâ and Celal were murdered on the same night in the same place. Then, Galip starts a new life as an author writing about the old stories again and again.

As the narrative demonstrates, the categories selected as the samples from the novel which are the elements and figures of storytelling and writing are recurring in the novel and they signal the form of the fiction, which is favoured more than the idea within the concept of postmodern fiction.

2.4. Two Translations of Kara Kitap: Güneli Gün and Maureen Freely

Orhan Pamuk's *Kara Kitap* which is published in Turkey in 1990 was first translated by Güneli Gün and published in the USA in 1994 by Ferar, Straus & Griux Inc., and simultaneously in Canada by Harper Collins Canada Ltd., and in 1995 it was first published in Great Britain by Faber and Faber Limited. To understand the first target text that Gün created, it is necessary to learn about Gün.

Güneli Gün is both a translator and a creative writer, who was born in Turkey, but she lives in the USA. She writes in English. She teaches creative writing and women's studies at Oberlin College. She wrote her first work *Book of Trances* in 1979, and she wrote her second novel *On the Road of Baghdad* in 1991. In the light of this brief information on Güneli Gün, it is obvious that she has a literary identity as well.

Gün (1992: 62) expresses how excited she became to translate such a successful novel, *Kara Kitap*, which she refers as "his most postmodernist novel" (59). Gün appreciates Pamuk's efforts to create the story and the characters with his postmodern techniques by forming a bridge from the past to the present and reflecting life as if it is seen through a black mirror which cannot reflect real life. Gün (1992: 59) refers Orhan Pamuk as "novelist/narrator" signalling the importance of complexity of narrating a story in a postmodernist frame as:

What is complex about the work is the structure: a chimerical narrative (polyphonic, polyvalent, allusive, obscurantist, unreliable) in which chapters of the story are interspersed with chapters that are in the form of newspaper columns. No fewer complexes is the content: a labyrinthine quest through Istanbul which encompasses an encyclopaedia of Turkish life, past and present, with its cultural delights as well as its public shames. (Gün, 1992: 59)

The Black Book translated by Güneli Gün received harsh criticism from various reviewers especially in England, thus Pamuk wanted his book to be translated again by Maureen Freely, and

Pamuk (2006) explains his ideas about re-translation during an interview as: “Although I approved Güneli Gün’s translations, they received harsh criticism, especially from England. But not only from England, from the US as well”. It is clear that what the target language readers expect plays a great role in the notion of translation and also re-translation(s).

On the other hand, Gün’s translation of *Kara Kitap* as *The Black Book* is not regarded as such a failure, but a great success. For example, Türkkkan (2012: 31) argues that what Gün manages with the translation is establishing a bridge between the Turkish and American literatures by introducing Pamuk to target culture before his international fame thanks to her unique writing style. Türkkkan (2012: 42) states that “Gün accomplishes and even excels in the literary technique of stream of consciousness when she presents the thoughts and feelings of the characters as they occur.” Additionally, Kanchana and Sandhya (2017: 67) assert that British reviewers criticized Gün’s translation just because of her overuse of the American colloquial of idioms.

Maureen Freely was born in New Jersey in 1952. However, in 1960, she came to live in Istanbul due to her father’s teaching career at Robert College. After graduating from high school in Istanbul, she left for Harvard University. She teaches creative writing in England. She is not only a translator but also a novelist, journalist, and an academician. She wrote nine books six of which are novels, as well as her essays published in newspapers such as *The Guardian*, *The Independent*, and *The Sunday Times*. Some of her works are *The Life is the Party* (1985), *The Stork Club* (1992), *Pandora’s Clock* (1995), *The Author Rebecca* (1996), and *The Parent Trap* (2000). She is good at languages since as well as the European languages consisting of English, German, Spanish, she also knows Turkish, Greek, and Arabic.

Maureen Freely has translated four novels written by Orhan Pamuk so far: *The Snow*, *Istanbul: The Memories and The City*, *The Black Book*, and *The Museum of Innocence*. Orhan Pamuk (2006) tells that their meeting to offer Freely to be his translator at such a moment when he was desperate about the matter. Pamuk (2006) also adds that he found her “intelligent, quick, and perspective” at that moment. Freely (2009) also brings up that day in her writing how she accepts to translate *The Black Book* for the second time on Pamuk’s request, a long time friend and a schoolmate, as she herself calls. Freely also indicates how she worked together with Orhan Pamuk in the translation process due to some potential problems related to linguistic differences between the two languages, which can obscure the meaning such as tenses. Freely (2010) puts this process into words by indicating herself as the “shadow novelist” in the search of obtaining the music of the language and penetrating inside the text. In the chapter, “Translator’s Afterwords”, Freely (2006a: 463) points out the same issue that how different linguistic systems English and Turkish have and how this situation poses problems and challenges in translation by attributing specific examples from tenses, passives, and suffixes. Freely (2006a: 464) states that she overcomes such

problems by using her memories of Turkish she had when living in Istanbul, and calls the process of gaining the gist of the language as hearing the music of the language. Freely asserts that it was something challenging to reflect the heart of the text, and reordering various parts of sentences was necessary to achieve this. Freely clarifies her translation process as:

I was not done until I had managed to order them in a way I felt to be an accurate reflection of the author's original intentions. Because I came, with time, to understand how his long sentences contributed to the narrative trance, I tried, wherever possible, to keep them at their original length. But I also wanted them to be clear—or clear enough (2006a: 464).

Freely (2006b: 30-33) gives much more details about her journey of translating *The Black Book* and writes about how she included the author in the process of translation, and about her struggle to take the reader to the narrative trance of the novel. Freely sums up her translation journey by pointing at the importance of going deep inside the text where the heart of it lies and where the distance between the translator and the text disappears (2006b: 33).

Freely (2006a) shares her own opinion about the first translated version of the novel by Güneli Gün and asserts that "... the translation, though, ebullient and faithful to the original, was also somehow opaque" (464). The motive of the new translation, as Freely suggests, is to introduce the novel to the readers who are familiar with Pamuk's later works since *The Black Book* is the source for all of them (2006b: 465).

Türkkan (2012: 149-150) makes a significant point about Freely's translation and asserts that Freely adopts some strategies of structural changes in the target text for the sake of being clear for the target readers, which reveals the gist of the ambiguous text. Türkkan (2012: 167) also states that *The Black Book* translated by Freely is marked with strong emphasis on Istanbul as the metropolitan setting.

2.5. Studies on Pamuk's Oeuvre and Their Translations

Orhan Pamuk has attracted the attention of many studies related to a variety of fields, literature, translation, architecture, and many others. There have been numerous dissertations on him as a novelist, on his novels and their translations, literary analyses of his works from different perspectives, namely from characters, times, plots, narrative styles, settings. Ecevit (2016: 90-1) claims that the translated works of Pamuk were so breathtaking that they became the most outstanding phenomenon in the Turkish literature in the 80s.

Melike Yılmaz (2004) highlights the reasons underlying why Orhan Pamuk's works are chosen to be translated widely in her dissertation titled "A Translational Journey: Orhan Pamuk in English". Yılmaz (2004) tries to reach conclusions depending on the interviews, reviews and

critical essays in English about Pamuk's novels. Her examination of the data reveals significant points on three important factors which are literary values in Pamuk's novels, the synthesis of the West and the East in his novels, and Pamuk's social and political awareness related to such issues as freedom of expression, terrorism, human rights (2004: V). Yılmaz (2004, 5) employs the polysystem theory of Itamar Even Zohar and André Lefevere's systems theory and rewriting notion. Yılmaz makes use of the Toury's semi-theoretical or critical formulations as extra-textual data collection tool (2004: 8).

Aykun Özgen (2013: IV) focuses on the three books by Orhan Pamuk *The Black Book*, *My Name Is Red*, and *Istanbul: Memories and the City* to figure out the role of "Istanbul" and "authorship". He uses the atmosphere and the general feelings of the city to reach the description of 'authorship'.

Yao-Kai Chi (2010: iii) aims at showing to what extent the Turkish novel *My Name Is Red* as a source text and the Chinese version, under the influence of English version, are stylistically different from each other, and whether the Chinese one can create the same literary effect and imaginary when translated from Turkish with the dissertation named "A Comparative Stylistic Analysis Of The Two Translations And The Turkish Source Text".

2.6. Orhan Pamuk's Views of the Translated Versions of His Books

Orhan Pamuk is such a highly appreciated author that his works have been translated into 79 languages. His novel *The Museum of Innocence* has been translated into 13 languages. His first novel translated into a foreign language is *The White Castle*. In an interview, Pamuk shares his ideas on the translations of his novels as "My books have been translated into 40 languages. 160 books in all those languages. But really, I only know English translators. Some of my other translators use the English translations to translate into their own languages. Something that can be very dangerous, which is why the English translation must be true to the Turkish" (Stocke, 2009). Pamuk clearly points out why he is meticulous about his translated works especially the English ones which are used as the Source Text for the translations into some other languages. Pamuk knows English and he prefers taking part in the translation processes of his novels by providing feedback and revising the drafts. During an interview, when Pamuk is addressed a question by Shivani (2011: 32) eliciting his comment on why English translations of his novels are so successful, he replies:

I work on them a lot. They don't translate so well by themselves. A lot of work goes into it. You would cry for me if you knew the work I put into *Museum*. English is the only other language that I know a bit, and I care about the beauty of English, so I rework and rework and rework.

Kara Kitap has been translated into English twice, and Pamuk (2006) points at the reviewers, especially the British ones, as the inciting force that influenced him for the necessity of the new translation. He puts his ideas into words as: “There were articles in *The London Times* harshly criticizing my books. There were writers who praised the first book, but said there was trouble with the next two books. Güneli’s translation of *The New Life* in England received *The London Times* award for the worst translation of the year, while the American Translators Association gave her the prize for the best translation, which made only more confusion for me” (Pamuk, 2006). Pamuk does not hide his astonishment about the dilemma on the matter that Gün’s translations are both praised and criticized.

2.7. Studies on The Black Book

Since the focal point of this study is *The Black Book*, theses and dissertations of the others carried out on this novel play a crucial role to have a better insight into this study concentrating on the translation processes of two different target texts in terms of the elements and figures of storytelling and writing. There carried out numerous studies on Orhan Pamuk and his works from numerous perspectives. This is also true for his novel *The Black Book*. A great deal of academicians, authors, and essayists have tried to shed light on some particular aspects of this novel under question. In this section of this study, some of the most related ones will be dealt with.

First of all, Sevinç Türkkan (2012) deals with Orhan Pamuk’s novels and their English and German translations by Güneli Gün, Maureen Freely, and Ingrid Iren in her dissertation named “Orhan Pamuk’s Novels and Their “Afterlife” In English And German Translations”. Türkkan (2012) concentrates on the roles of his translators in his journey to become a world author. Türkkan (2012: 297) signs under a highly inclusive study with her dissertation viewing the matter from many aspects, and she concludes that some factors “such as the author, the publishers, the editors, time limitations, and expectations for rapid translations imposed by circumstances and contracts” are effective in the final product of the translation process. Türkkan (2012: 11) employs two approaches to translation in her study: the polysystem paradigm and the school of rewriting. Türkkan also used post-structuralist and hermeneutic approach to language and meaning to show how translations expressed the meaning.

Gözde Begüm Mızrak (2018) tries to illuminate some stylistic aspects about the translated versions of *The Black Book* with her dissertation “A Comparative Study of the Two English Translations of Orhan Pamuk’s *Kara Kitap* from Berman’s Stylistic Perspective”. Mızrak (2018) concludes that Freely adopted a more target oriented strategy in translation whereas Gün’s translation strategy seems to be more source-oriented after the analyses via deforming strategies put forward by Berman. Mızrak (2018: 27) conducts analyses on the selected five examples from the source text and their translations in the target text by employing the twelve deforming

tendencies defined by Berman as the main criteria. She statistically shows which of those tendencies each translator adopted.

Tahsin Yaprak (2012) sheds light on postmodern tricks in Orhan Pamuk's novels by attributing to the background of postmodern thinking, defining the postmodern content, and following the traces of postmodern elements in Orhan Pamuk's novels *Cevdet Bey and His Sons*, *The Silent House*, *The White Castle*, *The Black Book*, *The New Life*, *My Name Is Red*, *Snow*, *The Museum of Innocence* with his dissertation named "Reflections of Postmodernism in Orhan Pamuk's Novels". Yaprak (2012) explains the major postmodern trends and techniques and addresses them in each novel mentioned above one by one. This thesis is written in Turkish and aims at filling a gap for understanding and appreciating Orhan Pamuk's literary style.

Arzu Eker Roditakis (2017) aims at illuminating the matter of re-translation with her essay "Reviewers Readers with Power: What a Case of Retranslation Says about Author, Translator and Reader Dynamics". Eker Roditakis (2017: 20) comes to a conclusion that Gün and Freely as the translators of the same novel *The Black Book* provides "different reading experiences to their prospective English-speaking readership" and she reminds that the relationship established by the translators is highly bound up with the author and his or her "status in world literature" (2017: 20). Roditakis makes use of the reviews, interviews and critics related to translation and retranslation of *The Black Book* to gather data for her comparative analysis. In a way, she shows the role of these factors as well as the demands of the author as a literary figure in the world literature on translation experience.

All the studies presented above illuminate some aspects of the *The Black Book* and its two translated versions. The current study, however, approaches the matter through a different perspective and tries to fill a gap in the analysis of the matter by focusing on the comparative and descriptive analyses of the translation of the elements and figures of storytelling and writing to establish a relationship between the postmodernist voice of the source text and the target texts. None of the above concentrates on this matter.

2.8. Descriptive Translation Studies – DTS and Target Oriented Translation Theory

This study employs Descriptive Translation Studies as the theoretical background and approaches the translation phenomenon through the Target Based Theory.

Descriptive Translation Studies find their roots in James S. Holmes' "map" (Figure 1) and was developed by Toury, who puts forward a systematic methodology for the findings of each translation studies to be followed to make it more testable or otherwise it is impossible to reach a conclusion which can be generalized (Toury, 1995: 3). Toury paves the way for more scientific

methods for the analyses of source text and target texts (Munday, 2009). Descriptive Translation Studies concentrate on conducting a comparative analysis of the source text and target text to define the relationship between them. Moreover, Toury (1995: 24) suggests:

... translations have been regarded as facts of the culture which hosts them, with the concomitant assumptions that whatever their function and identity, these are constituted within same culture and reflect its own constellation. To be sure, it was by virtue of such a methodological starting point that this approach to the study of translations and translating in their immediate contexts earned the nickname of “target-oriented”. (Toury, 1995: 24)

Thanks to Descriptive Translation Studies, Toury aims at employing science-based methods to analyse source text and target text by attaching importance to testability, comparability, and replicability. Within this framework, the role of the TT in target culture gains significance and the ST and TT is analysed accordingly (Munday, 209: 180).

According to Toury, translation is conducted by following a number of norms which can be classified as: Preliminary Norms, Operational Norms, and Initial Norms. The first is all about the policy of the translation phenomenon, and the second is related to the decisions of the translator while translating items related to the textual and linguistic matters, and the third is the choices revealing the overall plan underlying the translation activity (1995: 56).

CHAPTER THREE

3. METHODOLOGY AND THEORETICAL BACKGROUND

3.1. Methodology

In order to conduct an empirical study on the two translated versions of *The Black Book* by Orhan Pamuk, a comparative analysis will be done through the target-oriented theory in the framework of DTS, and the results will be explained according to Schjoldager's taxonomy of microstrategies to reach conclusions on the translators' decisions concerning the elements and figures of storytelling and writing. Moreover, the macrostrategies of Venuti will also be discussed to understand whether they are observable or not concerning these highly neutral linguistic elements.

The two translated versions of the same book have been chosen as the subject matter that the comparison between these two translated versions ensure meaningful data in terms of translation strategies. Ece (2010: 51) points out that concentration on the two or more translated versions of a same ST can respond many questions related to translation experiences of the translators. These questions are as follows: to what extent the TL worlds which the translators form in TTs are based on their own reading experiences; how the translators leave their traces in TTs they produce as the agents of the translation experience; how the strategies of foreignization and domestication are observable in TTs; how the TTs derived from the same ST establish a relationship between themselves; and whether the TTs bear the popular translation norms that are dominant in their time. Since the focal point of this study is about understanding "how" the translators dealt with this phenomenon, this study concentrates on the two TTs to ensure an insight into the question "how". To obtain a more systematic analysis of the data, the translators' choices related to the elements and figures of storytelling and writing will be explained by figuring out which Schjoldager's microstrategies -Direct Transfer, Calque, Direct Translation, Oblique Translation, Explication, Paraphrase, Condensation, Adaptation, Addition, Substitution, Deletion, and Permutation- are employed.

3.2. Theoretical Background

Translation, as a study, finds its roots in the other fields like linguistics, history, psychology, economics, anthropology, and many others (Venuti, 1995). Thus, it needs a close interest and

analysis to have a correct evaluation of it. Labelling an activity as a science discipline depends on establishing a sound theoretical framework. This requires defining and categorizing the problems emerging during and after the translation act on the application process. To manage this, it is inevitable to make use of the paradigms and models put forward by the adjacent fields. On the other hand, support from those fields may not be adequate for exact solutions in its long run. This situation is the same for “translation”. With an observable increase in the number of studies on “translation” after 1980s, “linguistics” could not meet all the needs concerning the theory of “translation activity”, and thus “translation” was forced to be an independent science field.

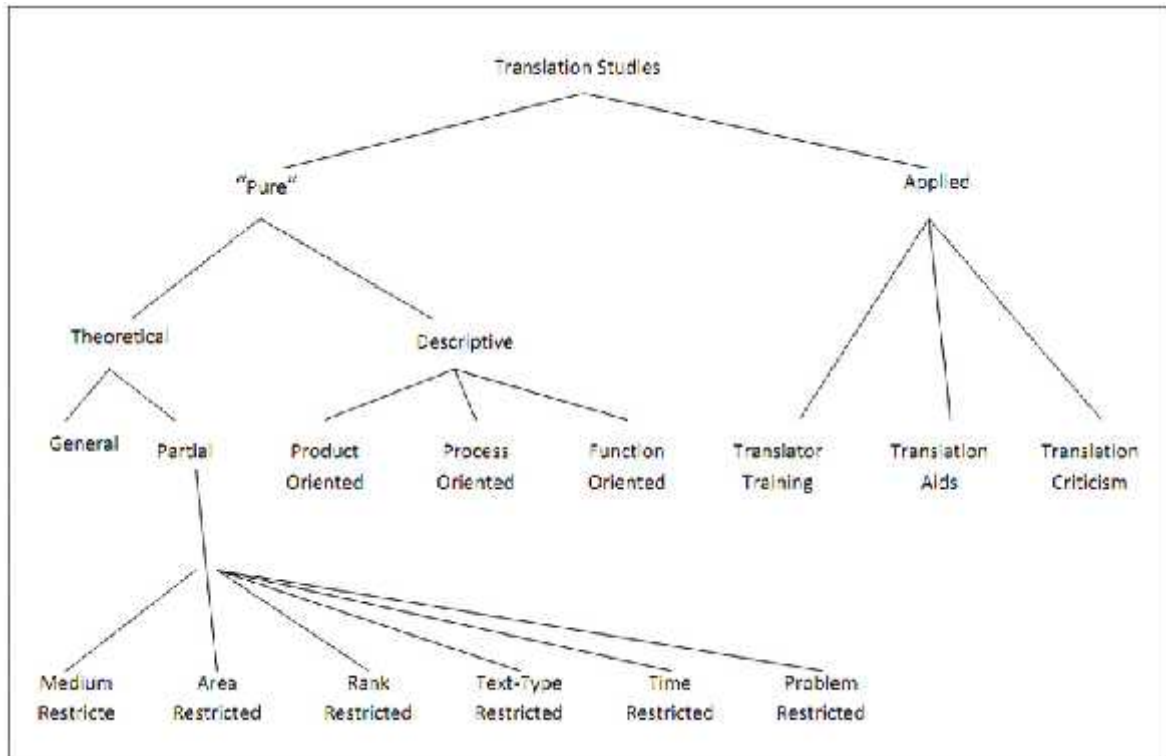
Accepting the fact that translation is a creative activity rather than a mechanic transmission process made room for “translation” among other science disciplines. Eugene Nida became one of those introducing “translation” as a science discipline with the book named *Towards a Science of Translating* in 1964 (Yazıcı, 2005: 17). The first person to draw attention to the framework for translation showing what translation studies cover was James Holmes, and he “coined the term *translation studies*” (Bassnett, 2014: 17). Holmes, moreover, paved the way for many scholars viewing the experience of translation in a systematic way and searching and defining ways to cope with the possible problems emerging during both creating and elaborating on this experience.

The translation has an overwhelming importance, so does the criticism of it. Thus, translation criticism has a great theoretical background to evaluate and appreciate the translators and translated texts. As it is stated earlier, because of the necessity for a more systematic appreciation, the scholars have tried to gain a more empirical attitude towards all the stages of the translation experience like Gideon Toury. Toury has been appreciated by many people, and he facilitates the studies in translation as a scientific discipline (Ece, 2010: 18). Toury (1981: 16) defines the term ‘translation’ as follows and shows how systematic point of view he has for the field:

...translation is the replacement of ST, encoded in one natural language, SL, by TT, encoded in another language, TL, the theory of translation should in some way be connected with the disciplines concerning themselves with potential and actual relationships between languages, i.e..., contrastive linguistics, comparative stylistics, etc. (Toury, 1981: 16)

Toury worked on the framework that Holmes had put forward describing what translation studies covers (Munday, 2008: 10).

Figure 1: Holmes' 'map'



Source: Toury, 1995: 10

As the figure demonstrates, Translation Studies are divided into two groups: Pure and Applied. Under the Pure, there are Theoretical and Descriptive branches. What Holmes refers with “General” are the writings describing every kind of translation. On the other hand, under the “Partial”, six restrictions are taken as criteria; medium restricted, area restricted, rank restricted, text-type restricted, and time restricted (Munday, 2008: 10).

3.3. Descriptive Translation Studies – (DTS) and Target Based Translation Theory as a Tool for Comparative Analysis

According to Toury (1995: 56), translation is a norm-governed activity. The main goal of DTS (Descriptive Translation Studies) is to reflect the existing relationship between the ST and the TTs, and it is essential to consider some rules to be more precise in the inquiry. Toury defines those norms in a very clear manner with his book *Descriptive Translation Studies and Beyond* as a chapter named “Nature and Role of Norms in Translation”. Toury (1995: 56) suggests that there are two sources for those norms; textual and extra textual. Textual sources are the translated texts themselves, and extra textual ones are prescriptive translation theories, the sayings and explanations about the translation processes of the translators, editors, and publishers. Toury finds textual sources more reliable than the extra textual ones. Toury’s translation norms are categorized under three titles: Preliminary Norms, Operational Norms, and Initial Norms.

Preliminary Norms are the decisions taken by the translators about the translation process and Toury defines those decisions as “translation policy” (1995: 58).

Operational Norms are the decisions that the translators make during the translation act. The decisions are reflected by the matrix of the text and the linguistic formulation. Moreover, Operational Norms include matricial norms which are said to:

govern the very existence of target language material intended as a substitute for the corresponding source-language material (and hence the degree of fullness of translation), its location in the text (or the form of actual distribution), as well as the textual segmentation. The extent to which omission additions, changes or locations and manipulations of segmentations are referred to in translated texts... (Toury, 1995: 59)

Operational Norms also include Textual Linguistic Norms, which are all about the determination of the material to formulate the TT to replace the original one.

Initial Norms are related to general choices of the translators for the activity. Toury (1995:56) puts this into words as “...a translator may subject him- /herself either to the original text, with the norms it has realised, or to the norms active in the target culture; or in that section of it which would host the end product”. Toury notes that the first one contributes to the “adequacy” of the translation, whereas the second contributes to the “acceptability” of it. To him, no translation is totally adequate or totally acceptable; shifts are inevitable (1995: 57). Equivalence is defined as the term used to show the degree and the nature of the relationship between the source and the target text or even linguistic units (Berk, 2005: 121). According to Toury (1995: 61) “it is norms that determine the (type and extent of) equivalence manifested by actual translations”. Within this theory, the concept of equivalence is not absolute but historical, changing, and abstract. Thus, equivalence refers every kind of relationship existing between the source text and the target text(s). As it is stated before, Initial Norms basically determine the translation equivalence as “adequacy” and “acceptability” (Toury, 1995: 57). These notions are quite similar to those of Venuti’s microstrategies -domestication and foreignisation. Moreover, the type and the degree of equivalence is more important than whether there is equivalence or not between ST and TT(s). Toury (1981: 13) asserts that “...equivalence is not a postulated requirement, but an empirical fact, like TT itself: the actual relationships obtaining between TT and ST”.

Descriptive Translation Studies do not prescribe how a good translation is to be done, but how it is actually done. For this reason, it is not wrong to state that target texts are the products which are observable. Thus, Toury (1995) regards the entire translating act as the combination of decisions taken by the translator, and tries to define all those decisions with the translation norms. Thus, he puts forward a well designed map for an empirical study for translation. As Ece (2010: 18) indicates, researchers make use of these norms especially for the translation of literary texts.

The approach that Toury suggests is marked with being corresponding with the academic criteria (Yazıcı, 2005: 26). Yazıcı (2004: 46) reinforces the same argument by indicating that such kind of studies on translation generate concrete data relating the translation since they attach importance to both the content of the translated text and the relationships within the texts. Moreover, Toury introduces a real material to examine, methodology to follow, and also particular norms and criteria to indicate those norms, which make such an analysis appropriate for science. Hodges (2010) asserts that Toury wants to bring standardisation for translation theory and it is obvious that this calls for a scientific perspective for any research on translated texts.

Aveling (2005: 16) contributes to the argument that Toury adopts a scientific manner, and he states that what Toury introduces as a theory is "...defined, and perhaps less problematic". Furthermore, Toury is widely followed by the researchers in translation studies and the reason for this may be his attitudes towards the literary and linguistic equivalence which cannot be attained with one to one correspondence (Aveling, 2005: 14). Toury (1995: 3) illuminates this issue with these sentences:

What is missing, in other words, is not isolated attempts reflecting excellent intuitions and supplying fine insights (which may of the existing studies certainly do) but a systematic branch proceeding from clear assumptions and armed with a methodology and research techniques made as explicit as possible and justified within Translation Studies itself. Only a branch of this kind can ensure that the findings of all individual studies will be intersubjectively testable and comparable, and the studies themselves replicable, at least in principle, thus facilitating an ordered accumulation of knowledge. (Toury 1995: 3)

Furthermore, Kruger and Wallmach (1997: 121) state that Descriptive Translation Studies enable the researcher to discover how the act of translation is managed within a certain culture and period.

3.4. Descriptive Translation Studies and Comparative Analysis

The core of the Descriptive Translation Studies lies behind the aim of shedding light upon the existing relationships between the Source Text and the Target Text. The basic way to figure out these relationships is to conduct a comparative analysis between the texts under question. Toury (1995: 80) summarizes the nature of the recommended comparative analysis with three outstanding features as:

1. Every comparison is partial only: It is not really performed on the objects as such, only certain aspects thereof.
2. A comparison is also indirect in its very essence: It can proceed only by means of some intermediary concepts, which should be relatable to the compared aspect(s) of both texts.
3. These intermediary concepts should also be relatable to the theory in whose terms the comparison would be performed.

Comparative analyses can be managed in three ways; first one is the examination of different translations into the same source language during the same or different period by different translators, second is the analysis done between the same source text and different translated texts into the same language by different translators, the third is the comparison between the source text and its different translations into the different target languages (Yazıcı, 2004).

This study intend to conduct a comparative analysis between the source text (*Kara Kitap* by Orhan Pamuk) and its two different translations into English (by Güneli Gün, 1994 and Maureen Freely, 2006). As Yazıcı (2004) indicates, examination of a single source text and its different target language translations can demonstrate the general tendencies in translation of the period. Moreover, such a contrastive analysis shows the relationship between the translation act and accumulation of knowledge. Ece (2010: 51) elaborates on the comparative analysis between translated texts from the same source text and summarises the advantages of this kind of examination and claims that one can:

1. see how different the translators read the source text.
2. observe the differences in the target language perceptions of the translators.
3. follow the footsteps of translators that they leave in their target texts as the agents of translation act.
4. see whether there is domestication in the Target Text translated first and foreignisation in the one translated later. The term 'domestication' is defined as transferring the source text into the target text by considering the target language culture and norms first and establishing resemblance. However, 'foreignisation' means transferring the source text by being faithful to the source language culture and its norms, thus reflecting the differences between the texts with an aim to introduce these new norms to target reader (Berk, 2005).
5. realise what kind of a relationship there can be between the different target versions of the same source text.
6. witness how the translators reflect the common translational norms and approaches of their period with their target texts.

All these influential points highlighting the insight of translation act can be obtained by comparative analyses. Within the scope of Descriptive Translation Studies that Toury (1995) suggests, comparative analyses are practised in accordance with translational norms to make the inquiry systematic and empirical.

3.5. Translation and Culture

As a result of globalisation, the interaction between people, no matter where they are or which native language they acquire, has become inevitable. Thus, the importance of cultural,

social, economic, educational, and historical elements constituting the whole system to form the meaning emerged in translation matter. Translation, furthermore, has a significant role in sustaining inter-cultural communication increasing the dialogue and acknowledging the differences. As undetectable part of texts, the translation of cultural elements serves a means of interaction between different cultural worlds in the same way (Ta , 2017).

Since 1970s the target-oriented translation theory has gained a value due to the restrictions in linguistic and source-oriented point of views on translation which underestimates the profound effect of culture in constitution of the meaning in TTs. Toury (1995: 200) elaborates the culture as an important factor in translation study:

translation is a kind of activity which inevitable involves at least two languages and two cultural traditions, i.e., at least two sets of norms- systems an each level. Thus, the ‘value’ behind it may be described as consisting of two major elements:

1. being a text in a certain language, and hence occupying a position, or filling a slot, in the appropriate culture, or in a certain section thereof;
2. constituting a representation in that language/ culture of another, preexisting text in some other language, belonging to some other culture and occupying a defined position within it. (Toury, 1995: 200)

Additionally, one of the major concerns of translation is about the matter of cultural correspondence between the ST and TT or TTs. Kayao lu (2013,ed: 193-194) states that translation aims at ensuring a communication between those speaking different languages, and this translation process both seeks for a correspondence in the TL and introduces some aspects of the cultural, social, and political properties of the people speaking SL to the people speaking the TL. Kayao lu (2013,ed:195) exemplifies the point with the image created in mind when a Turkish person hears the word “kahvaltı”(white cheese, kashar cheese, olive, honey, jam, pastrami, soudjouk, boiled or scrambled eggs) in contrast to the image that an English person has when hearing the word “breakfast” (omelette, jambon, sausage, pudding, roast bean, chips, cereals).

This notion of correspondence is viewed from different aspects and named with different terms by the scholars of this field. Nida (1964), for example, approaches the matter with terms “formal equivalence” or “dynamic equivalence”. Formal equivalence focuses on the message itself both in terms of content and form, whereas “dynamic equivalence” focuses on establishing a similar relationship between that the source culture has with the ST and that the target culture has with the TT. In other words, it requires organizing the TT in a way that the impact of it on the target culture is to be the same as that the ST has on source culture. Toury (1995: 10) points at the importance of culture in his article named “A Handful of Paragraphs on ‘Translation’ and ‘Norm’” and considers the notion as being “adequate” when the translation process is marked with the source culture, or “acceptable” when this process is closer to the target culture. Newmark (1988:

39) names these notions as “semantic translation” and “communicative translation”, and he explains the first as the attempts to create a translated text with a close attention to the semantic and syntactic structures to the extent that the TL allows; the second as the attempt to reflect the same effect of the ST on the TT as much as possible. Venuti (1995), also, regards it as “foreignisation” and “domestication”. “Domestication” is the strategy adopted to minimize the foreign elements in the ST to make it closer to target culture; on the contrary, foreignization is keeping those foreign elements in the ST as they are to introduce them to the target culture.

Since the major motivation underlying this study is to pursue the ways that the translators Gün and Freely walked along in their translation journey of *The Black Book* by Orhan Pamuk by focusing on the elements and figures of storytelling and writing, which are seemingly linguistic rather than cultural. On the other hand, this study tries to find an answer whether such linguistic elements can reflect something cultural or not.

3.6. The Degree of (In)Visibility in Translation with the Technical Terminologies

The determinants of translator’s visibility or invisibility are significant for the publishers, reviewers and the readers. Venuti’s states that “... a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation” (Venuti, 1995: 17). As it is clearly understood from the definition that the translator is seen as the interpreter who tries to read, interpret, and rewrite it. Bassnett (2014: 106) states that in the complex translation process, the translator is accepted as the “(re)reader” and the “(re)writer” in Venuti’s perception. Using the term to signal “the translator’s situation and activity in contemporary Anglo-American culture”, what Venuti (1995: 1) emphasises with the term *visibility* is the existence of the translator in the target text. To Venuti, the translator either tries to create a text which the target readers appreciate as they read from the author himself or herself by domesticating the text with the target culture’s both linguistic and cultural values, or to create the text in a way where the source culture is reflected with both linguistic and cultural values and to make the target reader understand that they read a translated text. In the first case, the translator makes himself or herself invisible in the target text while in the second case the translator is highly there with his strategy of providing a target text with foreign elements in it. Venuti (1995) evaluates the concept of invisibility with two basic strategies that he put forward; domestication and foreignization.

3.7. Macro Strategies: Domestication and Foreignization

The core of this study lies under the comparison of the two TTs in a descriptive sense to see how the translators reflected themselves with their TTs in terms of their choices related to the elements and figures of storytelling and writing. Thus, this study also attempts to answer the

question whether the choices of the translators concerning these categories on storytelling and writing make them “visible” or “invisible” as suggested by Lawrence Venuti; thus, the theoretical framework highlights these strategies to answer the question “how” for the translators’ choices about the elements and figures of storytelling and writing.

Venuti (1995: 17) attributes a close relationship between the meaning and the language with his definition of translation which requires the translator to write a text in the target language, and he illuminates the nature of writing and claims that the writing is a kind of translation itself. Hence, what the translator attempts to manage is reformulate the meaning rather than the linguistic items in the ST. Translation process is a kind of decision taking adventure of a translator. Consequently, the translation should not be regarded to be conducted by referring to “mathematic-based concepts of semantic equivalence or one-to-one corresponding” (Venuti, 1995: 18). Translator can make the target reader feel as if he or she reads the text written in target language originally since the unfamiliar elements are replaced by ones which already exist in the target language and culture. Venuti (1995: 20) defines this as *domesticating method* with attribution to Schleiermeacher. On the other hand, the translator can ensure his or her visibility in the target text via his or her choices to keep the original elements of the source text which are foreign to the target reader in the target text. This method is called *foreignisation*. Venuti (1995: 20), personally, is for foreignisation in that by employing this method the translator can prevent the “ethnocentrism” and appreciate the target text with its own values and present them to the target text reader as it is.

3.8. Schjoldager’s Microstrategies

The basic motive of this study is to gain an insight into the translators’ choices in their long run in translation process to determine their (in)visibility in their target texts through their use of various microstrategies related to the elements and figures of storytelling and writing. In order to come to such a conclusion, the study focuses on five categories *storyteller, narrator, to narrate, tell a story/stories*, and *write* eliciting the literary voice of the text. These categories are largely in word or phrase level. What attract attention in this point are the final decisions of the translators that can be observed in their word and phrase level representations of the source texts elements. This study employs the Schjoldager’s taxonomy of microstrategies to explain how the translators deal with the translations of the units under question. This will also help name and categorise the translators’ choices in a systematic way and maintain a clear understanding of their translation process once their choices are classified via Schjoldager’s microstrategies.

Schjoldager (2010, 89) states that the concern of macrostrategies is related to the “overall plan” of translators, but microstrategies are necessary to understand how translators deal with “specific problems at the micro level” especially in the translation of “words, phrases and sentences”.

Forming her taxonomy for microstrategies, Schjoldager is inspired by a number of scholars of the field and their models, for example, Vinay and Darbenelt's (1958/2000) model for translation procedures and Delabastita's (1993) model (2010, 89-91). Schjoldager (2010, 91) puts forward a taxonomy consisting of twelve titles for microstrategies: direct transfer, calque, direct translation, oblique translation, explicitation, paraphrase, condensation, adaptation, addition, substitution, deletion, and permutation.

'Direct transfer' refers keeping the source text element as it is in the target text with no change (Schjoldager, 2010: 93). If the sentence "Biz musakkayı çok severiz" is translated as "We like musakka a lot", the Turkish word "musakka" finds room in the target sentence as it is with no change.

'Calque' is the transfer of a structure or form of an element in a source text as it is or by making "a very close translation of it" (Schjoldager, 2010: 94). This transfer is regarded as creating an unidiomatic element in target text, otherwise it would be titled as direct transfer. Such transfers sometimes gain a common usage in the target language. For example, the phrase "science-fiction", which describes a genre in English, is translated into Turkish as "bilim-kurgu". The translation of this element is not "bilimin kurgusu" or "bilim kurgusu" as the Turkish linguistic rules suggest, but it is "bilim-kurgu", which seems somehow weird according to Turkish linguistic rules both for word formation and punctuation. However, this word is commonly used in Turkish (Baydere, 2016: 22-23).

'Direct translation' seems similar to calque; however, there is "a word-for-word procedure (resulting in idiomatic language)" (Schjoldager, 2010: 92). In other words, within this strategy a translator prefers transferring an item in the source text by using the most equivalent linguistic form in the target language which comes to mind at first (2010: 95-96). For example, the sentence "You read my mind!" in English is translated into Turkish as "Aklımı okudun!" it is seen that the linguistic element "read my mind" is transferred into Turkish with word-for-word translation with the usual structure in Turkish.

'Oblique translation' is the microstrategy where sense-for-sense procedure in translation is employed. The contextual meaning is considered before the linguistic meaning. (Schjoldager, 2010: 97). This strategy is common in the translation of idioms. If the sentence "Early bird catches the worm." is translated into Turkish as "Erken kalkar yol alır.", it will be an example of oblique translation. As it clearly seen in the sample sentences, the linguistic elements are ignored during the translation activity and the contextual meaning is tried to be given through translation.

'Explicitation' is a microstrategy that is used to make "implicit source-text information explicit in the target text" (Schjoldager, 2010; 99). For example, the English sentence "It is very

hot in here.” is translated as “Burası çok sıcak pencereyi açsan ya.” into Turkish; it is observed that what is not clearly stated in the source text is explained in the target text with extra information.

‘Paraphrase’ refers to a microstrategy where the translator adopts a much more free way of translating the meaning. If a translator uses such a strategy, it is not easy to correspond the translated elements in the target text with the ones in the source text although it reflects the same meaning of the source text element (Schjoldager, 2010: 101). If the sentence “Ya lı adam para yarına kadar elimde olsun dedi” in Turkish is translated as “The old man wanted us to give him the money by tomorrow” into English, it will be difficult to pinpoint the relationship between the target text elements and the source text elements although the message is given correctly.

‘Condensation’ is transferring the meaning in the source text into the target text in a shorter way (Schjoldager, 2010: 102). When the English sentence “There are hundreds and thousands of books written in this field.” is translated into Turkish as “Bu alanda yazılmı bir çok kitap vardır.”, it is seen that the numbers of books presented in the source text are not taken into consideration and the translated version simply stressed the greatness of the number of books in short way.

‘Adaptation’ refers to the microstrategy employed to create the effect of a source text element with a target one. This microstrategy is assigned as similar to but more creative than oblique translation and the translator tries to think like the author of the first text. One aspect of the element in the source text is focused more than the other aspects of it. This microstrategy is largely used for cultural references (Schjoldager, 2010: 103). Baydere (2016: 26) provides a good example for this microstrategy by comparing the source sentence “She thought participating in a contest like *The Voice* would open the door of the world of celebrities to her.”, with the Turkish translation “*O Ses Türkiye* gibi bir yarışmaya katılmanın ünlüler dünyasının kapısını kendisine açacağını düşünüyordu.” The name of the competition “The Voice” is translated as “O Ses Türkiye”, since it is the equivalent TV program that the target culture knows, thus the translation finds a way to make the element be conceptualized by the target language speakers.

‘Addition’ is the microstrategy where the translator adds a unit of meaning to the target text. It is different from explicitation in that there is no inference from the implied meaning in the source text (Schjoldager, 2010: 104). The English sentence “The guests drank punch all night long.” is translated into Turkish as “Konuklar gece boyunca meyve ve alkolle yapılmı iecek olan pun iteler.”, the target readers are given extra information about what “punch” is.

‘Substitution’ is the microstrategy referring to translating a source text element by causing a change in the meaning not for a whole sentence but for the linguistic element translated (Schjoldager, 2010: 106). For example, if the Turkish sentence “Ku lardan duyduğum geri geldi ini.”

is translated as “I heard from the grapevine that you came back.”, it is observed that the semantic meaning of the sentences stays the same but the linguistic element “ku lar” is replaced by something completely different semantically.

‘Deletion’ is the microstrategy which leads to missing of a source text element in the target text. Condensation is different from deletion because in the former one the linguistic unit is translated in a short way but the meaning is implied; on the other hand, deletion refers to the whole loss of meaning due to ignoring a source text element (Schjoldager: 2010: 108). For instance, if a translator transfers this sentence “The little girl had problems in reading and writing as well.” as “Küçük kızın okuma problemi vardı.” into Turkish, the target text will be deprived of the fact that the little girl couldn’t write also.

‘Permutation’ is a kind of microstrategy which is generally employed while translating literary texts. Due to some stylistic or linguistic reasons, the desired effect existing in the source text cannot always be recreated in the target text with exactly the same element in the source text. In a such situation, the translator attempts to provide the same effect via another element in the source text (Schjoldager, 2010: 109). Baydere (2016: 28) presents an example for permutation with these English sentences “He just liked being like a giant ship that ships other ships. However, he did not get anything in return apart from betrayal. Isolation just followed it without any exception.” and their Turkish translations “Di er gemileri ta ıyan dev bir gemi misali olmak onun hep ho una gitti. Kar ılı nda gördü ü eyse hep aynı oldu: ihanet, ihanet, ihanet... Bunu müteakip ya adı ı da hep aynı kaldı: yalnızlık, yalnızlık, yalnızlık...” The effect that the repetition of words “ship” provides for the source text would not be the same if the repetitive element were “gemi” in the target text. Thus, the translator gives the same effect by using other elements repetitively in the target text.

3.9. Data Collection Procedures and Sampling

Since the study explores the microstrategies used in the translations regarding the elements and figures of ‘story writing’ and ‘storytelling,’ six umbrella categories are formed and included in the research toolkit: (1) *storyteller*, (2) *narrator*, (3) *narrate/narrative/narration*, (4) *tell a story/stories*, and (5) *write* (with the meaning of authorship), and (6) literary *figures* of speech. Almost every use of these elements is included in tables under six titles. The linguistic elements chosen as samples are listed with numbers and each sample refers to a translation microstrategy dealing with an original verbal indicator from the *Source Text (ST)* with translated versions by Güneli Gün (with the label of *TT-1*), and Maureen Freely (with the label of *TT-2*), and the microstrategies employed by the translators are identified and explained. In fact, *Explanation(s)* and brief analyses are presented according to Schjoldager’s terminologies and taxonomies. With regard to each category,

the data are discussed and elaborated in a broader sense considering its contextual features so that the researcher can understand to what extent the TTs meet, highlight or stress the self-reflexive nature of the source text.

Table 1: Sample Table Template for Frequency of the Terms

The number of Term (Source)	The number of Term (Target)	
Source Text (ST)	Target Text-1 (TT-1)	Target Text- 2 (TT-2)
Value Found	Value Found	Value Found

The linguistic items selected from both the source text and target texts are presented as samples and discussed separately as follows:

Sample Template

(ST)	Sample and verbal indicators from the source text to be given in context.
(TT-1)	The translated version of the sample and verbal indicator in the Target Text 1 (by Gün)
(TT-2)	The translated version of the sample and verbal indicator in the Target Text 2 (by Freely)
Explanation	Micro strategies to be identified and explicated.

The following section will draw on the decisions and preferences of the translators Gün and Freely by using the above categories through explicatory tables.

CHAPTER FOUR

4. FINDINGS AND DISCUSSION

4.1. Introduction

Regardless of the postmodern aspect of Pamuk's fiction, how the words and phrases pertaining to authorship and storytelling are part of the self-conscious mastery of the novelist as well as writerly story elements and how these texts "reflecting upon," that is, pondering on and revealing out, the journey through being a writer or storyteller which in effect turns out to be a motif rather than a theme of the novel. Pamuk's novels are produced within the modal frame of self-conscious novels which are marked with their self-reflexive nature. His novels, in this sense, can be considered to be "narratives of narrative" in that they are to a great extent concerned with 'storytelling', 'narration', and 'writing/authorship', recurrently talking about the issue of telling a story. In such novels the text frequently refers to itself as a product or as a construct in progress and authors, narrators, storytellers are as important as characters. Hence, this study offers sampling categories directly related to the act of "story writing/telling" and restricts itself with the words or phrases, some of which are derivatives of the aforementioned terms or signpost relevance with them. These categories are as follows: (1) Hikâyeci-Storyteller, (2) Anlatıcı – Narrator, (3) Anlat-/ Narrate / Narrative / Narration, (4) Hikâye anlat-/ Tell a Story / Stories / Tale, Yaz- / Write. Moreover, (6) literary Figures are also included in the list since a self-conscious text is associated with such emphasis on the mastery of authorship.

4.2. Hikâyeci-Storyteller

The first category under question consists of the word "storyteller" which is "hikâyeci" in Turkish. This word can be regarded as a technical one within the framework of "writing" and "storytelling", thus gains significance for the idea that the style and the form are far more important than the content in a postmodern fiction. For this reason, the occurrence and the frequency of occurrences of this word are accepted as meaningful for the scope of this study. In this section of the study, the total number of occurrences of these linguistic elements is given via the Table 2.

Table 2: Frequency of the Terms: ‘Hikâyecî and Storyteller’

The number of “Hikâyecî”	The number of Storyteller”	
Source Text (ST)	Target Text-1 (TT-1)	Target Text- 2 (TT-2)
6	7	8

‘Storyteller’, ‘hikâyecî’ in Turkish, is an important linguistic unit signalling the motif of storytelling and writing presented in the ST. The total number of occurrence of the word ‘hikâyecî’ in the ST is six. This number is seven for the TT-1 and eight for the TT-2. The difference between the numbers does not demonstrate a significant distinction because they appear in the texts almost the same number of times. On the other hand, examination of each occurrence gives quantitative insight into the use of these linguistic elements and figures of storytelling and writing. In the following part, all the appearances are presented by taking the TT-2 as the basis since the number of the occurrence of “storyteller” is the greatest of all. Furthermore, the microstrategies the translators employ are discussed by comparing them with the use and function of this motif in the ST.

Sample 1

(ST)	Ama bir hikâyecî daha kararlı olmalı. (103)
(TT-1)	But the storyteller has to be more decisive. (87)
(TT-2)	But a good storyteller has to be more decisive. (102)
Explanation	Both TT –1 uses the microstrategy of direct translation. TT-2 employs explicitation.

The word ‘hikâyecî’ is a technical unit concerning the act of storytelling, and this is translated in the same way as the equivalent word in English which is “storyteller” by both translators. However, TT-2 adds a detail to modify the noun ‘storyteller’ with an adjective ‘good’ which can be regarded as making something implicit in the ST clear for the readers’ comprehension. Thus, it can be said that the TT-2 translator is visible with her translation of this unit in that the target reader is exposed to the inference of the translator. On the other hand, neither the invisibility of the TT-1 translator nor the visibility of the TT-2 cannot be asserted to lead to the domestication or foreignisation in macro-level.

Sample 2

(ST)	Bir kö esinden hikâyecimizin bizzat kendisinin de, üzerinde yakası tilki kürkünden ık paltosu ve u anda da taktı ı inci küpeleriyle gözüktü ü bu foto raflı gazete kesi ini konsomatris çantasından çıkardı ve masada elden ele dola tırılmasını söyledi. (166)
(TT-1)	The B-girl pulled out of her purse the notice she’d personally, clipped from the newspaper, in which she herself could be seen wearing her snazzy coat with the fox collar and the same pearl earrings she wore this very minute, and she wanted it passed around the table.(146)

Sample 2 (Continue)

(TT-2)	The bar girl then produced the clipping she claimed to have cut from the paper with her own two hands and passed it around the table for all to see: It was the bar girl herself, wearing a stylish coat with a fox collar and the same pearl earrings as tonight.(167)
Explanation	TT-1 translates the word “hikâyecimiz” as “she herself” by employing the microstrategy named paraphrase, so does the TT-2 translating it as “the bar girl herself”.

The second example tells a lot about the motif of storytelling and writing from the postmodern point of view. The phrase including the word under question “hikâyecimizin bizzat kendisinin” in the ST signals the importance of both the story and the person who tells it. It also doubles the importance of it by including this word with first person plural possessive case ending. On the other hand, “she herself” is used to refer it by TT-1, and so is “the bar girl herself” by TT-2. Both translations can be explained under the title of paraphrase as a microstrategy, where both translators interpret the meaning and reflect the linguistic item in a more free style. This will not be wrong to state that there happens a loss of meaning and sense for the two TTs equivalents of this linguistic unit. Both translators are at least slightly visible. Nevertheless, domestication and foreignisation cannot be traced here for this sample.

Sample 3

(ST)	Geceyarısı meyhanede her biri bir ba ka 'a k hikâyesi' anlatan hikâyeciler, Attar'ın Mantık-ül Tayr'ından çıkmaysa, ehrin esrarla kayna an sokakları, dükkânları, pencereleri arasında yürüye yürüye sarho olan airin Kaf Da ında aradı ı eyin kendisi oldu unu anlaması da gene aynı kitaptan alınmı bir fena-i mutlak (mutlak içinde erime) örne i oluyordu vs. (255)
(TT-1)	As the storytellers in a tavern each narrating a "love story" in the middle of the night came straight out of Attar's <i>Conference of the Birds</i> , so did the poet's wanderings around the streets, shops, and Windows rife with mystery which "intoxicate" him into realizing that he is seeking himself on Mount Kaf-and this was an example of" Absolute State of Union with God," or Nothingness, also lifted from the same book.(227)
(TT-2)	The scene in which storytellers gathered in a tavern in the middle of the night, each to tell a “love story,” had been lifted from Attar's <i>Conference of the Birds</i> , as was the scene in which the poet, roaming about the city and drunk with the mystery rising from its streets, shops, and windows, finally understands that he is in Mount Kaf, seeking none other than himself; this last scene stood for the stage when the Sufi traveler achieved “absolute union with God” (or dissolving into the absolute), as described in the same book.(261)
Explanation	Both TT-1 and TT-2 employ a direct translation microstrategy.

Sample three shows that both translators deploy the microstrategy of direct translation related to the linguistic items ‘hikâyeci’ with the adjective clause ‘hikâye anlatan’ in the same manner with a minor difference in word choice. That is, TT-1 includes “storyteller” for “hikâyeci” and the adjective clause “narrating a love story”, whereas TT-2 uses “storyteller” for “hikâyeci” but introduces the adjective clause in the ST as a phrase expressing purpose “to tell a love story”. The linguistic element chosen by the TT-1 translator to modify the noun “storyteller”, “narrating” is more technical than the one used by TT-2 translator “to tell” in terms of storytelling and writing.

Sample 4

(ST)	Ama kar ı kaldırımda kabak kafalı hikâyeci ya da onun karısı olabilecek kimse yoktu.(392)
(TT-1)	but nobody like his bald-headed interlocutor or the man's wife was anywhere on the sidewalk across the street. (355)
(TT-2)	but when he looked across the street he saw no one on the pavement who resembled the bald storyteller or his wife. (409)
Explanation	TT-1 employs a substitution microstrategy by translating the word with the word “interlocutor” which means “a person who takes part in a dialogue or conversation”, on the other hand TT-2 employs direct translation.

Sample four reflects something different from the other ones. The phrase “kabak kafalı hikâyeci” in the ST is translated as “bald-headed interlocutor” by the TT-1 translator by employing the microstrategy of substitution, where the semantic meaning of the item is changed. This is because the meaning of “interlocutor” is obviously different from the meaning of “storyteller”. The first meaning of this word is “someone who is involved in a conversation” (Cambridge Advanced Learner’s Dictionary, 2005: 668) and this has no connection with the story or someone who tells it. Thus, the person’s role as a storyteller is missing in TT-1. TT-2 translator translates it as “the bald storyteller”, which is an example of direct translation. Here, the storytelling is emphasized as in the ST.

Sample 5

(ST)	Çünkü önemli olan hikâyedir, hikâyeci de il. (396)
(TT-1)	Because it's the story that's important, not the storyteller (358)
(TT-2)	Because what matters is not the storyteller but the story (412)
Explanation	Both TT-1 and TT-2 employ the direct translation microstrategy.

One of the occurrences of ‘hikâyeci’ is seen in the title of the chapter fifteen in the second part of the book “Hikâyeci De il Hikâye”, and in the chapter thirty-four in the TTs, which continue the second part of the book with the chapter titled 20. TT-1 translator writes the title of “Not The Storyteller, The Story” and TT-2 includes the title as “Not The Storyteller, but The Story”. The sample five is taken from the chapter and formed in the same way as the title of the chapter. The translations of both TTs’ use of the word “storeyteller” represent the examples of direct translations of Schjoldager’s taxonomy for microstrategies by including the word “storyteller” as the representative of “hikâyeci” in the ST.

Sample 6

(ST)	Bundan sonraki hikâyeye ba layan konsomatris kadın, anlatacaklarının gerçek oldu unu birkaç kere tekrarlayıp (161)
(TT-1)	The next storyteller, who Calip thought must be one of the house B-girls, repeated several times that hers was a true story (144)

Sample 6 (Continue)

(TT-2)	The next storyteller was a bar girl who began by telling her listeners several times that her story was true.(162)
Explanation	TT-1 and TT-2 the word “storyteller” is used for transferring the meaning of “hikâyeye ba layan konsomatris”. This is the result of paraphrase.

Sample six needs special attention since the both TTs use the word “storyteller” to refer to the phrase “hikâyeye ba layan konsomatris kadın” appearing in the ST as the result of paraphrase microstrategy. An adjective phrase in the source text is replaced by a noun in the TTs, since both TTs introduce the woman as the storyteller in a free style by making an inference from the ST, which has a more complicated adjective phrase for the noun “konsomatris kadın”. In this circumstance, it is not wrong to say that although the ST does not include a terminological item for the matter, both TTs do with the linguistic item “storyteller”. Thus, both TTs signal the importance of storytelling and writing in a more technical manner.

Sample 7

(ST)	Galip anlatıcı kadının güzel de il yalnızca canayakın oldu una karar vermek istedi. (161)
(TT-1)	Galip thought he might downgrade the storyteller’s charms to merely attractive but not beautiful. (141)
(TT-2)	The only thing that moved him about the story was the beauty of the woman who had told it, though by this point he felt like downgrading her from beautiful to fairly attractive.(162)
Explanation	The ST word “anlatıcı” is translated as “storyteller” by the TT-1 translator and “the woman who had told it” by the TT-2 translator. TT-1 uses paraphrase and TT-2 uses explicitation as the microstrategies.

In the sample seven, the ST includes the word “anlatıcı” which is translated as “storyteller” by the TT-1 translator and “the woman who had told it” by the TT-2 translator. TT-1 uses substitution because when checked from the bilingual dictionary, the “storyteller” is not encountered as one of the correspondent words for “anlatıcı”. Moreover, TT-2 uses explicitation as the microstrategy since it clearly explains the item by adding details that can be inferred from the context. That is to say, TT-1 emphasises the importance of storytelling for the text, which is to be a metatextual one, by using that terminological item rather than explaining it as the ST itself does.

Sample 8

(ST)	ehrin her kapısını açar, afyon içilen her odada, hikâyeye anlatılan her mecliste, arkı söylenen her evde kendi geçmi imin ve sevgilimin izlerini ararım.(245)
(TT-1)	open doors all over the city, looking for my own past and my sweetheart’s trail in every room where opium is smoked, in every company where stories are told, (218)
(TT-2)	I shall roam about the city, searching for my beloved, searching for my very past behind every door I open, every opium den I visit, and every gathering of storytellers, every house I find where songs are sung. (249)
Explanation	The word “storyteller” is encountered in the TT-2 as the translation of “hikâyeye anlatılan her meclis”, thus this is an example of substitution on the other hand TT-1 includes the phrase “every company where stories are told”, as an example of direct translation.

When concentrating on the eighth sample, the microstrategy of direct translation is observed for the TT-1, where the translation for “hikâye anlatılan her meclis” is encountered as “every company where stories are told”. On the other hand, TT-2 includes the word ‘storyteller’ holding the meaning for “hikâye anlatılan her meclis”, thus this is an example of substitution. TT-2 stresses on people’s role as “storytellers” rather than their act of “storytelling”.

After discussing all eight occurrences of the linguistic unit “ hikâyeci” in the ST and its translations as ‘storyteller’ in the TTs, it is seen that TT-1 uses the direct translation microstrategy for three times while TT-2 uses it for four times. TT-1 employs the microstrategy of paraphrase for three times whereas TT-2 uses this microstrategy twice. TT-1 deploys the substitution microstrategy twice but TT-2 does not make use of it. TT-2 uses the explicitation microstrategy twice, but TT-1 does not. What these uses result in is going to be described here below.

It is seen that this linguistic unit is the predominant figure in the chapter fifteen titled as “Karlı Gecenin A k Hikâyeleri”, which is presented with the title of “Love Tales on a Snowy Night” by Gün in the TT-1 and with the title of “Love Stories on a Snowy Evening” by Freely in TT-2, where a number of people come together and each tells a story. The word ‘storyteller’ used to identify them is somehow noticeable in that although they share some events either they witnessed or experienced themselves, and even one of those people swears that the incident she would tell is real, the role assigned to them with the word ‘storyteller’ evokes a more imaginative world. Besides, some of them seem to be the imitations of some other well-known stories. This shows that the word ‘storyteller’ is a crucial element in the construction of an illusive world. Bearing the importance of the form which is the only agent in charge of constructing the meaning for a postmodern novel in mind, the use of “storyteller” justifies its important position in the novel *The Black Book*. The discussed examples reflecting the translations of the word “hikâyeci” above show that the translators adopt a direct translation microstrategy by translating the item with a word for word translation procedure which makes this illusive world created in the ST survive in the TTs. Thus, dealing the matter from this point of view shows that both Gün and Freely remain invisible.

One more contribution of the linguistic element ‘hikâyeci’ as ‘storyteller’ in TL is that it signals the metatextual nature of the text by pointing out the stories inside other stories and by reminding the reader of the technical matters of storytelling. They include this item which can be accepted as technical not only in order to stay faithful to the ST but to point at the self-reflexive nature of the ST, which reveals its being a fiction by attributing the matter of storytelling recurrently. Moreover, it is observed that even the ST does not directly use this term, both TT-1 and TT-2 use the microstrategy of paraphrase and present this word as an interpretation of the phrases like ‘the person who told the story’. The word ‘storyteller’ addresses the agent of the stories, in other words, who tells the stories, from a technical perspective in the literary framework. As it is clear from the Table -1, the word ‘hikâyeci’ appears only for six times in the ST, whereas

TTs have the item more than six. Exposing the TT readers to this linguistic unit may result in visibility of the translators; however, this cannot be characterized with either domestication or foreignisation. This is because the linguistic unit “storyteller” is not peculiar to the SL culture.

4.3. Anlatıcı – Narrator

The second category which is chosen to signal the theme of “storytelling and writing” as a motif is ‘narrator’, which is ‘anlatıcı’ in Turkish. The each occurrence of this word in the ST and the TTs are given below as samples with short explanations and microstrategies used in translations of this linguistic unit in the TTs. Besides, what TT translators contribute to their texts with the translations of the linguistic element ‘anlatıcı’ as ‘narrator’ is elaborated concerning the matter of storytelling and writing, which is of great significance for the ST indicating these acts as the meaning of life.

Table 3: Frequency of the Term: ‘Narrator’

The number of ‘Anlatıcı’	The number of ‘Narrator’	
Source Text (ST)	Target Text-1 (TT-1)	Target Text- 2 (TT-2)
4	3	2

The word ‘anlatıcı’ is used for four times in the source text. The word ‘narrator’ as the correspondent of ‘anlatıcı’ appears for three times in the TT1, and twice in TT-2. This word, both in English and Turkish, is accepted as a technical one for storytelling and writing in literature, and this term gains a great importance in a postmodern fiction, which tells the story underlying the experience of telling a story (metafiction) as it is discussed in the previous chapters of the study. The word “narrator” is defined as “one who tells, or is assumed to be telling, the story in a given narrative” (Baldrick, 2001: 165).

Sample 1

(ST)	Galip anlatıcı kadının güzel de il yalnızca canayakın oldu una karar vermek istedi. (161)
(TT-1)	Galip thought he might downgrade the storyteller’s charms to merely attractive but not beautiful. (141)
(TT-2)	The only thing that moved him about the story was the beauty of the woman who had told it, though by this point he felt like downgrading her from beautiful to fairly attractive.(162)
Explanation	TT-1 uses substitution and TT-2 uses explicitation microstrategies while translating the word “anlatıcı” in the ST.

In the first sample presented above, the phrase “anlatıcı kadının” is translated as “the storyteller’s” by the TT-1 translator, and this can be regarded as the example of the microstrategy substitution since the meaning of these two words are not corresponding literarily in bilingual

dictionary. On the other hand, TT-1 translator signals the importance of telling stories for the fiction and finds this word appropriate for the whole sentence. TT-2 includes the phrase “the woman who had told it” for “anlatıcı” by explaining it by changing the structure.

Sample 2

(ST)	Sokaklarda, mutsuzlukla yürürken, tıpkı Proust'un romanındaki anlatıcının yaptığı gibi, (172)
(TT-1)	Whenever he was walking, out on the street, and feeling miserable, he imagined, like the narrator in Proust's novel, (152)
(TT-2)	When strolling sadly through the city streets like Proust's narrator, (174)
Explanation	Both TTs use direct translation microstrategy that is the first correspondent word for “anlatıcı” is replaced in both TTs as “narrator”.

In the second sample, the phrase consisting of the word “anlatıcı” in the ST is “tıpkı Proust'un romanındaki anlatıcının yaptığı gibi”, which is translated as “narrator” by employing the direct translation microstrategy in both TTs. However, considering the matter from a broader sense will show something meaningful for translation study and the literary aspect of the ST. In the TT-1, the phrase is translated word for word as “like the narrator in Proust's novel” indicating that Proust is a novel writer and this information is explicitly given by the author of the ST, so does the translator of the TT-1. On the other hand, this phrase is translated as “like Proust's narrator”, where there is no attribution to the novelist identity of Proust, and TT-2 reader is supposed to figure it out himself or herself. This incident is meaningful if it is to talk about transmitting the literary taste of a fiction.

Sample 3

(ST)	senden üç adım ötede oturan bir anlatıcının hikâyesini dikkatle dinlerken, (356)
(TT-1)	you were listening carefully to a long story was a narrator sat close by in a room (322)
(TT-2)	listening to someone three paces away from you telling a long involved story (370)
Explanation	TT-1 employs direct translation but TT-2 the word “anlatıcı” is replaced by the phrase “someone...telling stories” by adopting the microstrategy of explicitation by giving the meaning of the word.

As to the third sample, the word “anlatıcı” is translated as “narrator” by TT-1 translator, who employs direct translation, but in TT-2 the word “anlatıcı” is replaced by the phrase “someone...telling stories”, which is the example of explicitation because it clearly explains the word rather than directly translating it with the first meaning appeared in the dictionary.

Sample 4

(ST)	Okuyucu, ey okuyucu, ba tan beri anlatıcıyla kahramanları, kö e yazılarıyla, olayların anlatıldığı sayfaları pek de ba arılı olamadan da olsa (425)
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Sample 4 (Continue)

(TT-1)	Reader, dear reader, at this point in my book, allow me to intervene at least once before I send these lines to the typesetter, given that I've been meticulously trying-that is, exerting much well-meaning effort that perhaps you yourself might have observed-to keep the narrator separate from the protagonist, although not entirely successfully, as well as the newspaper columns from the pages where the action is depicted. (384)
(TT-2)	Reader, dear reader, throughout the writing of this book I have tried if not always successfully to keep its narrator separate from its hero, its columns separate from the pages that advance its story, (422)
Explanation	Both TTs employ the microstrategy, direct translation by replacing the word “ anlatıcı” in the ST with “narrator”

The fourth Sample bears a great importance for the whole text since the metatextual aspect of the fiction is highlighted, where the narrator personally addresses the reader and reminds them of the gist of storytelling and writing beneath the fiction they are reading. Thus, it is expected to encounter with some terminological elements about this matter in such a sentence, and both TT-1 and TT-2 employ direct translation strategy by including the word “narrator” as the corresponding word for “anlatıcı” instead of some other simple phrases such as “the person who tells” or “the person who writes”. That is to say, the linguistic item “narrator” is more technical term eliciting the act of storytelling and writing.

To handle the matter in a broader sense after discussing the four sentences above, it is observed that the word ‘narrator’, which is chosen as a reminder of the act of storytelling and writing, is included more by the TT-1 translator who seems more sensitive about the technical matters related to writing and storytelling just like the author of the ST. This is significant in creating a self-reflexive text. This attitude of the TT-1 translator makes her invisible. On the other hand, considering the samples presented above, it is seen that TT-2 tries to create a more comprehensible text and to avoid overuse of such technical terms belonging to act of storytelling and writing. This situation makes the translator of the TT-2 more visible. However, this does not signal any macrostrategies, either domestication or foreignisation.

4.4. Anlat- Narrate, Narrative, Narration

The third category demonstrating the elements and figures of storytelling and writing is composed of the linguistic items ‘hikâye etmek, anlatmak’ referring to stories in Turkish and their English correspondents ‘narrate, narrative, narration’. From the beginning to the end, the reader encounters with narratives, and characters narrating stories. Bearing the metatextual feature of the ST in mind; in other words, it is a fiction telling about fiction, the occurrence of these linguistic items in the form of technical vocabulary is inevitable for such a text. For this reason, the word ‘narrate’ as a verb and other forms of this linguistic unit have been scanned within the TTs to work out whether the translators approach the translations of such items as a technical issue signalling a

theme of the ST, which is formed with the motifs of elements and figures of storytelling and writing. The Table 3 below reflects all the appearances of these items in both the ST and the TT.

Table 4: Frequency of the Terms: ‘Narrate, Narrative, Narration’

The Number of Words ‘Narrate, Narrative, Narration’	
Target Text-1 (TT-1)	Target Text- 2 (TT-2)
28	0

The total number of occurrences for ‘narrate, narrative, and narration’ is 28 in TT-1, whereas TT-2 does not include these linguistic items signalling the theme, motive, motif, and act of the novel. However, TT-2 involves the phrases such as ‘tell a story’ and ‘story’ for the most of the time. This numerical data demonstrates that TT-1 approaches the matter in a technical manner, while TT-2 includes some other linguistic units reflecting the meaning. All the samples gathered from the texts are discussed and which microstrategies that the translators use concerning these linguistic items are explained in the following part of this section.

Before covering the sample sentences for the pursuit of the words ‘narrate’, ‘narrative’ and ‘narration’ and their contributions to the motif of the fiction from the postmodern perspective, the literal meanings need to be given to catch the gist of the matter in a better way:

Narrate: to tell a story, often by reading aloud from a text, or to describe events as they happen (Cambridge Advanced Learner’s Dictionary, 2005: 838).

Narrative: a story or a description of a series of events (Cambridge Advanced Learner’s Dictionary, 2005: 838).

Narration: the act of telling a story (Cambridge Advanced Learner’s Dictionary, 2005: 838).

These lexical units have room in the dictionary for literary terms. For this reason, these words can definitely be regarded as technical terms and the use of such words attaches an importance to the motif of storytelling. The definitions, therefore, provided for them in the dictionary for literary terms are as follows:

Narrative: The recounting of a series of facts or events and the establishing of some connection between them. The word is commonly restricted to fiction, ancient epics and romances or modern novels and short stories (Childs, Fowler, 2006: 148).

Narration is “the process of relating a sequence of events” and narrative is “a telling of some true or fictitious event or connected sequence of event” (Baldrick, 2001: 165).

Sample 1

(ST)	Galip'in hikâye edece i ayrıntıları (96)
(TT-1)	the particulars Galip narrated (82)
(TT-2)	detail of Galip's story, (95)
Explanation	TT-1 employs the direct translation whereas TT-2 uses the strategy of paraphrase microstrategy in translation of the phrase “ hikâye edece i” in the ST

The first sample shows that TT-1 involves the word “narrated” as the correspondent of “hikâye edece i” in the ST, and this can be regarded as an example of direct translation. TT-2 adopts the microstrategy of paraphrase to translate the same sentence, thus the correspondent of “hikâye edece i” is not easily found in the TT-2, and instead the meaning is signalled with the word “story”. TT-2, in a way, skips over the role of Galip as a storyteller, rather it underlines the character as the owner of the story. On the other hand, it is not clear enough in the ST whether the story belongs to Galip or he is just the person who tells it. This sample can be regarded as worthy owing to the notion that everyone tells and writes the others' stories; the stories are imitations of some others. That is, the TT-2's adoption of the strategy paraphrase results in loss of meaning for the whole theme of the fiction.

Sample 2

(ST)	htiyar Trakyalı güre çilerden sonra, asıl hikâyenin sırası geldi ini söyleyerek kendi hikâyesini anlattı: (171)
(TT-1)	the old guy began to narrate his own story (150)
(TT-2)	he went on to relate his own story (173)
Explanation	Both TT-1 and TT-2 use the direct translation strategy to translate the phrase “hikâyesini anlattı”. While TT-1 chooses the word “narrate” as the TT-2 uses “relate”.

Sample two shows that the word “hikâyesini anlattı” in the ST is translated as “narrate his own story” by the TT-1 and “to relate his own story” by TT-2, both of which are the examples of direct translation when considering the matter as an isolated linguistic elements. On the other hand, if it is to enlarge the scope to the whole sentence, the act of starting to narrate a story is emphasised by TT-1 and the act of ensuring a continuation for telling a story is reflected by the TT-2 translator. Furthermore, dealing with the matter from the framework of storytelling and writing, the word “narrate” is more technical than “relate”. With an attempt to come to a conclusion, this sample shows that TT-2 translator avoids repeating the same items again and again although there is not such an attempt in ST. Nevertheless, the ST includes this repetition deliberately to signal the role of storytelling and writing.

Sample 3

(ST)	" ehzade gibi, ben de kendim olabilmek için anlatıyorum," (400)
(TT-1)	Like the Prince, I too narrate in order to become myself (362)
(TT-2)	<i>Like the Prince, I tell stories to become myself.</i> (417)
Explanation	Both TTs adopt the direct translation as the microstrategy by using “narrate” and “tell stories” meaning “anlatıyorum”.

In sample three, the linguistic element “anlatıyorum” is translated as “narrate” by the TT-1 while it is translated as “to tell stories” by the TT-2. Both TTs employ the microstrategy of direct translation by involving the literal correspondent of it. This sentence can be regarded as significant because it points at the theme of the whole fiction; that is, life is a kind of reproduction of stories, and a person exists as long as he or she can tell stories. Furthermore, the metatextual nature of the text requires a clarification of the process of telling and writing stories, thus the technical elements related this act manifest this metatextual aspect of the fiction. For this reason, the difference between “to narrate” and “to tell stories” is important in terms of storytelling.

Sample 4

(ST)	Tam tersi, bir hikâye anlatmaya 'ba ladı ı zaman, bir ba kasının hikâyesini dü ündü ünü; (402)
(TT-1)	the Prince was fully aware that whenever he began to narrate (364)
(TT-2)	No, even as he began a story, he was thinking about someone else's story; (419)
Explanation	TT-1 uses the direct translation microstrategy while TT-2 uses condensation, where the role of the person as a storyteller is implied rather than directly given as the ST itself indicates.

The translator of TT-1 decides to use “began to narrate” for the phrase “hikâye anlatmaya ba ladı ı” and this is the example of the direct translation microstrategy. However, TT-2 includes only the word “story” by deleting the act of “telling”, thus the role of the Prince as the storyteller is left to the reader's ability of figuring out. This may be because the translator avoids overuse of these linguistic elements together since they associate each other.

Sample 5

(ST)	hayatının bundan sonraki on yılını hikâye etmeye ba ladı nda. (408)
(TT-1)	he began to narrate his account of the next ten years of his existence (369)
(TT-2)	the Prince as he began to describe the decade that followed. (425)
Explanation	TT-1 employs the microstrategy, direct translation whereas TT-2 uses the substitution as the microstrategy by involving a word meaning something else instead of “narrate”.

Sample five shows that TT-1 uses the direct translation microstrategy and translates the phrase “hikâye etmek” as “narrate”, but TT-2 adopts the microstrategy of substitution by involving the word “describe” to mean “hikâye etmek” although literally it means “to say or write what

someone or something is like” (Cambridge Advanced Learner’s Dictionary, 2005: 336). When bearing the general attitude of a postmodern novel concerning the loss of truth and reality in mind, the difference between these two words tells a lot about the perception of life and reality.

Sample 6

(ST)	hikâyelerini anlatırdı ehzade. (417)
(TT-1)	The prince would narrate the stories of kingdoms (377)
(TT-2)	The Prince would tell him stories about kingdoms (434)
Explanation	Both TTs adopt the direct translation microstrategy.

For sample six, it is seen that both TT-1 and TT-2 use the microstrategy of direct translation, but the word chosen by the TT-1 translator is “narrate” and it is “tell...stories” by the translator of TT-2 to mean “hikâyelerini anlatırdı” in the ST. On the other hand, narrate is more technical than the other.

Sample 7

(ST)	kendi mücadele ve hayatını anlattı ı kitabının adının 'Ke f ül Esrar' (435)
(TT-1)	<i>Discovery of Mystery</i> , where he narrates his own life and struggles (393)
(TT-2)	Ayatollah Khomeini had chosen to call the account of his life and struggles <i>The Discovery of Mystery</i> (453-4)
Explanation	TT-1 uses direct translation by including “narrate” for the word “anlatmak”; however, TT-2 approaches the matter in a free way and uses paraphrase as the microstrategy and translates the item as “account of”, where a clear change in structure and meaning is observed.

In sample seven, the adjective clause “hayatını anlattı ı” in the ST is translated as “where he narrates” by the TT-1 and as “account of his life” by the TT-2. In fact, assigning a part in the TT-2 is somehow challenging because the translator follows a more free process to translate the phrase. The microstrategy it deploys is paraphrase. The effect that the TT-2 creates through this sentence is similar to that of the previous sample, in that the notions of fact and fiction mingle. This is because the meaning of “account”, which is “a written or spoken description of an event” (Cambridge Advanced Learner’s Dictionary, 2005: 8), recalls a more real life than the word “narrate” does. To view the matter from the thematic path that the ST follows, translator is to recreate a world which is not more than a fiction one ca establish by storytelling and writing.

Sample 8

(ST)	Ayrıntıların bilinmeyen anlamını bir sihirbaz kolaylı ıyla roman okurları için tek tek çözen o hiç de inandırıcı olmayan dedektif gibi, dörtba ı mamur bir hikâye anlatmaya giri irdi.(436)
(TT-1)	...would attempt to narrate a full –blown story like the unconvincing detective who unfolds with the ease of a magician the concealed significances of all the clues and the details for the benefit of the readers of mystery novels. (394)

Sample 8 (Continue)

(TT-2)	and offer up an entirely implausible theory, conjuring up clues like a detective in the last chapter of one of Rüya's murder mysteries.(454/5)
Explanation	TT-1 adopts direct translation microstrategy by translating the phrase "hikâye anlatmaya giri irdi" as "would attempt to narrate". On the other hand, TT-2 adopts a paraphrase as the microstrategy.

Sample eight shows a sentence telling the readers about what kind of a story is told. And the act of telling is translated as "narrate" by the TT-1 translator. The microstrategy that the translator uses here is direct translation. However, TT-2 translator attempts to give the meaning of the whole sentence by ignoring the particular items in the sentence in a more free way and adopts the microstrategy of paraphrase. It is not easy to detect the correspondent parts in the ST and the TT-2

Sample 9

(ST)	O anlattıkça, Galip hikâyelerin üzerine uyku gibi çökece ini.(126)
(TT-1)	the man went on narrating (108)
(TT-2)	The longer he spoke, the more numbing his voice; anesthetized by his stories, (126)
Explanation	TT-1 uses the direct translation microstrategy while TT-2 employs substitution by using the word "spoke" meaning for "anlatmak", which is clearly pointing that what is told is a story, but "spoke" is semantically a different word.

Sample nine shows that TT-1 makes a great effort to translate the items related to storytelling and writing in the same way that the ST reflects, and it adopts the microstrategy of direct translation and meets the correspondent words in a technical manner. That is why it involves the word "narrate" to meet the meaning of "anlatmak". TT-2, however, deploys the strategy of substitution by translating "anlatmak" as "spoke". As a number of previous samples demonstrate, these two words do not make a match in terms of perceiving what is fact and what is fiction.

Sample 10

(ST)	Yazarın anlattı ına göre, uzun yıllar, kendi evinde, kendi ba ına, hiç kimseye göstermedi i, gösterse de kimsenin yayımlamayaca ı romanlar, hikâyeler yazmı bu adam (161)
(TT-1)	According to the narrative, this guy wrote stories and novels (141)
(TT-2)	The story was about a man who, according to this writer, spent many long years at home alone writing novels that he showed to no one and that no one would ever have published, even if he had. (162)
Explanation	TT-1 deploys condensation microstrategy by using the word "narrative" to imply "according to what the writer narrates". TT-2, whereas, does the same thing with the same microstrategy but using "according to this writer" implying the things the writer narrates in the text.

In sample ten, TT-1 uses the microstrategy of condensation, in that it demands the reader to figure out the item in the sentence which is clearly stated by the ST. "Yazarın anlattı ına göre" is translated as "According to narrative" in the TT-1, thus the role of the narrator as a writer is not

given explicitly. On the other hand, the ST deliberately includes these clashing roles often and together. TT-2 deploys the microstrategy condensation again, but this time the TT-2 omits the role of the narrative role of the writer. Thus, both TTs lack in representing the literary taste of the ST.

Sample 11

(ST)	edebiyat teknikleri,(241)
(TT-1)	learned from... narrative tricks (214)
(TT-2)	the literary techniques,(245)
Explanation	TT-1 deploys substitution as the microstrategy while TT-2 adopts a direct translation microstrategy.

As for sample eleven, it is seen that TT-1 overuses the word “narrate” signalling the technique of the ST. The phrase “edebiyat teknikleri” is translated as “narrative tricks” in the TT-1, and this situation tells a lot about the motivation of the translator. As it is stated earlier in the study, the postmodern literary style is very outstanding in the ST, and this sample shows to what extent the TT-1 is aware of this fact. The translation of this linguistic item is the example of substitution. The same phrase is translated with the direct translation microstrategy by the TT-2 as “literary techniques”.

Sample 12

(ST)	Mevlâna da, bir hikâyeye ba ladı ında ancak bir ba kasının anlattıklarını söyleyebiliyordu.(253)
(TT-1)	Rumi too, in narrating a story could only tell what someone else had already told (225)
(TT-2)	<i>Rumi</i> could only begin to tell a story if he could say that he'd heard it elsewhere.(258)
Explanation	TT-1 uses explicitation as the microstrategy since it clearly indicates that Rumi starts to” narrate a story” although in the ST, the item is only “hikâyeye ba lamak”. Likewise, TT-2 uses the same strategy with some other linguistic units: “start to tell a story” though ST only includes the story not the act of telling it.

In sample twelve, TT-1 tries to make the sentence clearer by using the word “starts to narrate” to mean “hikâyeye ba ladı ında” in the ST. In the ST the thing that Rumi starts is “the story”, but in the TT-1 what Rumi starts is the act of storytelling, and the role of Rumi is emphasised. The microstrategy followed by the TT-1 translator is explicitation, that is, the phrase is given with the logical deductions. And what is finally reached by the TT-1 is presenting the matter in a technical manner. TT-2 also stresses the act of storytelling but with a more ordinary expression “tell a story” by adopting the microstrategy of explicitation.

Sample 13

(ST)	Geceyarısı meyhanede her biri bir ba ka 'a k hikâyesi' anlatan hikâyeciler (255)
(TT-1)	As the storytellers in tavern each narrating a “love story” (227)

Sample 13 (Continue)

(TT-2)	The scene in which storytellers gathered in a tavern in the middle of the night, each to tell a “love story (261)
Explanation	Both TTs adopt direct translation microstrategy for giving the meaning of “a k hikâyesi anlatan hikâyeciler” with the phrases “storytellers...narrating love story” and “storytellers...tell a love story”.

Both TT-1 and TT-2 decide to meet the meaning of the phrase “a k hikâyesi anlatan hikâyeciler” by translating it by word for word. TT- 1 includes the phrase “storytellers... narrating love stories” and the use of the related terminology for storytelling is obvious with the words “storyteller” and “narrate”. Accepting the self-reflexive nature of the ST, the translator’s choice of this phrase seems appropriate. The microstrategy that the translator deploys here is direct translation. TT-2 translator decides to use direct translation microstrategy by including the phrase “storytellers... tell a love story”.

Sample 14

(ST)	anlatmayı bilmeyenlerin,(263)
(TT-1)	cannot do the narrative (235)
(TT-2)	who don't know how to tell stories (269)
Explanation	Both TTs adopt the microstrategy of explicitation, thus both attempts to make it clear that what is told is a story. TT-1 clarifies it by using “narrative” and TT-2 does the same thing with “to tell stories”.

Sample fourteen shows that the verb “tell” does not explicitly address an object of “story” in the ST, but after concentrating on the TTs, it is seen that the reader is informed about what is told is a “story”. TT-1 manages this by including the verb “narrate” which indicates a story in itself. Thus, the translator of TT-1 adopts the strategy of explicitation. Moreover, TT-2 reaches the same outcome by translating the linguistic item with the correspondent verb “to tell” in English but with an apparent object “story”. Therefore, the microstrategy that the TT-2 adopts is explicitation again. From the storytelling and writing perspective of metatextual framework, these translations are said to attain the gist of the point by stressing the importance of this motif. Moreover, it can be said that TT-1 accomplishes this in a more technical way since the word “narrate” is more terminological than “to tell”.

Sample 15

(ST)	bazılarıysa durgun ve sakin yüzeyleri içinden hiç beklenmedik bir anda bir hikâyeye ba lıyorlardı (273)
(TT-1)	others began a narrative (244)
(TT-2)	other faces looked calm and quiet when he first set eyes on them and then, when he least expected it, launched into stories. (279)
Explanation	Both TTs adopts the microstarety of direct translation. TT-1 uses more technical word, “narrative”

Sample fifteen demonstrates the translated versions of the noun “hikâye” in Turkish. TT-1 uses the noun “narrative” to meet the meaning of this word, and this is an example of direct translation. On the other hand, TT-2 chooses the plural noun “stories” meaning the same thing. To consider this matter from the narratological perspective, it can be concluded that TT-1 attempts to be more technical in use of such vocabulary related to storytelling and writing.

Sample 16

(ST)	kendinden ba ka hiçbir acıyı ve hikâyeyi göstermeyen ba ka bir yüze bakıyordu (276)
(TT-1)	revealed no sorrow or narrative but only itself (247)
(TT-2)	he'd quickly turn his attention to another face that harbored no pain, no untold story (283)
Explanation	TT- 1 uses the direct translation but TT-2 uses the direct translation as the microstrategy.

The focus of the sample sixteen is the word “hikâye” in the ST. It is observed that TT-1 includes the word “narrative” to give the meaning of this linguistic element in the ST. The microstrategy applied by the TT-1 is, therefore, direct translation. As to TT-2, the word “story” is used in the sentence to mean “hikâye”; however, if it happens to consider the translation phenomenon in the sentence level, it is not easy to pinpoint the linguistic elements in the ST in the TT-2. The translation of the word can be explained with the microstrategy of direct translation in the TT-2, but the whole sentence is the product of the paraphrase microstrategy. As many of the samples indicate, TT-1 tends to employ more technical terms for storytelling and writing when compared with the TT-2 word choice for that matter. Reminding the role of metatextual aspect of the ST as being self-reflexive, the use of technical vocabulary is regarded somehow essential for the theme.

Sample 17

(ST)	anlatıldı ı bu yazıları okurken Galip (275)
(TT-1)	while he read the narratives (246)
(TT-2)	As he read about a small fight that had broken out on the Fatih Harbiye streetcar (282)
Explanation	TT-1 deploys the substitution microstrategy but TT-2 uses condensation by demanding the reader to figure out what is read.

Sample seventeen exhibits the translation microstrategies of TTs for the word “anlattı ı yazılar” in the ST. TT-1 employs the word “narratives” to meet the meaning of this phrase. Furthermore, it is observed that the translator chooses a word different in meaning literarily by stressing the perception of the truth in the text that the things written by the character are far from reality and they are all imaginary. TT-2 omits this phrase and leads the reader to make a deduction from the whole sentence to figure out this unit. TT-2 includes the summary of the text mentioned by the ST with the phrase “anlatıldı ı yazılar” to be read rather than namely translating it by saying

“reads about...” To consider this sample from narratological perspective, it is observed that TT-1 tries to emphasise these aspects more than the TT-2 does.

Sample 18

(ST)	Böylece sürekli eğlence arayan bir çocuktan nefret eder gibi hikâyesiz ya ayamayan aklından nefret etti.(275)
(TT-1)	He despised the way he couldn't live without narratives in the same way that he hated the sort of child who constantly seeks entertainment. (246)
(TT-2)	He just could not bear to live without stories but he hated himself for it, just as he hated children who could not live without constant entertainment. (282)
Explanation	Both TTs use the direct microstrategy by translating the linguistic item “hikâyesiz” by “without narratives” and “without stories”. However, the phrase chosen by the TT-1 is more literary and technical.

What sample eighteen concentrates on is the word “hikâyesiz” and its translation in the TTs. It is seen that TT-1 includes the phrase “without narratives”, whereas TT-2 includes “without stories” to mean it. Both translators employ the microstrategy of direct translation by using the item as bilingual dictionary suggests. Nonetheless, what is clearly observed is that TT-1 approaches the matter from a more technical way and chooses the word “narratives” instead of “stories”. Since this study focuses on storytelling and writing as the motif of the fiction, this word choice bears importance to discuss the self-reflexivity of the TTs.

Sample 19

(ST)	Taklidimin övünerek anlattığı ticari başarılarımı da,(306)
(TT-1)	I paid no attention to my imitators narrative of his success in business (274)
(TT-2)	I paid no attention to my imitator as he bragged about his towering successes in the world of business, (315)
Explanation	TT-1 adopts the microstrategy of substitution, thus the translator establishes a connection between telling as story and talking about, that the ST means by “anlatmak”. TT-2 uses direct translation microstrategy by using “bragged about” meaning for “övünerek anlattığı”.

Sample nineteen is also significant in representation of the truth in a postmodern fiction. The phrase “övünerek anlattığı” in the ST is not a part of a story in narration but it is again a story in metafictional level since the text itself is a product of fiction. However, it is the reader who is to figure it out, but TT-1 gives the clue of it by using the word “narrative” in the translated sentence by using the microstrategy of substitution with a word to mean “to talk about”, which seems to reflect the fact, not the fiction. TT-2 uses direct translation strategy by including the phrase “bragged about” which means “talking about something proudly”.

Sample 20

(ST)	Mevlâna'nın "resim yarı ması hikâyesi" dedi i bir rüyayı anlatıyordu ki (306)
(TT-1)	He was narrating the dream that Rumi (274)
(TT-2)	vainglorious imitator was telling me of the dream Rumi (315)
Explanation	TT-1 uses the microstrategy of substitution by including "narrate" to mean "telling about /of a dream". TT-2 uses direct translation by using the phrase "tell of".

The twentieth sample shows the overuse of the term "narrate" by the TT-1. The term is used as the correspondent of "telling of a dream" in the ST, which is "rüyayı anlatıyordu" in Turkish. This example reflects the attempt of the translator emphasising storytelling and narrating. This translation is an example of the microstrategy of substitution for TT-1. However, TT-2 deploys the direct translation microstrategy and translates the phrase as "tell...of the dream". This shows the TT-1 translator's sensitivity to the storytelling, and she tries to reflect her attitude to this notion as much as possible, which makes her visible in the TT-1.

Sample 21

(ST)	hikâyeleri anlatan yazarın yanında bir yerde oldu umu duyardım.(373)
(TT-1)	the author of the narrative (377)
(TT-2)	the writer who was telling me these stories.(388)
Explanation	TT-1 uses the microstrategy of condensation; TT-2 adopts direct translation microstrategy.

Sample twenty-one shows that ST uses the related vocabulary for storytelling and writing densely with the adjective clause "hikâyeleri anlatan yazarın". On the other hand, the noun phrase "the author of the narrative" in TT-1 is the example of the condensation microstrategy, because the clear expression in the ST meaning "the writer who is narrating stories" is given somehow in a shorter form as "the author of the narrative" and does not signal that this writer is also telling some stories.

TT-2, whereas, deploys the direct translation of the adjective clause as "the writer who was telling me these stories" by word for word. What draws attention from narratological point of view is the distinction between the words "author" and "writer". The word author is defined as:

Authors are individuals who, by their intellectual and imaginative powers, purposefully create from the materials of their experience and reading a literary work which is distinctively their own. The work itself, as distinct from the individual written or printed texts that instantiate the work, remains solely a product accredited to the author as its originator, even if he or she turns over the rights to publish and profit from the printed texts of the work to someone else. And insofar as the literary work turns out to be great and original, the author who has composed that work is deservedly accorded high cultural status and achieves enduring fame (Abrams, 1999: 14-15).

Thus, the lexical unit “author” narratologically emphasises the importance of creative skills of a person. On the other hand, “writer” is defined as “a person who writes books or articles to be published” (Cambridge Advanced Learner’s Dictionary, 2005: 1504). Then, what the notion of originality draws attention in that postmodern narration rejects the originality of a writer; that is to say, it suggests that there is nothing new or original to say any more (Auslander, 2004: 105). Thus, the answer for the question who is the agent, an author or writer, needs a special attention. The ST itself indicates that what is written can only be the imitation; there is no originality anymore.

Sample 22

(ST)	diye ba ladı Galip, hikâyesine.(399)
(TT-1)	Galip began narrating (361)
(TT-2)	," began Galip, " (416)
Explanation	TT-1 uses a condensation microstrategy by using only “narrate” without mentioning the word “story”. On the other hand, TT-2 adopts deletion for the phrase “tell story” and simply includes “ began”

Sample twenty-two illustrates the translation of the word “hikâye” in the ST. TT-1 follows condensation microstrategy and uses “narrate” but does not address an object for it while the ST does. TT-1, therefore, leads the reader to figure it out from the whole sentence with a presumption that narrate itself signals a “story” naturally. On the other hand, TT-2 does not include any item indicating either a “story” or a “narrative” and simply includes “to began”. This microstrategy is called deletion. TT-2 somehow loses the pursuit of the motif in that sentence since the ST has recurring attributions to storytelling and writing. This may be the result of the attempt to make the reading of the text easier for the target reader. However, reading the ST is a challenging experience due to the postmodern nature of it. Postmodern fiction values the form more than the content to have an insight into the meaning. Thus, each linguistic unit exists as a particular means to attain the theme; deletion disturbs the structure of the form designed in the ST.

Sample 23

(ST)	ehzadenin çocuklu unu anlatırken (399)
(TT-1)	He was narrating the Prince’s childhood (361)
(TT-2)	As he described the Prince’s childhood(416)
Explanation	TT-1 deploys the direct translation microstrategy while TT-2 uses substitution microstrategy by including “describe” meaning for “telling of/about”.

Sample twenty-three shows what decisions translators of the TTs take to give the meaning of the verb “anlatmak” in the ST. TT-1 decides to give the meaning with the word “narrating” while TT-2 uses the word “describe”. TT-1, therefore, employs direct translation and TT-2 employs substitution microstrategy. In the TT-1, there is an emphasis on storytelling with the word

“narrate”, which can be interpreted as an attribution to the loss of reality within the postmodern framework – that is, there is no absolute truth but only imitations and stories to be told. However, TT-2 chooses the word “describe” which can be interpreted as telling about what is really there in spite of the perception of reality presented by the ST, which clearly says that reality is not more than stories.

Sample 24

(ST)	üçüncü kere anlatırken ise (400)
(TT-1)	he'd finished his third narration (362)
(TT-2)	he brought the story to a close for the third and final time (417)
Explanation	TT-1 deploys direct translation while TT-2 uses the microstrategy of paraphrase.

Sample twenty- four puts an emphasis on the word “anlatırken” as the signalling item for the motif storytelling. TT-1 translator gives the meaning of this linguistic item with the word “narration”. Despite the shift in the structure, this can be regarded as the example for direct translation microstrategy lexically. This lexical unit stresses the act of storytelling since it is a technical item. TT-2, on the other hand, deploys the microstrategy of paraphrase in that it is hard to pinpoint which word is used as an representative for “anlatırken” in the text. However, there is an attribution to storytelling in the TT-2 via the word “story”.

Sample 25

(ST)	da ınık hikâyelerin hayatın özü oldu una (409)
(TT-1)	that disorganised narratives where the essence of life (370)
(TT-2)	believed disorganization to be the very essence of life. (426)
Explanation	TT-1 uses the direct translation where TT-2 deploys the microstrategy of deletion, where the translator omits a correspondence for “hikâyeler” in TT-2.

Sample twenty- five signals the importance of storytelling that is reflected as the essence of life. The linguistic item chosen as the indicator for storytelling is “hikâyenin” which is translated as “narratives” by the TT-1. Besides, the whole sentence is translated by word for word, which is the example of direct translation microstrategy. On the other hand, by following the microstrategy of deletion, TT-2 assigns “disorganization” as the essence of life without mentioning the noun “hikâyelerin” in the ST. From the postmodern perspective, it can be said that this sentence in the TT-2 stresses the destructions in all the aspects of life and the world. However, what is disorganised are stories, and this is expressed exactly with the same wording in ST and the TT-1, which highlights the stories with the technical term “narratives”.

Sample 26

(ST)	Ancak, insan anlattı ı eylerin tükendi ine (414)
(TT-1)	only when his narrations have come to an end (374)
(TT-2)	Only when a man has run out of things to say,(431)
Explanation	TT-1 deploys the microstrategy of direct translation where TT-2 chooses substitution by using the verb “say” for “tell”.

The phrase “anlattı ı eyler” is the focal point represented by the sample twenty- six. This phrase is translated as “his narrations” by the TT-1 translator and as “things to say” by the TT-2 translator. The first one is an example of direct translation, while the second is the example of substitution. The item appeared in the TT-1 stresses the importance of storytelling with the word “narration” and also the notion of loss of reality. On the other hand, the word “say”, chosen to represent “anlatmak” by the TT-2 translator, has more determined connections with reality. This sample again signals the difference between the two translators in terms of their interpretations of the postmodern voice of the ST.

Sample 27

(ST)	Üslubumdan olup bitenleri gene benim anlatmaya ba ladı ımı anlamı sınızdır. (431)
(TT-1)	it is me again who’s narrating all that transpired (391)
(TT-2)	it is me again telling the story.(450)
Explanation	TT-1 uses the direct translation microstrategy while TT-2 adopts permutation by using “story” as the object of the verb “tell”, which is infact “olup bitenler” in the ST.

Sample twenty-seven bears a great importance because it shows the disturbance in narration where the text reveals itself by reminding the reader that all given in the text is a fiction. That is to say, this sentence unearths the metatextuality the ST uses as a device. The word signalling the storytelling and writing in this sample is “anlatmak”, and the TT-1 translates this unit as “narrating” just with the same part of speech that the ST itself has; however, TT-2 translator chooses a noun “story” as the object of the sentence. The ST element which the word “story” associates with is “olup bitenler”. That is to say, the importance of storytelling signalling the loss of reality for the whole sentence is given to a different unit in the sentence. Therefore, the microstrategy the TT-2 uses is permutation, while TT-1 uses the direct translation.

Sample 28

(ST)	O anlattıkça, Galip hikâyelerin üzerine uyku gibi çökece ini, evden çıkmasının gittikçe zorla aca ını hissediyordu.(126)
(TT-1)	Calip had a feeling the stories would anesthetize him, and the more the man went on narrating, the more difficult it would be to get out the door. (108)
(TT-2)	The longer he spoke, the more numbing his voice; anesthetized by his stories, Galip began to Wonder if he’d ever find the strength to leave. (126)

Sample 28 (Continue)

Explanation	TT-1 uses the microstrategy explication with “went on narrating” while TT-2 deploys substitution because the verb for “tell” or “narrate” is replaced by “spoke” in the TT-2.
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Sample twenty-eight signals the power of storytelling in that stories can make a person unable to move or think. The linguistic unit to seek for this sample is “anlattıkça” and TT-1 translates this unit as “narrating” by reinforcing the meaning with the verb “went on”. This phrase attributes to the importance of storytelling with the lexical elements “narrate” and “story” in the same sentence with the verb “anesthetize”, which addresses the overall nature of a postmodern fiction by focusing on the imaginary aspect of life. TT-2, however, adopts the microstrategy substitution and uses the verb “spoke” to mean “tell”. Moreover, the verb “speak” does not have any connections with storytelling semantically. Moreover, “speak” is more related to reality than “tell”. The matter of storytelling is given with the word “stories” in the TT-2. Thus, recreation of a fictional world with a postmodern voice is more observable in TT-1 than in TT-2 for this sample.

Bearing all of the twenty-eight samples presented above in mind, it is clear that TT-1 translator pays a great attention to the use of technical vocabulary related to storytelling and writing. The first indicator of this situation is the number of times she uses them. The total number is 28, whereas TT-2 does not include these words in the translated text. The importance of these words lies beneath the general theme of the novel which centralises the writings, stories, storytellers, narrators, literary techniques, good columns and columnists, the nature of authorship, and many others going through the theme. As Kabaklı (1994: 920) asserts, *The Black Book* is written on the basis of “narration” and “storytelling” more than a plot flowing in a logical order.

The use of technical terms pointing out all those matters becomes essential. For this reason, it is observed that TT-1 translator tries to expose the reader to such vocabulary as much as possible. This matter is also covered by Türkkan (2012: 101) who points at the artistic similarities concerning the stylistic and thematic aspects in literature between Pamuk and Gün as a creative writer as well as the translator of the TT-1. As it has been already stated in the literature review part and even later, what makes *The Black Book* so popular in the world of literature, among the readers and reviewers is its accomplishment in encoding the fiction via metatextual and intertextual devices. Despite the fact that Gün, as a creative writer, writes her novels in English, she is fond of the same techniques which also make Pamuk so popular (Türkkan, 2012: 102). Türkkan is concerned with the motivation of the translator (Gün), and she emphasises the personal history of the translator to highlight the sensitivity of her in stressing the items which are chosen to form the category presented in this section of this study. However, this study reaches this conclusion by concentrating on the translated text and linguistic items solely. Thus, what Türkkan proclaims reinforces the discussion that this study puts forward.

As for the TT-2's choices in wording, it can be argued that concerning the items constituting this category (narrate/ narrative/ narration), Maureen Freely, as the translator of the TT-2, does not attach much importance to the use of these technical terms relating narration despite the ST Pamuk's *Black Book*, which sets out the whole structure with the use of these units. For this reason, Freely becomes visible with her preferences to denote these technical words in literature with more ordinary words instead.

Although the analyses conducted on this category are able to assign the translators' visibility or invisibility, they cannot characterise the TTs as domesticating or foreignising. Thus, they do not include elements associated with the cultural references, or the elements indicating the units which are present in one culture and absent in the other.

4.5. Hikâye anlat- Tell a story, stories, tale

This section of the study concentrates on the samples gathered from the ST and TTs related to the recurring lexical unit 'hikâye anlat-' addressing the theme of storytelling and writing and the translations of it. The total number of occurrence of this unit is ninety- three in the ST, and all of them are given below with the microstrategies employed by the translators. These are discussed in this section to decipher the self-reflexive nature of the ST within the metatextual framework of the ST. Although the total number of these items in the ST is ninety-two, the fifty of them are discussed in this part of the study, the rest are given in the Appendix-1.

Sample 1

(ST)	meyhanelerde birbirlerine a k hikâyeleri anlatan (46)
(TT-1)	tell one another love stories in tavern (35)
(TT-2)	exchanging unhappy love stones in <i>meyhanes</i> (40)
Explanation	TT-1 employs direct translation microstrategy while TT-2 uses explicitation

The phrase "a k hikâyeleri anlatan" is examined in this sample concerning its translations in the TTs. It is observed that the translator of the TT-1 includes the phrase "tell ... love stories" to meet the meaning. The microstrategy that is used here is direct translation; that is to say, word for word translation is observed. On the other hand, TT-2 adopts the microstrategy of explicitation by including the phrase "exchanging unhappy love stories". It is clear that the translator adds a detail about the stories by using an adjective "unhappy" to modify the noun "story", which is in fact left to the reader to figure out from the context in the ST. The word "exchange" needs to be examined, too. Bearing the notion of storytelling and writing in mind, it is obvious that the word "exchange" is odd in this context. The translator's choice regarding this word may be the result of avoiding

repetition. This repetition, however, is a deliberate strategy that the ST applies. This sample makes the translator visible with this choice.

Sample 2

(ST)	ba ka türlü hikâyeler anlatmam gereken bu kö eyle (46)
(TT-1)	this column where I must tell other kinds of stories (35)
(TT-2)	this column, which calls It another kind of story all together,(40)
Explanation	TT-1 apots direct translation microstrategy and TT-2 uses the microstrategy of paraphrase.

In sample two, how the translators of TTs deal with the phrase “hikâyeler anlatmam gereken” is examined. TT-1 follows a direct translation microstrategy by translating the whole sentence through word for word; however, it is difficult to assign which part of the TT-2 sentence refers to that phrase clearly. Therefore, TT-2 uses the microstrategy paraphrase. It is observed that TT-1 approaches the matter in a free way and reflects the idea. The reason underlying this choice may be the translator’s attempt to avoid repetition of the phrase “to tell stories”. The notion of storytelling is expressed merely via the noun “story” in the TT-2. Considering that “tell stories” is a motif in the ST, this choice of TT-2 translator makes her visible with her own trace in the text recreated.

Sample 3

(ST)	ben de bütün ömrüm boyunca hikâye anlattıktan sonra, (48)
(TT-1)	after a life telling stories
(TT-2)	After a lifetime telling stories, (42)
Explanation	Both TTs deploy the microstrategy in the translation of “hikâye anlatmak” as “telling stories”.

The sample three reflects that both TT-1 and TT-2 follow a direct translation microstrategy to meet the meaning of “hikâye anlattıktan sonra” as “after ... telling stories”. Thus, the motif of storytelling is presented in the same way in this sample. Neither of the translators is visible concerning this sample.

Sample 4

(ST)	Kendi gerçeklerinin en sonunda dile gelebilece ini gören bazı okuyucularımız, bazen bunları yazacak sabrı bile gösteremiyorlar da, ko arak matbaamıza gelip, bize kana kana hikâyelerini anlatıyorlar (64)
(TT-1)	Some readers, who’ve caught on to the fact that their material too can be articulated at last, don’t even bother to write it all down but dash to our press offices personally and tell us their stories until they’re blue in the face. (53)
(TT-2)	While it is touching to see how eager our readers are to speak openly about their own lives, and certainly they have had to wait a long time for this privilege, I regret to inform you that some of them are so impatient that they don’t stop to write down their experiences. Instead, they come straight to the office, where they sit huffing and puffing until they’ve given us a full and unexpurgated account. (59)

Sample 4 (Continue)

Explanation	TT-1 uses direct translation microstrategy with regard to the translation of “hikâye anlatmak” if it is taken isolated from the whole sentence. On the other hand, TT-2 deploys the microstrategy of substitution.
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Sample four deserves a close attention regarding the comparison between the translations of the phrase “hikâyelerini anlatıyorlar” in the TTs. If the phrase is taken into consideration isolated from the whole sentence, TT-1 is said to use the direct translation since it includes the phrase “tell us their stories”. However, when the whole sentence is examined related to storytelling from a broader perspective, the phrase “kana kana hikâyelerini anlatıyorlardı” in the ST is translated by using a correspondent idiom in English as “tell us their stories until they’re blue in their face”. However, when the meaning is checked from the dictionary, it is seen that the meaning is given as: “If you say or shout something until you are blue in the face, you are wasting your efforts because you will get no results (Cambridge Advanced Learner’s Dictionary, 2005:129). Although “ kana kana” and “ until blue in face” are both idioms, their meanings do not match up with each other; thus, the idiom “kana kana” calls for enjoying doing something and cannot help doing something. Hence, the translator of TT-1 becomes visible with her role in leading a shift in meaning. The act of storytelling becomes something torturing in that the listeners do not understand the storyteller no matter how hard he or she tries to. On the other hand, storytelling seems a favourable act for the ST. TT-2, however, chooses to translate the phrase as “given us a full and unexpurgated account” where the act of telling is presented with “give” and the object of “story” is replaced by “account”. This is an example of substitution. The adjectives used to modify the noun “account” are also eye-catching in that they try to reinforce the meaning derived from the whole ST sentence. The second adjective in the phrase “full and unexpurgated” which is defined as “describes a book, article, film, etc. that is complete and contains everything, including parts considered likely to cause offence” (Cambridge Advanced Learner’s Dictionary, 2005: 1415) somehow consists of the meaning of the other adjective “full”. To deal the matter from the perspective of storytelling, it is observed that there is no attribution to this motif from that aspect. TT-2 includes an idiomatic expression in the text just like the ST and TT-1, too. This idiom is “huffing and puffing” which means “to breathe loudly, usually after physical exercise” (Cambridge Advanced Learner’s Dictionary, 2005:624); nevertheless, this does not meet the meaning of the one in the ST “kana kana”. The act of giving the accounts is tiring according to this translation, but in the ST this act is presented as favourable. Mızrak (2018) also examines these sentences to have an inquiry about such phrases for Berman’s stylistic perspective and concludes that the translations of these idioms are examples of “the deforming tendency of *expansion* in translation” (Mızrak, 2018: 45). The linguistic element this study concentrates on is the elements and the figures of storytelling and writing, and this sample is chosen as an indicator because of the phrase “hikâye anlatmak”.

Sample 5

(ST)	hikâyesi için gerekli gördü ü bazı dergileri (82)
(TT-1)	took some periodicals out of the boxes and some books off the shelves that he deemed necessary for telling of his story (68)
(TT-2)	pulled the documents he needed (78)
Explanation	TT-1 adopts the microstrategy of explicitation and TT-2 adopts the microstrategy of condensation in the translation of “ hikâyesi” in the ST.

Sample five shows that TT-1 translates the noun in the ST “hikâyesi” as “his story” but with an emphasis on the act of telling it with the phrase “for telling of”; thus, this translation is managed via the microstrategy of explicitation. This translation provides the implied meaning for the reader in an explicit way. Such a translation, therefore, puts a stress on the act of storytelling. On the other hand, TT-2 prefers not to involve any linguistic element to mean “hikâyeleri” in the TT-2 and demands the reader to figure it out from the context. The microstrategy followed here is condensation. There is no emphasis on storytelling in TT-2

Sample 6

(ST)	birbirlerine dostlukla, karde likle, kederle hikâyeler anlatmaya ba ladılar (94)
(TT-1)	they began telling each other stories in friendship (79)
(TT-2)	three brothers, three sad friends with stories to share. (92)
Explanation	TT-1 employs direct translation microstrategy and TT-2 uses substitution microstrategy to translate the phrase “hikâyeler anlatmaya”.

The phrase “hikâyeler anlatmaya ba ladılar” in the ST is compared with the translated versions of this phrase in the TTs. It is seen that TT-1 includes the phrase “began telling stories” with direct translation microstrategy, which is translation by word for word procedure. The emphasis on storytelling is apparent in that sample sentence for TT-1. However, TT-2 changes the verb “tell” with “share” which does not match up with the original one semantically; thus, the phrase presented by the TT-2 is “stories to share”. This is the result of the microstrategy called substitution. The attribution to storytelling is achieved by the noun “story” in the TT-2. Understanding what this translation brings out lies under the difference between the verbs “tell” and “share”.

Sample 7

(ST)	bir mü terisinin hikâyesini anlatacağı (96)
(TT-1)	he'd tell him the story of a client (81)
(TT-2)	he'd tell him a story about a distraught client (94)
Explanation	Both TTs use the microstrategy of direct translation

Sample seven demonstrates that TT-1 and TT-2 includes the linguistic element “tell him... story” to meet the meaning “hikâyesini anlatacaktı”. This is the result of direct translation microstrategy in which the word for word translation is conducted. Both translators attain the emphasis on storytelling in the same way.

Sample 8

(ST)	Siz de. Bir hikâye anlatın bana!" (103)
(TT-1)	Even you. Tell me a story (87)
(TT-2)	Including you. Tell me a story!" (101)
Explanation	Both TTs use the microstrategy of direct translation

Just like in sample seven, sample eight represents the example of direct translation microstrategy for both translators. TT-1 and TT-2 include the phrase “tell me a story” as the translated version of the phrase “Bir hikâye anlatın bana” in the ST. When thinking of the journey of the character in the fiction through storytelling and writing, this sentence gains importance to signal the theme. The motif of storytelling finds room with exactly the same wording in the both translated texts in this sample. Both translators remain invisible for the translations of this sample concerning storytelling and writing.

Sample 9

(ST)	öpü ken bir kızın (yani evlenmeden önce öpü en bir kızın) maceralarını anlatan bir lise arkada ım vardı (136)
(TT-1)	A schoolmate used to tell tales about a girl (118)
(TT-2)	An old friend of mine from my lycee days lived there; I remembered him telling me that there was a "kissable" girl (137)
Explanation	TT-1 deploys the microstrategy of explicitation and TT-2 adopts direct translation for the translation of “anlatan” in the ST.

Sample nine shows that ST has an implication for the “story” told by a character with the word “anlatan” in the text. However, TT-1 makes this situation more explicit with the addition of the detail “tale” which can be figured out from the sentence. Nevertheless, it attributes to how unreal the story is as it is a product of fiction, because the literal meaning of the word “tale” is provided as “a story, especially one which might be invented or difficult to believe” (Cambridge Advanced Learner’s Dictionary, 2005: 1325). Here, what TT-1 attributes to the theme of the novel is the loss of the truth via the motif of storytelling. TT-2 chooses to apply the microstrategy of direct translation with the word “telling” since it is the word for word translation for this single linguistic unit.

Sample 10

(ST)	"Dinle, dinle, dinle!" diye mırıldandı nı, ve belli belirsiz bir padi ahtan, zavallı ehzadesinden, bir masal söyler gibi, bir rüyayı anlatır gibi misli geçmi zamanı kullanarak sözetti ini i itti.
(TT-1)	"Listen, listen, listen!" and then barely audibly speaking about a sultan and his unfortunate crown prince as if she were telling a fairy tale, or a dream, using the special past tense for telling stories.(129)
(TT-2)	she whispered into his ear a story about a sultan and an unlucky crown prince, as if <i>it</i> were a fairy tale, as if it might never have happened.(149)
Explanation	TT-2 uses the microstrategy of direct translation and TT-2 deploys the microstrategy of substitution.

Sample nine shows what microstrategies TTs translators use for the phrase “masal söyler gibi” and their attitudes towards storytelling as a theme in the fiction. TT-1 includes the phrase “fairy tale” combined with the verb “tell”. This is an example of direct translation microstrategy. On the other hand, TT-2 meets the meaning of “masal söyler gibi” with the phrase “a fairy tale” and presents it with the verb “whisper into ear” in the previous part of the same sentence. The microstrategy followed by the TT-2 is substitution in that the act of telling is replaced by “whisper” in the text. Despite being given with the different structures, there is an attribution to storytelling in the both TTs.

Sample 11

(ST)	bir arkada nın hikâyesini anlatırken (149)
(TT-1)	before she finished telling a story of a friend (130)
(TT-2)	She was telling him about a friend (150)
Explanation	TT-1 applied a direct translation strategy. TT-2 uses the microstrategy condensation.

Sample eleven shows that TT-1 translates the phrase “hikâyesini anlatırken” as “telling a story”, which is a word for word translation, thus an example of direct translation. TT-1 includes both the “story” and “to tell” as the indicators of storytelling. On the other hand, TT-2 has only “to tell” as the indicator of storytelling and demands the reader to deduce the notion of story from the whole context. Thus, it can be said that the TT-2 translator becomes visible with the translation microstrategy of condensation.

Sample 12

(ST)	ne sana, ne senin onlara anlattı n hikâyelere (157)
(TT-1)	neither you nor the stories you tell them (138)
(TT-2)	they will no longer believe in You or in the stories You've told them. (159)
Explanation	Both TT-1 and TT-2 adopt the microstrategy of direct translation for the translation of “ anlattı n hikâyeler” in the ST.

Sample twelve concentrates on the translation of “anlattı hikâyeler” by the TTs translators. Although there are some slight differences in the forms recreated by the translators to meet the meaning of the phrase presented by the ST, the microstrategy they adopt is the same: direct translation. TT-1 does it with the phrase “stories you tell them”, and TT-2 includes “the stories you’ve told them”. The difference is just observed in the tense, but the lexical choice is the same. The indicators of storytelling are both “story” and “to tell” in both TTs.

Sample 13

(ST)	herkesin kendi hikâyesi olacak, herkes kendi hikâyesini anlatmak isteyecek. (158)
(TT-1)	everyone wil have his own story which he will want to tell (138)
(TT-2)	they will all <i>become</i> their own story each and every one of them will also want to tell it.(159)
Explanation	TT-1 uses direct translation micro strategy but condensation microstrategy is used by the TT-2

Sample thirteen shows the translation of “hikâyesini anlatmak” in the ST as the indicator of storytelling for this category. TT-1 adopts direct translation microstrategy and translates the phrase as “stories...to tell” when the element is taken into the consideration as an isolated unit. On the other hand, to consider the matter from a broader perspective in the sentence level, a word for word translation is also observed and semantically the desire to tell stories is also emphasised as the ST suggests with the verb “want”. Pinpointing each element in the ST and TT-2 is somehow challenging in that the translator adopts a free style of translation of the whole sentence; however, focusing on this single unit “hikâyesini anlatmak”, it is seen that the correspondent unit in the TT-2 is “tell it”. The translator demands the reader to understand what “it” refers to by avoiding the repetitive use of the word “story”. Thus, it can be concluded that the TT-1 has more emphasis on storytelling than TT-2 does.

Sample 14

(ST)	ngiliz gazeteciler arasındaki güzel bir kadın, hikâyesini anlatıyordu (160)
(TT-1)	British journalist , a good – looking woman, was telling a story (140)
(TT-2)	English journalists, a beautiful woman, was telling a story. (161)
Explanation	Both TTs adopt the direct translation microstrategy for the translation of the phrase “ hikâyesini anlatıyordu”

Sample fourteen shows that both translators deploy the same microstrategy of direct translation for the phrase “hikâyesini anlatıyordu”. TT-1 includes the phrase “telling the story”, so does the TT-2. They follow a word for word translation process regarding this single linguistic unit. Neither of the translators is visible for the translation of it.

Sample 15

(ST)	ya lı foto rafçı bir hikâyeye ba ladı (167)
(TT-1)	elderly photographer began to tell his story (146)
(TT-2)	He obliged with this one (168)
Explanation	TT-1 uses the microstrategy explicitation and TT-2 uses paraphrase to translate the phrase.

It is observed in sample fifteen that the phrase “hikâyeye ba ladı” is translated as “began to tell his story” by the TT-1, but it adds the detail of the agent of the story which is only clear from the context of ST, because the person who “was telling” the story is not given explicitly in the ST. Thus, the microstrategy that the TT-1 translator uses is explicitation. However, assigning the unit “hikâyeye ba ladı” is somehow difficult in the TT-2. Rather, TT-2 violates the whole meaning in terms of the attitude towards storytelling with the verb “oblige” which is defined as “to force someone to do something, or to make it necessary for someone to do something (Cambridge Advanced Learner’s Dictionary, 2005:868). The reader is not exposed to the word “story” in the TT-2 but it is implied with the object pronoun “it”. Thus, it can be said that the emphasis on storytelling is attained more in the TT-1 with the repetitive use of the related linguistic units.

Sample 16

(ST)	hikâyesini anlatmaya ba ladı nda (172)
(TT-1)	when he began to tell his story (151)
(TT-2)	when he began telling his story,(173)
Explanation	Both TTs apply the same microstrategy: direct translation

Sample sixteen shows that the phrase “hikâyesini anlatmaya ba ladı” is translated in the same way by both translators with a slight difference. TT-1 includes the phrase “began to tell his story” and the TT-2 uses the phrase “he began telling his story”. Both are the examples of word for word translation, which is called direct translation microstrategy.

Sample 17

(ST)	Hikâyeyi anlatırken (172)
(TT-1)	when he was through telling it (151)
(TT-2)	as he told his story (173)
Explanation	TT-1 condensation and TT-2 use the direct translation microstrategy .

Concentrating on the phrase “hikâye anlatırken” in sample seventeen, it is seen that TT-1 adopts the condensation microstrategy by referring to the object of the verb “was ... telling” with a simple object pronoun “it”, the reader of the TT-1 is demanded to figure it out from the context.

However, TT-2 translator uses the direct translation microstrategy by including the phrase “told... story”.

Sample 18

(ST)	Anlatma sırası kendisine gelince (172)
(TT-1)	Taking his turn to tell a story (151)
(TT-2)	When it was his turn to speak (174)
Explanation	TT-1 uses the microstrategy of explicitation TT-2 does not attribute to telling a story and uses the microstrategy substitution with the verb “ speak”

Sample eighteen focuses on the translations of the phrase “anlatma” which has an implication for a “story” in the ST. However, TT-1 explicitly includes this implied object with the word “story” beside the verb “tell”. This is an example of explicitation as the microstrategy. The emphasis is on storytelling. On the other hand, for the TT-2, the word “anlatma” is translated with the word “spoke”, which is an example of substitution since semantically the verbs “speak” and “anlatma” do not match. Moreover, the perception created with the verb “speak” is more real than the one created by the verb “tell”. Thus, it can be said that the use of this single unit can violate the thematic journey of the fiction.

Sample 19

(ST)	hikâyesini öfkeyle anlatırken (189)
(TT-1)	he went on indignantly to tell the story of the skeletons (167)
(TT-2)	he told them angrily (191)
Explanation	TT-1 uses the microstrategy of direct translation TT-2 uses condensation

Sample nineteen shows that TT-1 includes the phrase “to tell the story” to mean “hikâyesini... anlatırken” by adopting a word for word translation procedure. The attribution to the storytelling is preserved by the TT-1. However, TT-2 wants the reader to understand the object from the whole context. This is called condensation. The unit giving the clue for story is only the verb “told” in the TT-2. This loss in the sentence may be interpreted as a loss in the thematic line also.

Sample 20

(ST)	"Nihat'la evlili imizin ilk yıllarında mutluyduk," diye anlattı kadın bir sessizlikten sonra (199)
(TT-1)	"Nihat and I were happy during the first years of our marriage," said woman, telling her story after a brief silence (176)
(TT-2)	"When Nihar and I were first married, we were very happy," said the woman, after a silence. (201)
Explanation	TT-1 adopts the microstrategy of explicitation while TT-2 uses the microstrategy of substitution

Sample twenty needs to be elaborated in terms of the translators' role in the development of the theme with the motif of storytelling. It is observed that although there is no attribution to the storytelling in the ST, TT-1 includes the word "story" as the object of the verb "tell". Thus, the translation of the phrase "diye anlattı" is given as "said" but with a following explanation "telling her story". This extra information can also be figured out from the context and the theme of the whole fiction that what are told and said are all far from reality. The translator wants to highlight this theme by making this clarification. On the contrary to the TT-1, TT-2 chooses verb "say" instead of "tell" and this attributes to the reality. The microstrategy employed by the TT-2 is, thus, substitution which requires using semantically different units.

Sample 21

(ST)	Belkıs ona "bütün bunlarla ili kili" gördü ü ehzadenin Hikâyesini anlatmaya ba ladı (202)
(TT-1)	Belkis began telling him the story of the Prince (178)
(TT-2)	Belkis began to tell him the story of the Crown Prince (204)
Explanation	Both TTs use the microstrategy of direct translation.

The phrase "hikâyesini anlatmaya ba ladı" in the ST is the focal point in sample twenty-one. It is observed that both TT-1 and TT-2 translate the unit in the same way with a slight difference regarding the matter of gerund and infinitive. TT-1 includes the phrase "telling him the story of", while TT-2 uses the phrase "to tell him the story of". Both TTs have an emphasis on the storytelling.

Sample 22

(ST)	Galip hikâyesini bitirdi inde yeniden anlatmak zorunda kalaca ını anladı. Yeniden anlatırken, kendisini bu hikâeyi yeniden anlatmak zorunda bırakan bütün insanlara derin bir öfke duyuyordu. "Herkes artık kendisi gibi olsun ve kimsenin de hikâye anlatmasına gerek kalmasın!" demek geliyordu içinden. Hikâeyi ikinci defa anlatırken masadan kalkmı , katladı ı gazeteyi tekrar eski paltosunun cebine koyuyordu. (209).
(TT-1)	When Galip got through telling his story, he realised that he'd have to tell it again. As he told it again, he felt great anger against all the people who forced him to tell a story over and over again. He felt like saying: "Why can't everyone be himself so no one needs to tell any stories!" He'd gotten to his feet while he was retelling the story, and now he slipped the folded newspaper back into the pocket of his old overcoat (186)
(TT-2)	When Galip got to the end of the story, he knew he was going to have to go right back to the beginning and tell it again As he did so, he thought hateful thoughts about people who made you tell the same stories over and over. If people would only just be themselves, he felt like saying. If only they would stop telling stories! As he told the story for the second time, he rose from the table and put the folded newspaper back into the pocket of his old overcoat. (211-2)
Explanation	TT-1 uses the direct translation microstrategy for all the six phrases presented in the ST related "to tell stories" TT-2 uses paraphrase for two of the six occurrences in the ST.

Sample twenty two shows how often the ST includes the phrase "to tell story/ stories". This sample consists of six occurrences of the phrase and when examined closely it is observed that TT-1 translates all of these units in the sample via the direct translation microstrategy. In the TT-1,

“Hikâyesi bitti inde” is translated as “ got through telling his story”; “yeniden anlatmak zorunda kalaca ı” is translated as “ had to tell it again”; “ Yeniden anlatırken” is translated as “As he told it again”; “yeniden anlatmak zorunda” is translated as “tell a story over and over again”; “kimsenin de hikâye anlatmasına gerek kalmasin” is translated as “ no one needs to tell any stories”; “hikâyeyi ikinci defa anlatırken” is translated as “ while he was retelling the story”. As it observed, TT-1 follows a word for word translation leading to the direct translation microstrategy. On the other hand, finding some of the occurrences from the TT-2 is not possible because the microstrategy condensation is used. The phrases that the TT-2 uses for the phrases presented above are “got to the end of the story”, “ tell it again”, “you tell the same stories over and over”, “stop telling stories”, “As he told the story for the second time”. These examples show that both of the translators pay attention to storytelling as a motif and use the elements repeatedly as the ST does.

Sample 23

(ST)	Hikâyesini bitirirken (209)
(TT-1)	As he finished telling the story (186)
(TT-2)	When he'd finished his story (212)
Explanation	TT-1 uses explicitation and TT-2 uses direct translation microstrategy.

Sample twenty-three shows that TT-1 employs the explicitation microstrategy for the translation of the phrase “hikâyesini bitirirken” by including the noun “ story” with the verb “telling”, which does not exist in the ST. The translator makes the unit that is to be figured out from the context clear. This is the result of the attempt to highlight the motif of storytelling. TT-2 deploys the direct translation microstrategy and translates the phrase as “finished the story”.

Sample 24

(ST)	Oyunu oynarken de, çocuklu unda yaptı ı gibi ba ka bir eyle me gul olup hikâyesini anlatabiliyordu (210)
(TT-1)	he was able to tell his story, as he did in his childhood, focusing on something else while playing the game (186)
(TT-2)	He could continue with whatever else he was doing and still keep the game going, and it was the same now; as he retold his story, his mind was able to wander.(212)
Explanation	TT-1 employs direct translation microstrategy and TT-2 uses the microstrategy paraphrase.

Sample twenty-four shows that the TT-1 uses direct translation microstrategy for the phrase “hikâyesini anlatabiliyordu” by giving the meaning with the phrase “was able to tell his story”. On the other hand, with the shift in the order of the sentence, it is not easy to pinpoint the exact place of the phrase in the TT-2. TT-2 uses the linguistic item “he retold his story” as an indicator of storytelling, but this unit does not give the exact meaning of the original phrase.

Sample 25

(ST)	Bir ara, Celâl'in de hem hikâye anlattı ı, hem de aynı anda ba ka eyleyler dü ünebildi i için kadınların ilgisini o kadar çok çekti ini dü ündü, ama Belkıs kendisine Celâl'den bir hikâye dinleyen bir kadın gibi de il, yüzündeki anlamı saklayamayan biri gibi bakıyordu imdi. (210)
(TT-1)	For a moment he thought the reason why Jelal was so attractive to woman was because he could tell a story while he simultaneously thought about other things; but then Belkıs did not look like a woman who was telling to one of Jelal's stories. (186)
(TT-2)	There was a time when he'd wondered if that's what had made Celal so attractive to women, this knock he had of pursuing his own thoughts even as he told a story, but then Belkis did not look like the sort of woman who'd listen to Celal tell a story; she looked like someone incapable of hiding the meaning on her face. (212)
Explanation	TT-1 uses direct translation for the first occurrence of the element and substitution for the second one, and TT-2 employs direct translation microstrategy for the both appearances.

Sample twenty-five shows that there is an attribution to storytelling twice in the ST. One is with the phrase of "hikâye anlattı ı" and the other one is "hikâye dinleyen". TT-1 uses the phrase "tell a story" to meet the meaning of the first and "who was telling... stories" to meet the meaning of the second. What deserves special attention is the second one because there is a shift in the meaning by including the word "tell" instead of "listen". This may be done mistakenly since the adjective clause assigned for the meaning completely changes, and the agent and object of storytelling are mingled. Here, the translator of TT-1 is visible. TT-2, on the other hand, employs direct translation microstrategy for the both phrases, and TT- 2 includes the phrase "told the story" for "hikâye anlattı ı" and "who'd listen to Celal tell a story" for "hikâyeyi dinleyen". When examined closely, it is seen that they are word for word translations.

Sample 26

(ST)	"Onlara ehzadenin hikâyesini anlatabilmek isterdim!" (211)
(TT-1)	I wish I could tell them the story of the Prince (187)
(TT-2)	If only I could tell them the story of the Crown Prince! (214)
Explanation	Both TTs adopt the direct translation microstrategy by using exactly the same phrase " tell them the story of " for " hikâyesini anlatabilmek isterdim"

Sample twenty-six shows that the phrase "hikâyesini anlatabilmek isterdim" is translated by the both TT translators exactly the same way lexically. They both include the phrase "tell them the story of". The grammatical unit they choose to introduce this phrase is slightly different from each other in that TT-1 includes the introductory verb "I wish", whereas TT-2 uses "If only". Both TT-1 and TT-2 approach the matter of storytelling in the same way.

Sample 27

(ST)	nesneleri bir bir adlandırarak, hikâyeler anlatarak (216)
(TT-1)	by naming things and telling stories (191)

Sample 27 (Continue)

(TT-2)	By naming the objects in this world and peopling it with stories (218)
Explanation	TT- adopts direct translation microstrategy whereas TT-2 employs the strategy of paraphrase.

Sample twenty-seven concentrates on the phrase “hikâyeler anlatarak” in the ST and its translations in the TTs. TT-1 follows word for word translation and includes the phrase “telling stories”. On the other hand, TT-2 approaches the phrase in a free way. For this reason, pinpointing the relevant units in the ST and TT-1 is a challenging task. That is to say, TT-2 follows a microstrategy of paraphrase. The unit indicating the figure of storytelling is the word “story”, and the verb used instead of “tell” is “peopling” which is defined as “If something or somewhere is peopled by/with a particular type of person, it is filled with them” (Cambridge Advanced Learner’s Dictionary, 2005:935). Thus, it can be said that TT-2 does not emphasise the act of telling stories; instead, it stresses the high number of the stories.

Sample 28

(ST)	aynı masada oturup hikâye anlatan Celâl’le onu ne eyle dinleyen Rüya yoksa e er (254)
(TT-1)	sitting at an identical desk and telling a story (226)
(TT-2)	Momentsitting at the same desk as Galip, telling stories,(259)
Explanation	Both TTs follow the microstarategy of direct translation.

Sample twenty-eight shows that both TT-1 and TT-2 translate the phrase “hikâye anlatan” in the same way despite the slight shift in the form. TT-1 expresses the meaning with the phrase “telling a story” while TT-2 does the same thing with the plural form of it “telling stories”. Both TTs deal with the act of storytelling, but it can be said that TT-2 puts an emphasis on how large they are in number.

Sample 29

(ST)	<i>H KÂYE ANLATAMAYANLARIN H KÂYES</i> (261)
(TT-1)	THE STORY OF THOSE WHO CANNOT TELL STORIES (233)
(TT-2)	A Story About People Who Can’t Tell Stories (267)
Explanation	Both TTs follow the microstarategy of direct translation

Sample twenty-nine demonstrates the translations of the title of a chapter. Moreover, the way the translators of TTs follow the same strategy with exactly the same wording, thus the existing microstrategy here is direct translation for both TTs. The phrase “hikâye anlatamayanların hikâyesi” is expressed as “the story of those who cannot tell stories” by the TT-1 and as “A story about people who can’t tell stories” by the TT-2. The amount of stress for storytelling is the same for both TTs. The only difference is observed in the agent that TT-1 assigns. TT-1 includes “those”

as the agent of the sentence, while TT-2 introduces “people” as the agent of the activity of storytelling.

Sample 30

(ST)	Onun da ötekiler gibi anlatacak hikâyeleri, akaları var aklında (262)
(TT-1)	a few jokes and stories to tell (234)
(TT-2)	He has stories he wants to share, and jokes too,(268)
Explanation	TT-1 deploys the direct translation microstrategy and TT adopts the microstrategy substitution.

Sample thirty shows the translation of the phrase “anlatacak hikâyeleri” in the ST. TT-1 includes the phrase “stories to tell” to meet the meaning of the unit presented in the ST, and this is the word for word translation of it. TT-2, however, avoids the repetition of the word “tell” and uses the word “share” for it. This is an example of substitution microstrategy. On the other hand, the repetitive use of the act of telling stories signals the construction of the ST and reveals the theme. Although the substitution microstrategy makes the reading experience fluent and more enjoyable for the target reader, it detracts the reader from the ambiguity of the ST.

Sample 31

(ST)	hikâye anlatmaya kalktı ında (262)
(TT-1)	he made an attempt to tell a story (234)
(TT-2)	he tried to begin telling a story (268)
Explanation	Both TTs follow the microstrategy of direct translation.

Sample thirty-one shows the translation of the phrase “hikâye anlatmaya kalktı ında”. TT-1 employs the microstrategy of direct translation because a word for word translation is observed. The translated version of the phrase is “made an attempt to tell a story” in TT-1. TT-2, likewise, deploys the direct translation microstrategy and translates the unit as “tried to begin telling story”. There are minor differences in the wording for the subordinating elements like “try” and “begin”, but the focal element related to storytelling is translated by word for word.

Sample 32

(ST)	Kendi hayatını 'ster nan, ster nanma' kö esinde gözya larıyla anlattın,(271)
(TT-1)	You shed tears telling the story of your life in your 'Believe It or Not' column, (242)
(TT-2)	You wrote tearful accounts of your life in your BELIEVE IT OR NOT column (277)
Explanation	TT-1 deploys explicitation microstrategy and TT-2 adopts paraphrase.

Sample thirty-two shows that TT-1 tries to include the motif of storytelling as much as possible. That is to say, although ST does not have a direct implication for a “story”, TT-1 makes an

inference from the whole context of the ST and tries to reinforce the code of the form with the translation of the phrase as “telling the story of your life”, which is as “ kendi hayatımı ... anlattın” in the ST. The perception of reality can also be understood with this sample in that TT-1 regards the life of the person as a “story”. As to TT-2, the translation of the phrase “kendi hayatımı... anlattın” is translated in a free way. In other words, it is not easy to match the units in the ST with their correspondents in the TT-2, which is an example of paraphrase. The TT-2 emphasises the role of the person as a writer and names the things he writes as “the accounts of his life”. This sentence shows that the translators perceive reality differently. Since TT-1 translator reflects that the life is not more than a story -like the theme of the fiction suggests - whereas TT-2 hints at it as the truth.

Sample 33

(ST)	Yarı tutkulu, yarı yorgun bir sesle, en sonunda hikâyesini anlatabilmenin heyecanından çok, onu en sonunda bitirebilmenin huzuruyla anlatıyordu.(304)
(TT-1)	“He began to tell his story haltingly and halfheartedly, equipped with the serenity of being able finally to finish his story rather than with the excitement of being able to tell it at last (272)
(TT-2)	“And so he launched into his story, the fatigue in his voice fired by a waning obsession, as if his excitement at finally being able to do so was muted by the peace he felt at knowing the story was soon to reach its end.(312)
Explanation	TT-1 employs direct translation microstrategy for the translations of two of the three occurrences of “ hikâye anlat” and explicitation for one of them. in the ST whereas TT- 2 condensation for the first, paraphrase for the following two.

Sample thirty-three concentrates on the act of storytelling presented for three times in a single ST sentence. The first phrase examined is “hikâyesini anlatabilmenin”, and TT-1 translates this phrase as “being able to tell it”. The second phrase is “onu bitirmek” in the ST, and what is implied by the object pronoun is “story”, and this is translated as “to finish his story” by the TT-1. The third one is “anlatıyordu” and this is translated as “began to tell his story”. The first two are the examples of direct translation microstrategy since they give the sense of word for word translation. On the other hand, for the translation of the last item, TT-1 adopts the microstrategy of explicitation by adding a detail that can be figured out from the text itself. Thus, the single word “anlattı” is translated as “began to tell his story”. This sample sentence accounts for the TT-1 motivation towards the use of the recurring element of storytelling. When these phrases are sought in the TT-2, it is seen that detecting the exact place for the two units is not easy. This is because the TT-2 chooses to express the meaning of the sentence freely as she interprets it. However, for the phrase “anlattı” the microstrategy of explicitation is observed in the TT-2 because the word “anlattı” in the ST is translated as “launched into the story”. This is because TT-2 clearly states that what the person tells is a “story” just like the TT-1 does for the same sample. Nevertheless, TT-2 translator attributes to the act of storytelling with the linguistic elements.

Sample 34

(ST)	ben size bir hikâye anlatayım. A zında sigara anlatırdı.(325)
(TT-1)	I'll tell you a story myself. She'd tell it, her cigarette between her lips. (293)
(TT-2)	<i>I'll tell you a story instead.</i> She'd tell us her story with her cigarette hanging from her mouth.(336)
Explanation	Both TTs follow the microstrategy of direct translation for the first part. For the second sentence, TT-1 employs direct translation micro strategy again but TT-2 adopts the microstrategy explicitation.

Sample thirty-four shows that TT-1 and TT-2 employ the direct translation microstrategy to translate the sentence “ben size bir hikâye anlatayım”. Bearing the word order of Turkish sentence in mind, it can be said that the meaning is given just in the same way in the TT-1. In Turkish, the agent of a sentence is given just to make an emphasis, thus the suffix that the verb has is enough to understand the agent. The sentence has “ben” in the ST and TT-1 has the unit “myself” to ensure the same effect. The microstrategy that TT-1 follows for the second sentence is the same in that the word “anlatırdı” is translated as “would tell it” by the TT-1. On the other hand, the microstrategy that the TT-2 uses for the translation of the first sentence is direct translation. The sentence “ben size bir hikâye anlatayım” is translated as “I'll tell you a story, instead”. The microstrategy used for the second sentence by the TT-2 is explicitation since it explains the object of the verb “tell” with an inference from the text. Both of the TTs, considering this sample, value the notion of storytelling.

Sample 35

(ST)	dükânın küçük üçkâ itçılıklar ve küçük kazıklanmalarla dolu tarihini ve toz kokan hikâyesini, kendi hayatı gibi bildi ini dü ündü (327)
(TT-1)	the store's history full of shell games and small-time windless as well as the stories it could tell which smelled like dust (296)
(TT-2)	he knew every little trick, every little swindle in the shop's dusty history—every chapter in the book—as well as he knew his own.(338)
Explanation	Both TTs employ the microstrategy paraphrase.

Sample thirty-five demonstrates the attribution to storytelling in the sentence with the word “hikâye” which is “story” in English and the act of telling it is implied. In both translations, however, the word and its implied verb is not easy to find because of the paraphrase microstrategy. Nevertheless, the meaning provided by the word “hikâyesini” in the ST can be seen in the TT-1 as “the stories it could tell”, but there is no attribution to storytelling in TT-2. While paraphrasing the sentence, TT-2 omits this element.

Sample 36

(ST)	bizi biz yapacak en katıksız hikâyeyi, söyleyivermek için.(352)
(TT-1)	for the sake of telling the simplest story that makes us who we are (317)

Sample 36 (Continue)

(TT-2)	and amuse her with the purest, simplest stories—the stories that make us who we are.(336)
Explanation	TT-1 uses the direct translation microstrategy and TT-2 uses the microstrategy condensation.

Sample thirty-six focuses on the phrase “hikâyeyi söyleyivermek” and it shows that TT-1 translates this element as “telling the simplest story” and the microstrategy employed for this is direct translation in the TT-1. On the other hand, the act of telling is not given explicitly and is left to the reader’s inference from the context in TT-2. Thus, the microstrategy followed by the TT-2 is condensation. The attribution to storytelling is attained with the phrase “simple stories”.

Sample 37

(ST)	u anlataca ım masalın ba ını biliyorduk ikimiz, ama sonunu de il.(354)
(TT-1)	we both knew the beginning of the fairy tale I’m about to tell, but not how it ends (320)
(TT-2)	we both divined the beginning of the story I am about to tell you—though not its end.(368)
Explanation	Both TTs use the microstrategy direct translation.

The focal element signalling storytelling in this sample is “ anlataca ım masalın ba ı” and it is observed that TT-1 translates it by following a word for word process and includes the phrase “beginning of the fairy tale I’m about to tell”. The translator of TT-1 does not skip over the recurring element of storytelling although it obscures the meaning and follows a direct translation microstrategy. This situation is the same for TT-2 but with slight differences in word choice. The TT-2 translator adopts direct translation microstrategy for the translation of the phrase by including the phrase “beginning of the story I am about to tell”. Both the object and the act of storytelling are emphasised in the TT-2.

Sample 38

(ST)	harflerin sırrına gömülmü ve hikâyeler anlatmı , hikâyeler dinlemi .(355)
(TT-1)	he delved into the mystery of letters, telling and listening to stories (321)
(TT-2)	he listened to other people’s stories and told others his own.(369)
Explanation	TT-1 and TT-2 adopt the microstrategy condensation.

Sample thirty-eight shows that the unit “hikâyeler anlatmı , hikâyeler dinlemi ” is translated by both of the TTs with an attempt to shorten it. TT-1 avoids repeating the object “story” twice and wants the reader to figure it out. Thus, TT-1 includes the phrase “telling and listening to stories”. Although the word choice and the structure alter, TT-2 manages the translation of the sample with the same microstrategy of condensation. The phrase included to give the meaning does not repeat the word “story” twice but implies it with the phrase “listened to...stories and told others his own”. Although the attribution to storytelling is not provided in the same way, both TTs emphasise this recurrent element.

Sample 39

(ST)	Birer ucundan tutarak okudukları kitapta anlatılan hikâye neymi peki? (355)
(TT-1)	so what was this story they read fingering the corners of opposing pages?(321)
(TT-2)	So what was this story they were reading? (369)
Explanation	Both TTs adopt the microstrategy direct translation

Sample thirty-nine demonstrates that both translators translate the phrase “okudukları kitapta anlatılan hikâyeler” with the word for word translation procedure. TT-1 translates it as “this story they read”, and TT-2 translates it as “this story they are reading”. This is the example of direct translation microstrategy. Both TTs provide an attribution to the recurring element of storytelling.

Sample 40

(ST)	masanın çevresinde oturup hikâye anlatan orospulara, garsonlara, foto rafçılara, aldatılmış kocalara ba rarak demek isterdim ki (375)
(TT-1)	and cuckolded husband around the table telling stories in the middle of the night. (339)
(TT-2)	around the table at all those whores, waiters, photographers, and cuckolded husbands telling stories (390)
Explanation	Both TTs adopt the microstrategy direct translation

Sample forty focuses on the phrase “hikâye anlatan” in the ST and shows that both TT-1 and TT-2 use the same microstrategy of direct translation. TT-1 includes the phrase “telling stories”, so does the TT-2. Storytelling is emphasised by both TTs by following the same microstrategy. Thus, both translators are invisible in this sample. On the other hand, neither domestication nor foreignization is observed.

Sample 41

(ST)	O zaman size sır diye verdikleri hikâyeyi onların yoklu uyla siz bulmu olacaksınız (375)
(TT-1)	you will tell the story they tell you as if it were a secret (396)
(TT-2)	you’ll discover the story they pretend is secret.(390)
Explanation	TT-1 uses the microstrategy of explicitation and TT-2 uses direct translation microstrategy.

Sample forty-one shows that the recurring element of storytelling “ hikâyeleri... bulmu olacaksınız” is translated as “ tell the stories they tell you” by the TT-1 by adding details which can be inferred from the context that the stories are to be discovered to tell them to others again and again. This strategy is direct translation. Moreover, TT-1 provides the repetition of the element in an overlapping way. TT-2 employs the microstrategy of direct translation. That is to say, the translator follows a word for word translation procedure by including the phrase “discover the story”. The attribution to storytelling is as much emphasized as the ST does.

Sample 42

(ST)	iç sıkıntısıyla birbirlerine aynı masalları anlatarak (383)
(TT-1)	telling each other the same old fairy tales (347)
(TT-2)	passing the time by telling each other the same old stories,(399)
Explanation	Both TTs adopt the microstrategy direct translation.

Sample forty-two exhibits the phrase “aynı masalları anlatarak” as the indicator of recurring element of storytelling and it is observed that both TT-1 and TT-2 employ the direct translation microstrategy with small differences in word choice. TT-1 translates the phrase as “telling each other the same old fairy tales”, and TT-2 translates the same phrase as “telling each other the same old stories”. This sentence is regarded important since it reveals that all the stories told are the imitations of older ones. Both translations manage to create this perception with the adjectives modifying the noun “story”.

Sample 43

(ST)	Anlataca ı hikâyeleri seçmesine yarayacak bir mantık? (391)
(TT-1)	Some logic to help him choose the stories he had to tell? (355)
(TT-2)	Was he looking for some line of reasoning that would help him choose the stories he would be telling? (408)
Explanation	Both TTs adopt the microstrategy direct translation

Sample forty-three shows that TT-1 and TT-2 employ the microstrategy of direct translation to translate the phrase “anlataca ı hikâyeleri” in the ST. The word for word translation is obvious. The phrase included by the TT-1 is “the stories he had to tell”, and TT-2 translates the phrase as “the stories he would be telling”. Both TTs have attributions to storytelling.

Sample 44

(ST)	yalnızca hikâyelerine inanarak anlatması gerekti ini biliyordu.(391)
(TT-1)	He only tells his stories believing in what he said (355)
(TT-2)	But he knew all he needed to do was to believe his story as he told it.(408)
Explanation	Both TTs adopt the microstrategy direct translation

Sample forty-four is also indicates the same conclusion as the previous one and shows that the translation of the ST phrase related to storytelling is managed with the direct translation microstrategy although some differences in structure exist. TT-1 includes the phrase “telling his stories” and TT-2 gives the meaning of it with “his story as he told”.

Sample 45

(ST)	Anlatacak bir hikâyemiz var imdi." (395)
(TT-1)	We have a story to tell now (358)
(TT-2)	We have a story to tell now." (412)
Explanation	Both TTs adopt the microstrategy direct translation

Sample forty-five focuses on the sentence “anlatacak bir hikâyemiz var imdi” and shows that both TTs translate the sentence in the same way exactly with the same wording as “ We have a story to tell now”. This microstrategy detected here is direct translation microstrategy. Both TT-1 and TT-2 attribute to storytelling in the same way.

Sample 46

(ST)	O ehzadenin hikâyesini anlataca ım!" (399)
(TT-1)	I'll tell the story of the Prince (361)
(TT-2)	I am going to tell you the story of the Prince who once lived there!" (416)
Explanation	Both TTs adopt the microstrategy direct translation

Sample forty-six focuses on the phrase “hikâyesini anlataca ım” and it is seen that TT-1 translates this phrase as “I'll tell the story of” and this is an example for direct translation microstrategy. Moreover, the phrase is translated as “I am going to tell the story of” and this is, again, an example of direct translation microstrategy. Although the tenses used in the sentences are different, this situation does not obscure the meaning. In both translations, the translators stress the act of storytelling.

Sample 47

(ST)	ehzadenin hikâyelerini Celâl'in hikâyelerini anlatır gibi anlatırken, kendini Celâl'in anlattı ı bir hikâyenin kahramanı gibi hissetti (399)
(TT-1)	When he told the Prince's story as if telling Jelal's stories, he felt himself to be the protagonist in a story told by Jelal. (362)
(TT-2)	Because he was telling the Prince's story in the same way he told Celâl's stories, he felt himself to be one of Celâl's heroes.(416)
Explanation	TT -1 employs direct translation microstrategy in the translation of three elements in the TT, TT-2 deploys the microstrayegy of direct translation for the two of the items and condensation for the one.

Sample forty- seven shows that the ST signals the importance of storytelling by including it for a number of times. This makes the sentence even difficult to comprehend it in the SL. That is to say, it leads to an ambiguity in the sentence and sometimes makes the reader revise the whole sentence for a number of times. Even so, to preserve the form code provided by the ST, TT-1 manages to include all the storytelling related units by following a direct translation microstrategy. The first phrase in the ST under consideration “hikâyelerini anlatırken” is translated as “when he

told the Prince's story" and a word for word translation procedure is observed here. The second phrase from the ST "Celal'in hikâyelerini anlatır gibi" is translated by the TT-1 translator as "as if telling Jelal's stories", which is also an example of direct translation microstrategy. The third item is "Celal'in anlattı 1 bir hikâyenin kahramanı" and this is translated as "the protagonist in a story told by Jelal". Word for word translation is apparent in this item also, thus this is explained via direct translation microstrategy. To have a general overview of the whole sentence, it can be said that TT-1 approaches it in a technical manner in that the TT-1 includes all related items in the text and with related terminology like the protagonist. TT-2 translates the first two items mentioned above as "he was telling the prince story", and "the way he told Celal's stories", which are the examples of direct translation microstrategy. The third item presented in the ST "Celal'in anlattı 1 bir hikâyenin kahramanı" is translated via the condensation microstrategy. Thus, the reader is demanded to figure out the detail that the story is told by Celal, and the translated version of the sample becomes "one of Celal's heroes". Here, the TT-2 is deprived of the related units "story" as the object and "tell" as the act of storytelling. Besides, the word "hero" is a more general word than "protagonist" is. Here it can be concluded that TT-1 reflects the self-reflexivity of the ST more than TT-2.

Sample 48

(ST)	ehzadenin son aylarını anlatırken, "Celâl de bunu böyle anlatırdı," diye dü ünüyor (396)
(TT-1)	When he told of the final period in the Prince's life, he thought it, " <i>Jelal</i> used to tell it like this," (362)
(TT-2)	As he described the Prince's last months, he told himself, This is just how Celâl would have told this story (416)
Explanation	TT-1 uses direct translation microstrategies for the translations of two units in the ST. TT-2 adopts substitution for the first and explicitation for the second item under consideration.

Sample forty-eight shows that there are two storytelling related units in the ST. One of them is "anlatırken" and the other is "böyle anlatırdı". Both of these occurrences have a connection with "story", but this is not explicitly given with the word "hikâye" as the object of the act of storytelling. TT-1 adopts direct translation microstrategy and translates these linguistic items as "told" and "used to tell". On the other hand, TT-2 tries to give the meaning of the word "anlatırken", which has a collocation with the noun "story", with a verb "describe", which is not commonly used with "story" as an object. Thus, the translation microstrategy is substitution here, which is including a word that does not semantically match up with the one appeared in the ST. TT-2, moreover, uses the microstrategy of explicitation in the translation of the second unit "böyle anlatırdı" as "how Celal would have told the story". Here it is observed that although the ST does not assign a clear object for the verb "tell", TT-2 includes the object "story". This is a clear attribution to storytelling.

Sample 49

(ST)	ehzadenin son günlerini anlatıp bitirdi inde hiç duraklamadan aynı hikâyeye yeniden başladı: (399)
(TT-1)	As soon as he came to the end of the Prince's days, he began to tell the same story over without coming to a stop (362)
(TT-2)	After describing the Prince's end, he went straight back to the beginning (416)
Explanation	TT-1 uses direct translation strategy and condensation; TT-2 substitution and condensation microstrategies.

Sample forty-nine focuses on the two linguistic items in the ST: “son günlerini anlatıp bitirdi inde” and “aynı hikâyeye yeniden başladı”. It is observed that TT-1 translates the first item by following the condensation microstrategy, which demands the reader to figure out the act of telling by defining only the object of telling as “came to the end of the Prince's day”. The direct translation microstrategy is followed in the translation of “aynı hikâyeye yeniden başladı” as “began to tell the same story over ...”. It is seen that word for word translation procedure is attained. TT-2 follows the microstrategy of substitution for the first item “anlatıp bitirdi inde” with a verb “describe”, which does not have a collocation for story, instead of “tell” which recalls a story. For the second item, the microstrategy condensation is detected in TT-2. The reader is not exposed to any related linguistic unit referring to a story or the act of telling it. This is a matter of inference from the text.

Sample 50

(ST)	Hikâyeyi ikinci kere anlatırken, birincisinde dikkat etmediği yerleri vurgulamı, üçüncü kere anlatırken ise, hikâyeyi her yeni anlatımda yeni bir insan olabileceğini açıkça anlattı. (396)
(TT-1)	He'd stressed parts of the story to which he hadn't paid attention when he'd first told it, and when he told it the third time, he understood clearly that each time he told it he could become a new person. (362)
(TT-2)	When he was telling the story the second time, he stressed sections he had failed to notice the first time; when he told the story for the third time, it became clear to him that he could be a different person each time he told it. (416)
Explanation	TT-1 and TT-2 employ direct translation microstrategy for the three items in the ST related to storytelling.

The sample fifty shows that ST attributes to storytelling for three times with the linguistic units “hikâyeyi ikinci kere anlatırken”, “üçüncü kere anlatırken”, and “hikâyeyi her yeni anlattımda”. The corresponding linguistic elements found in the TT-1 to give the meanings of these items are “story... he'd first told it”, “told it the third time”, and “each time he told it”. It is observed that the microstrategies that used by the TT-1 are direct translation microstrategy. TT-2 adopts direct translation for all the three terms in the ST by including the phrases “was telling the story”, “told the story for the third time”, “each time he told it”. These units match with the ST ones word by word. Thus, it is seen that TT-2 uses the direct translation microstrategy for the translations of these items.

Accepting the act of storytelling as one of the indicators of the theme of the fiction, *The Black Book*, the phrase “hikâye anlatmak” comes into prominence. After an overall evaluation for these fifty samples presented above, it is seen that Gün remains faithful to the ST by adopting direct translation microstrategy most of the time. Moreover, what is also noteworthy is that Gün prefers to use the two elements ‘story’ and ‘tell’ together to make a phrase although it leads to repetitions. ST favours this repetitive nature of writing, too. On the other hand, TT-2 adopts paraphrase or substitution microstrategies more often. TT-2 translator Freely uses the paraphrase microstrategy, which is adopting a free style in translation by reflecting what is understood from the text without adhering to the isolated words. Whereas, the ST -Pamuk’s *Kara Kitap*- causes ambiguity in meaning and leads to difficulty in appreciation of the text with the repetitive use of the phrase “hikâye anlatmak”. Hence, the effect of this attitude on the flow of the theme in the novel can be regarded noteworthy.

Freely makes use of the microstrategy of substitution and uses some other verbs to mean ‘tell’ to avoid monotonousness in the text despite the ST which does the opposite. However, it is notable to touch upon the impressions that the words Freely uses to replace ‘to tell’. These verbs are ‘speak’, ‘describe’, ‘launch into’, and ‘explain’, all of which allude to a far more real world than ‘tell’, which suggests a more imaginative and illusive world. What needs a close interest here is the predominant intention of the ST advocating a world which is not more real than the stories. Parla (2018:251) suggests that the reality mingles with illusion and the fact is only found in narratives in *The Black Book*. Hence, what creates that illusive world is the language; the textual properties that the novel is presented by. The verb “tell” ensures a contribution to create such a world.

Türkkan (2010: 13) states that the repetitive nature of Pamuk’s word choice is apparent from the overuse of the verb ‘anlattım’ in SL. Türkkan, who counts the linguistic item in a chapter, finds out that Gün substitutes this verb with others such as ‘confine’, ‘go on’, and ‘explain’; however, the current study concentrates on the verb ‘tell’ as a collocation with ‘story’ and concludes that Gün avoids substitution of the item as much as possible whenever it is used with the object ‘story’. The reason may be her appreciation of the role of the phrase as a motif going through the theme and the illusive world that Pamuk intends to create with the ST, *Kara Kitap*.

Furthermore, it is observed that Gün includes the verb ‘tell’ with ‘story’ as much as possible although it leads to repetition, whereas Freely uses the microstrategy of condensation by including the verb ‘tell’ without the object ‘story’. That is to say, Freely demands the reader to use the whole text to figure out what is told by the characters. This can be the outcome of her attempt to create an easy to read text or to make the reader to focus on some other aspects of the fiction rather than on the elements highlighting storytelling.

One more point that the samples presented above suggest is that in some occasions the author Pamuk uses the verb ‘tell’ in the same sentence recurrently with subordinating sentences. Freely, on the other hand, uses a single verb and links the following subordinating sentences as the objects of the same verb. This makes the reading activity easier. On the other hand, as Kabaklı (1994: 912) claims, Pamuk deliberately uses long sentences difficult to follow.

As it is put forward by the claims above, the translator of the TT-2 Freely becomes visible with her preferences to mean ‘tell a story’, which in fact asserts a form revealing the theme in the original text, by reducing the effect of it. On the other hand, Gün remains invisible. Nevertheless, neither domestication nor foreignisation can be possible to trace with the translations of this linguistic unit.

4.6. Yaz- Write

The act of writing within the context of authorship is a recurring figure in *The Black Book*, addressing the theme of the fiction, which is given as the ultimate gain of the protagonist who sets off a journey to find his wife, and this journey is marked with storytelling and writing again and again. Thus, the category included in this section of the study consists of the examples signalling the act of storytelling from both the ST and two TTs.

The total number of occurrences of writing signalling authorship in the ST is 212 and 31 of them are presented below with their translations and explanations related to the microstrategies followed by the translators. The Appendix-2 presents all of the samples in the whole text.

Sample 1

(ST)	"Hafıza," diye yazmı tı bir kö e yazısında Celâl, "bir bahçedir.(11)
(TT-1)	"Memory," Jelal had written in one of his columns, "is a garden." (3)
(TT-2)	<i>Memory</i> , Celâl had once written in a column, <i>is a garden</i> (3)
Explanation	Both TTs followed the direct translation microstrategy to translate “ yazmı tı” in the ST.

The ST sample consists of the linguistic element “diye yazmı tı” as the act, and the agent of this action is presented as “columnist” which is inferred from the prepositional phrase “kö e yazısında”. TT-1 translates the linguistic unit “yazmı tı” as “had written”, and the item that signals the act of writing related to authorship is translated as “in one of his columns”. Both of these items are translated by following a direct translation microstrategy because a word for word translation procedure is observed. TT-2, likewise, follows the same microstrategy while translating these items as “had once written in a column”. Some differences can be detected between the two translated versions. However, these differences do not cause a departure from the meaning given in the ST. This is because of the linguistic system of Turkish. It is inevitable to interpret the Turkish phrase

“kö e yazısında” in two ways: either with the possessive adjective of third person singular as “his column” or without the possessive adjective as “a column”. This situation does not obscure the meaning in both TTs. Viewing the issue from a postmodern perspective may, however, pose a problem since who constructs the meaning is the reader for a postmodern fiction and the translator takes this role.

Sample 2

(ST)	Selim Kaçmaz adıyla yazan Celâl'in yazılarını dikkatle okudu u zamandı,(12)
(TT-1)	and carefully read Jelal's column which he wrote under the pseudonym of "Selim Kaçmaz"(4)
(TT-2)	Celâl published every weekday on page two of <i>Milliyet</i> under the name Selim Kaçmaz, (4)
Explanation	TT-1 adopts the microstrategy of direct translation and TT-2 uses the microstrategy of substitution

Sample two shows that TT-1 translates the word “yazan”, the indicator of the act of writing, as “wrote” and this is the result of direct translation microstrategy in the lexical level. On the other hand, the microstrategy which is adopted may differ if the sentence is taken into consideration in syntactic level. Focusing on the other items revealing the act of writing as an author in the sentence shows that TT-1 translator handles this matter from a more technical perspective. That is to say, TT-1 includes “ pseudonym of Selim Kaçmaz” to mean “Selim Kaçmaz adıyla”, which is important in that for a self-reflexive text such technical terminology draws the attention of the reader to the techniques of writing experience. TT-2, however, follows the microstrategy of substitution by translating the linguistic item “yazan” by using a verb “publish” which semantically does not completely match up with this kind of writing. The verb “publish” is defined as “to make information available to people, especially in a book, magazine or newspaper, or to produce and sell a book, magazine or newspaper” (Cambridge Advanced Learner’s Dictionary, 2005: 1021). Thus, the emphasis is not on the act of writing.

Sample 3

(ST)	"Yazısının altına kendi adını koymasına izin vermedikleri için mi öyle kötü yazıyor, yoksa öyle kötü yazdı ı için mi yazısının altına kendi adını koymasına izin vermiyorlar?" (14)
(TT-1)	"So, does he write so badly because they won't let him sign his name to his column? Or is it because he writes so badly that they won't let him sign his name?" (6)
(TT-2)	"Is it because they won't let him sign his columns that he writes so badly, or is it because he writes so badly that they won't give him permission to write under his own name?" (7)
Explanation	Both TT-1 and TT-2 translate the act of “ yaz-“ with the direct translation microstrategy

The example given here is an example of repetitive use of act of ‘writing2 in a single sentence, which makes the reader revise it for more than once. Both TTs appreciate this ambiguity caused by the overuse of the act of ‘writing’ and translates the all appearances with the correspondent verb “write”.

Sample 4

(ST)	Daha sonraları takma adla ilk kö e yazılarını yazacağı gazete için futbol maçlarını izleyerek ike kokusu almaya çalışıyor,(19)
(TT-1)	On behalf of the newspaper for which he came to write columns under an assumed name, he'd report on soccer games with the intent of ferreting out fixed matches,(10)
(TT-2)	Celâl began his pseudonymous newspaper career: investigations into match-fixing (12)
Explanation	TT-1 adopts the microstrategy of direct translation but TT-2 uses the microstrategy “deletion”

This sentence shows that TT-1 tries to be faithful to the ST by translating the elements related to writing by following a word for word procedure. Thus, the linguistic unit “yazacağı” in the ST is translated as “came to write” by the TT-1. Moreover, every unit signalling the act of writing within the authorship framework finds room in the TT-1. The word “takma ad” is translated as “assumed name”; “kö e yazıları” is translated as “columns”; and “gazete” is translated as “newspaper” by the TT-1 translator. Thus, it is easy to pursue these related elements in the TT-1. The emphasis on the act of storytelling and writing is apparent and even the word “report” is used by the TT-1 translator although the correspondent one does not exist in the ST, just because it fixes the context. For the TT-2, on the other hand, it is not easy to pinpoint those items in the text, and even the word “yazacağı” is missing from the text. Thus, dealing with the translation of this unit in the lexical level, it is observed that the translator follows the microstrategy of “deletion”. In addition, the whole sentence is the example of paraphrase in that the translator of TT-2 tries to reflect what she gets from the ST in a free way.

Sample 5

(ST)	Elyazısından Ki ilinizi Okuyoruz', Rüyalarınızı Yorumluyoruz', 'Yüzünüz, Ki iliginiz', 'Bugünkü Burcunuz' (akraba ve tanıdıklarına ve bir iddiaya göre de, sevgililerine özel selâmlar yollamaya ilk bu burç kö esinde başlamıştı) ve 'ster nan, ster nanma' kö elerine yazıyor (19)
(TT-1)	he would write columns like "Discerning Your Personality through Your Handwriting," "Interpreting Your Dreams," "Your Face, Your Personality," "Your Horoscope Today" (according to friends and relations he'd first started sending encoded messages when he sent them to his sweethearts through these horoscope columns), stacks of the "Believe It or Not" series, and do film criticism on new American movies which he took in free on his own time. (10)
(TT-2)	various articles with titles like DISCOVER YOUR CHARACTER IN YOUR HANDWRITING, READ YOUR CHARACTER IN YOUR FACE, LET US INTERPRET YOUR DREAMS, and YOUR HOROSCOPE TODAY (according to friends and relatives, it was in his horoscopes that he first started sending secret greetings to his lovers); he also did a BELIEVE IT OR NOT column (12)
Explanation	TT-1 deploys direct translation microstrategy for the word “yazıyor”.TT-2 follows the microstrategy of condensation.

Sample five shows that the ST emphasises the act of writing, and this is managed by the TT-1 by following the direct translation microstrategy for the verb “yazıyor” which is translated as “would write”. On the other hand, TT-2 follows the microstrategy of condensation since it does not use the verb “write” for this and the previous examples and combines all the statements with

“began his pseudonymous newspaper career”. Thus, the translator of TT-2 demands the reader to figure it out on his/her own.

Sample 6

(ST)	Celâl bu konuda da bir eyler yazmı tı,(21)
(TT-1)	Jelal had pronounced on the subject also (12)
(TT-2)	Celâl would touch on this subject in his columns, (14)
Explanation	Both TTs adopt the microstrategy of substitution.

Sample six shows that the linguistic element signalling the storytelling and writing is “yazmı tı” in the ST. Literally, the translation of this is “write” in English. However, TT-1 uses the word “pronounce”, which is defined as “to say a word or a letter in a particular way” (Cambridge Advanced Learner’s Dictionary, 2005: 1011), and TT-2 uses the verb “touch” to mean “write”. Both underestimate the act of writing. For this reason, both translators employ the microstrategy of substitution. Both translators are visible in this sample.

Sample 7

(ST)	"Yalnız güne i üzerine do urmamak," diye yazmı tı (21)
(TT-1)	"Women not allowing the sun to rise on them," he'd written, (12)
(TT-2)	<i>To rise before the sun is in the sky, he wrote,</i> (14)
Explanation	Both TTs adopt the microstrategy of direct translation.

Sample seven shows that the figure of storytelling and writing is given with the verb “diye yazmı tı” in the ST, and both TTs translate this linguistic item with the equivalent verb “write”. The microstrategy observed here is the direct translation for both TTs. The only difference is observed in the tense choice. TT-1 includes “he’d written” and TT-2 includes “wrote”.

Sample 8

(ST)	Celâl e lenceli bir eyler yazmı (30)
(TT-1)	Jelal seems to have written some fun stuff. (21)
(TT-2)	Celâl’s written something very amusing. (23)
Explanation	Both TTs adopt the microstrategy of direct translation

The focal point of sample eight is the linguistic element “yazmı tı” as the indicator of storytelling and writing. TT-1 chooses the word “have written”, and TT-2 chooses the lexical unit “has written” to meet the meaning given by the ST. Therefore, both TTs are formed with direct translation microstrategy in the lexical level in this sentence.

Sample 9

(ST)	Bir ba ka yazısında ise Celâl, arka sokaklardaki apartmanların merdivenlerinin çoğunun uyku, sarımsak, küf, kireç, kömür ve kızarmış yağ koktu unu yazarak bu sefer ba ka bir formül ileri sürmü tü. (37)
(TT-1)	Jelal had written that the stairwells of backstreet apartment buildings smelled of sleep, garlic, mold, lye, coal, and frying fat, utting forth a somewhat different formula.(27)
(TT-2)	Celâl was writing again about stairwells in backstreet apartment buildings that stank of sleep, garlic, mildew, lime, coal, and cooking oil, he suggested there might be another, more romantic ingredient. (30)
Explanation	Both TTs use the microstrategy of direct translation

This sample shows that the word “yazarak” is translated by both TTs following a word for word translation procedure concerning the item lexically. TT-1 includes the phrase “had written” and TT-2 includes the phrase “was writing” to mean “yazarak”. Both TTs use the microstrategy of direct translation although they introduce the act in different tenses.

Sample 10

(ST)	Celâl barok bir öfkeyle kaleme alınmış bir yazısında, aklın derinliklerindeki karanlık noktaların bizlerde de il, daha çok, taklit etmeyi bir türlü öğrenemediğimiz, anlamaz Batı Dünyasının tantanalı roman ve film kahramanlarında görüldüğü üzücü yazmıştı.(39)
(TT-1)	In one of Jelal's columns, which had been penned with an anger of baroque proportions he'd written that the subconscious didn't originate with us but come out of the pompous novels of the Western world and their movie heroes whom we never quite learned to imitate (29)
(TT-2)	Celâl had once written that the subconscious, the “dark spot” lurking in the depths of our minds, did not really exist, at least not in Turkey—it was a Western invention that we'd borrowed from those pompous Western novels, those affected film heroes we tried so hard and failed so miserably to imitate.(33)
Explanation	TT-1 adopts direct translation microstrategy for both occurrence whereas TT-2 adopts the microstrategy paraphrase for one of them and direct translation microstrategy for another.

This sample shows that ST includes two items signalling the act of writing, one of which is “kaleme alınmış” and the other is “yazmıştı”. It is observed that the TT-1 adopts the direct translation microstrategy for the both situations. The translator of TT-2 includes the verb “penned” which is defined as “to write something” (Cambridge Advanced Learner's Dictionary, 2005: 932) to meet the meaning of “kaleme alınmış”. This is the result of a word for word translation procedure. Moreover, translating the word “yazmıştı” as “had written” reveals the same microstrategy. As to TT-2, the linguistic item “yazmıştı” is translated as “had written”, which is the example of direct translation microstrategy; however, pinpointing the exact place of the item equivalent with “kaleme alınmış” is not easy in the TT-2. Thus, the microstrategy adopted by the TT-2 for this unit is paraphrase.

Sample 11

(ST)	kısaltılmış çevirilerinden okudu u ve müstehcen ayrıntılarla bezeli bazı psikoloji kitaplarının etkisiyle, sefil hayatımız dahil her eyi bu anla ılmaz ve korkutucu karanlık noktalarla açıklayan yazılar yazdı mını, (39)
(TT-1)	under the influence of what he had previously read m abndged translations of psychology books replete with pornographic details, Jelal had written a great deal that explained everything, even our miserable lives, in terms of this frightening and incomprehensible subconscious he called darkness. (29)
(TT-2)	Celâl was by then the author of a lengthy tract (influenced, no doubt, by a few psychology books he'd read in abridged translation, and certainly struck by their ample pornographic detail) in which he traced every misery known to man back to that dark, menacing spot lurking in the depth of our minds: (33)
Explanation	TT-1 adopts direct translation microstrategy and the TT-2 uses the micro strategy of substitution.

The focus of this sample is the translation of the linguistic unit “yazılar yazdı mını” as the indicator for the act of writing as a motif in the fiction. TT-1 translates the unit by adopting a word for word procedure and includes the phrase “had written”; this is the example of direct translation. On the other hand, TT-2 includes a phrase which does not completely match with the ST item and which does not emphasise the act of writing but emphasises the state of being the agent of this activity with the phrase “was the author of.” To explain the matter from the postmodern perspective, the difference between the writer and author attracts attention. Thus, it can be concluded that with the translation of this unit, TT-2 translator becomes visible for this sentence either deliberately or not.

Sample 12

(ST)	Celâl, bilinçaltımızdaki karanlık noktanın karakol oldu unu yazdı ı yazıdan sonra, (40)
(TT-1)	After Jelal wrote in one of his columns that the dark spot in our unconscious minds was, in fact, the police station (29)
(TT-2)	after Celâl had mentioned in a column that the dark spot in our subconscious was the police station, (33)
Explanation	TT-1 adopts direct translation microstrategy while TT-2 uses substitution.

This sample shows that the indicator of writing is the phrase “yazdı ı yazıda” in this ST sentence. It is observed that TT-1 follows direct translation microstrategy for the translation of this linguistic unit by including the phrase “wrote in one of his column”. However, TT-2 translator becomes visible with her choice in using “describe” instead of “write” because the verb “describe” shadows the role of the character as a writer. This is the example of the microstrategy of substitution.

Sample 13

(ST)	Çok sonra, evden özür diler gibi bir havayla çıkarken Alâaddin, artık benim daha iyi bilece imi, artık benim istedi im gibi yazaca ımı söyledi: Bir gün belki o bebeklerden ve rüyalarımızdan söz açan iyi bir yazı yazabilirim, sevgili okurlarım (52)
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Sample 13 (Continue)

(TT-1)	Some time later as Aladdin left wearing an apologetic look, he said it was all up to me now, and he was sure I'd do my best. Someday I might just do my best and write something good about those dolls and our dreams.(41)
(TT-2)	Much later, as a regretful Alâaddin took his leave, he said he would leave it to me to decide how I wrote about all this, as I was far better qualified to do so than he was. And perhaps the day will come, dear reader, when I find it in me to do justice to those baby dolls, in a column so sublime it unlocks our very dreams. (47)
Explanation	TT-1 adopts the strategy of condensation for the first of two occurrences and direct translation microstrategy for the second one while TT-2 adopts direct translation for the first and condensation for the second.

This sample focuses on two items in the ST “yazaca ımı” and “yazı yazabilirim” as the indicators for the act of writing from the authorship framework. TT-1 uses condensation microstrategy for the first item since it includes a general verb “do” instead of “write”. Thus, the act of writing is given between the lines, so the reader is demanded to figure it out. The second item “yazı yazabilirim” is translated by word for word in the TT-1 as “do my best and write”. This is the example of direct translation. As to TT-2, it is observed that the first item is translated via direct translation microstrategy and includes “wrote” for “yazdı ımı”. The second item “yazı yazabilirim” is, however, translated as “do...in a column”. On the other hand, one other item related to writing for authorship in the ST is the phrase “sevgili okurlarım” which reveals the metatextual aspect of the fiction. It is observed that TT-1 conducts the microstrategy of deletion and does not include a correspondent one. On the other hand, TT-2 gives room for this salutation unit as “dear reader”. This is the example of direct translation.

Sample 14

(ST)	Kimya laboratuvarında fare zehiri üreten ve geceleri ölümün simyasından sözeden iirler yazan Tarık ise, Hukuk Fakültesi öğrencilerinin iirlerindeki rüya ve rüyanın esrarı temaları üzerine bir konu yapmak istemelerini sevinçle karşıladı ve onları, bu akşam Taksim'deki eski pezevenkler kahvesinin önünde bekleyeceğini söyledi. (74)
(TT-1)	Tarik, who manufactured rat poison at his father's chemical plant by day and who wrote poetry relating to the alchemy of death at night, accepted with pleasure some law students' invitation to speak on the theme of "dreams and the enigmas of dreams" as seen in his poems, (61)
(TT-2)	Tarik, who spent his days producing rat poison in his stepfather's laboratory and his nights writing poems about the alchemy of death, he was only too pleased that the students at the Law Faculty wished him to give a talk on his thematic treatment of dreams and the mysteries of dreams in his poetry (70)
Explanation	Both TTs adopt direct translation microstrategy for “ iirler yazan”

This sample examines the translation microstrategy the TTs use while translating the linguistic item “ iirler yazan” as an exact indicator of writing act. It is observed that both TTs employ direct translation microstrategy with slight differences in the form of the phrase. TT-1 includes the phrase “wrote poetry” and TT-2 includes “writing poetry”. Moreover, concentrating on the whole sentence, some other elements attract the attention by signalling the writing act as

authorship. One of them is “temaları”, and it is observed that TT-1 translates this unit as “the theme of”, and TT-2 translates it as “thematic treatment”. Both translations of this unit address direct translation microstrategy. The existence of elements demonstrating the act of writing is attained by both TTs.

Sample 15

(ST)	karikatür çizen ve şiir yazan ve yazı i lerini kadrolarında çalışanların adları ve takma adla arasında Rüya'nın eski kocasının adı ya da takma adına rastlayamadı (875)
(TT-1)	those whose letters the editors answered or returned or published, or the names and assumed names of those who drew political cartoons, wrote poetry, or worked in the editorial cadres--did he come across Ruya's ex-husband's name or pen name. (62)
(TT-2)	He knew all the names and pen names of the cartoonists, the poets, and the editorial staff too, but nowhere could he see Ruya's ex-husband's name (70)
Explanation	TT-1 adopts direct translation microstrategy while TT-2 uses condensation for the translation of “ şiir yazan”

This sample examines the translations of the linguistic unit “ şiir yazan”, and it is observed that TT-1 follows direct translation microstrategy and includes the phrase “wrote poetry”. On the other hand, TT-2 does not include the act of writing but the agent of this act by translating this unit as “poets”. This procedure is condensation since it somehow shortens the phrase, and the whole meaning is left to the reader who is to infer it from the context. One more item related to writing “takma ad” is translated as “pen name” by both translators since the general noun that can be used in all contexts in Turkish is restricted to writing as an author by both TTs. Thus, the emphasis on writing is reinforced.

Sample 16

(ST)	Ölen Mehmet Yılmaz'ın yerine onun imzasıyla kimin yazdığı imi takma adlardan çıkarmak istiyordu. (78)
(TT-1)	to discover who in fact was writing the articles under the guise of the dead Mehmet Yılmaz by checking out articles written under other assumed names; (64)
(TT-2)	establish the identity of the person who had assumed the identity of the dead Mehmet Yılmaz by examining his pen names; (73)
Explanation	TT-1 employs the direct translation microstrategy to translate the linguistic item “ yazdığı imi”.while TT-2 follows the microstrategy of paraphrase.

The linguistic item concerning the act of writing as the motif addressing the theme of the fiction is determined as “ yazdığı imi”. It is observed that TT-1 translates this item as “was writing” by adopting a word for word procedure. Moreover, concentrating on the whole sentence, it is seen that there is one more attribution to the writing act with some other linguistic elements like “articles written under other assumed names”. Thus, it can be said that TT-1 emphasises the technique of writing. TT-2, on the other hand, approaches the matter in a free way and translates the sentence by interpreting the whole sentence, thus pinpointing the item under question in the TT-2 sentence is

somehow difficult. There is not a verb addressing “writing” directly. The only linguistic item demonstrating authorship is “pen names”.

Sample 17

(ST)	Ölülerin yerine yazı yazan hayalet yazarların ve takma adların ve kayıp kişilerin eserlerine iyice girmek niyetindeydi. (78)
(TT-1)	he was determined to make a serious inquiry into ghostwriters who assumed the identity of dead writers, and into the mystery of missing persons in general. (64)
(TT-2)	make an inventory of ghostwriters using the names of the dead and missing, with a full list of their aliases.(74)
Explanation	Both TT-1 and TT-2 deploy the microstrategy of condensation for the translation of the linguistic unit “yazı yazan”.

The phrase “ölülerin yerine yazı yazan” is the focal point for this sample. Detecting the exact location of the correspondent item for the verb phrase “yazı yazan” in the TT-1 is not easy; however, the phrase “ghostwriters who assumed the identity of dead writers” is presented to hold the meaning of the unit showing the act of writing as a verb phrase. This verb phrase, nevertheless, is not expressed directly. Thus, the reader is demanded to figure it out from the phrase presented. That is to say, the microstrategy followed is condensation. TT-2, similarly, employs the same microstrategy of condensation by hiding the act of writing within the phrase “ghostwriters using the names of the dead and missing”.

Sample 18

(ST)	Sonra, kendi notlarına, sanki bir başkasının esrarı anlamayan, anlamı çözülemeyen dü üncelerini gibi, uzunca bir açıklama, bir tür esrar yazması . Bütün bunları da, gene başkası birilerinin yazılarını gibi, kendi yazdığı bir yayınlamanın önsözüyle bir araya getirerek daktilo etmiş (80).
(TT-1)	As if his notes were the work of someone else whose notions were-totally incomprehensible and esoteric, he next wrote a long explication, a kind of treatise. Then he put these together as if both were the work of other people, typed it all up including a ‘publisher’s foreword,’ which he also wrote himself. (66)
(TT-2)	Then he added annotations, writing a sort of treatise—as if he were musing on someone else’s obscure and enigmatic document. To this he added a foreword in which he again discussed the contents as if they’d been written by other people. Then he typed the whole thing up (76)
Explanation	Both TT-1 and TT-2 follow the microstrategy of direct translation for “bir türk esrar yazması , and “kendi yazdığı ”.

This sample shows that these two semantically combined sentences include many linguistic items referring to the act of authorship. The phrases “bir tür esrar yazması ” and “kendi yazdığı ” are taken into consideration and it is observed that both TT-1 and TT-2 include the verb “write” for translation of these phrases signalling a word for word translation procedure.

Sample 19

(ST)	(O ara biri 'en büyük egzistansiyalist'in bn Arabi oldu unu, Batıdakilerin yedi yüz yıl sonra, yalnızca ondan çalıp çırpıp taklit ettiklerini yazmı tı.) (88)
(TT-1)	(At the time, one of them had claimed that "the existentialist of all time" had been Ibn Arabi who'd not only been imitated seven centuries later but also been robbed blind by the Western World.) (73)
(TT-2)	(At around that time, one of them had written a column pointing out that the greatest existentialist of all time was Ibn' Arabi, and that the Western existentialists who came onto the scene a full seven hundred years later were mere imitations who had plundered his every idea.) (84)
Explanation	TT- 1 deploys the microstrategy of substitution in translation of “yazmı tı” and TT-2 conducted a direct translation microstrategy for the translation of the same linguistic unit.

This sample focuses on the translation of the verb “yazmı tı” as the indicator for the act of writing, and it is observed that TT-1 uses the microstrategy of substitution, thus the translator chooses the verb phrase “had claimed” for the act of writing and departs from the role of the character as the writer. The verb “claim” does not mach up with the meaning of “write”. On the other hand, TT-2 adopts a direct translation microstrategy by including the verb “write”.

Sample 20

(ST)	Çiçe i burnunda bir kö e yazarı heyecanıyla ya amama ra men, o gün onlardan daha çok okundu umdan, daha çok okuyucu mektubu aldı imdan, tabii ki, daha iyi yazdı imdan (88)
(TT-1)	that I was a better writer (73)
(TT-2)	(and, of course, wrote better columns) (85)
Explanation	TT-1 employs the microstrategy of condensation and TT-2 uses the direct translation microstrategy.

This sample focuses on the linguistic element “daha iyi yazdı imdan” as the indicator for the act of writing as a verb phrase. It is observed that TT-1 uses the microstrategy of condensation, and the act of writing is tried to be given with the word “writer”. On the other hand, this situation emphasises the identity of the character rather than the act of him. TT-2, however, employs the microstrategy of direct translation by following a word for word procedure and translates this linguistic item as “wrote better columns”.

Sample 21

(ST)	1. C: Yalnızca okuma keyfi için yazmak kö e yazarını açık denizde pusulasız bırakır. (91)
(TT-1)	1. C: Writing merely for entertainment leaves the columnist without a compass in the wild blue yonder.(76)
(TT-2)	1. C: To write a column purely for entertainment is to drift without a compass in the open sea.(87)
Explanation	Both TTs adopts the direct translation process.

‘Yazmak’ is chosen as the indicator for the act of writing although the whole sentence itself reveals the techniques of being a good writer, which is one of the common features of self-reflexive texts. Concentrating on that single linguistic item, it is observed that both TTs translators choose to

include the word “write” to meet the meaning presented with “yazmak”, but the difference is in the form since TT-1 uses the gerund form of the verb as “writing”, whereas TT- 2 uses the infinitive form of it as “to write”. Nevertheless, both uses are explained by direct translation microstrategy. However, focusing on the whole sentence, it is seen that TT-2 adopts a microstrategy which is closer to free translation, and it is observed that the TT-2 does not include the noun “columnist”, which actually exists in the ST as “kö e yazarı”. This can be explained by the microstrategy of paraphrase. On the other hand, this detail is given by the TT-1 as “columnist”, and TT-1 adds one more detail about the writing experience by signalling the difficulty of it with the phrase “in the wild blue yonder”. Thus, it can be said that TT-1 uses the explicitation microstrategy for this matter.

Sample 22

(ST)	3.C: Okuyucunun zekâsına göre de il, kendi zekâna göre yaz.(91)
(TT-1)	3. C: Don't aim for the intelligence of the reader, aim for your own. (76)
(TT-2)	3. C: Never write to the reader's level but to your own.(87)
Explanation	TT-1 employs the microstrategy of substitution and TT-2 uses the microstrategy of direct translation

Similar to the previous one, this sample gives clues on writing and unearths the self-reflexivity of the text. This sample uses the verb “yaz” as a linguistic unit referring to the act of writing concerning authorship. On the other hand, TT-1 uses the verb phrase “aim for” in the negative form instead of using “write”. On the other hand, TT-2 uses the direct translation microstrategy by including the word “write” to mean “yaz”. This shows that TT-1 translator tries to make the matter clearer by using a word that the verb “yaz” evokes in the translator.

Sample 23

(ST)	16.C: Güre de iyi bir konudur, ama sporu için yapıldı ında ve yazıldı ında. (15.ın kendisine sata ma oldu unu sanıp güre merakı ve tefrikacılı ı yüzünden B'nin o lancılı ı söylentisine gönderme yapıyor.) (91)
(TT-1)	16. C: Wrestling is also a fine topic but only when it's done, or written about, for the sport. (Figuring 15 is an insult aimed at himself, he's referring to B's interest in wrestling and his serials on wrestling which have given rise to talk that he's a pederast.) (76)
(TT-2)	16. C: Wrestling is another good subject, though only when it's done, or described, for the sport. (This is C getting back at B for 15, which he suspects is at his expense: B's strong interest in wrestling, and the serial he writes on the same subject, have led some to wonder if he's a pederast.) (88)
Explanation	TT-2 uses direct translation microstrategy but TT-2 uses the microstrategy of substitution.

This sentence comments on writing again as a whole. Under this section of the study, however, the item considered here is the act of writing which is presented with the verb “yazıldı ında”. It is observed that TT-1 employs a direct translation microstrategy and includes the word “written”. On the other hand, TT-2 uses substitution and translates the word “yazıldı ında” as “described”, which is in fact does not have a collocation with the act of writing for authorship.

Sample 24

(ST)	34.C: Kolay yaz, kolay okunursun (92)
(TT-1)	34. A: Write easy; you'll get read easily. (78)
(TT-2)	34. B: Write with ease, you'll be easier to read. (90)
Explanation	Both TTs employ direct translation microstrategy

This sample bears importance in that it gives technical information and advice on how to write and how to be a better columnist. The focused item is “write” and it is observed that both TT-1 and TT-2 follow a word for word translation and include the word “write” to meet the meaning of “yaz” in the ST.

Sample 25

(ST)	35.C: Zor yaz, kolay okunursun.(92)
(TT-1)	35. C: Write hard; you'll get read easily.(78)
(TT-2)	35. C: Write in agony, you'll be easier to read.(90)
Explanation	Both TTs employ direct translation microstrategy

Like the previous ones, this sentence is about how to write. The act of writing is given as the verb of an imperative sentence, and it is observed that both translators deploy direct translation microstrategy and use the verb “write”.

Sample 26

(ST)	Dikkatli okurlarım kelimeler arasındaki yer de i tirmelerden çoktan anlamı lardır zaten, ama ben gene de yazayım: 'O', tabii ki, 'göz'dü. (117)
(TT-1)	My more attentive readers have long figured out the references I've used interchangeably, but let me reiterate them anyway: "He" was, of course the "eye." (100)
(TT-2)	My more discerning readers will already have shifted around the letters and figured this out, but let me say it again: He was, of course, the eye.(117)
Explanation	Both TTs use substitution microstrategy.

This sentence draws attention to the metatextual nature of the text since the reader hears the voice of the author in the text. Concerning the act of writing, this sample focuses on the translation of the single linguistic unit “yazayım”. It is observed that TT-1 does not include the equivalent of the verb as “write” but with a word “reiterate” which is defined as “to say something again, once or several times” (Cambridge Advanced Learner’s dictionary, 2005: 1068). Thus, TT-1 includes an item which is semantically different. This is because of the inrepretation of the item “gene de” in the ST as “again”. In fact, “gene de” means “nevertheless”. This is also observed in the TT-2 which translates the unit as “say it again”. This is another example of substitution since the TT-2 translator includes a verb which does not mean “write”. The use of “again” is due to the word “gene de” in the ST. For both TTs, it can be expressed that the act of writing is eliminated with the words having collocations with verbal aspects.

Sample 27

(ST)	'Ankayı Mugrib'inde yazan İbn Arabi'ye, (151)
(TT-1)	not even Ibn Arabi who dreamed up the <i>same</i> vision seven hundred years before him and wrote about it in his <i>Phoenix</i> (133)
(TT-2)	Ibn' Arabi, who recounts being visited by the same vision seven hundred years earlier in <i>The Phoenix</i> ; (153)
Explanation	TT-1 adopts a direct translation microstrategy while TT-2 uses condensation.

The act of writing is given as “yazan” referring to Ibn Arabi as the writer of *Phoenix*. In the pursuit of the word's equivalence in the TT-1, it is seen that the simple past form of the verb “wrote” is used. This is an example of direct translation microstrategy. However, TT-2 does not include the item directly, and instead demands the reader to figure it out from the sentence; thus, the microstrategy applied by the TT-2 is condensation.

Sample 28

(ST)	ikisini birbirine benzeterek kanıtlayan uzun bir mesnevi yazmaya başlamış .(153)
(TT-1)	began writing a lengthy poem in couplets, (134)
(TT-2)	His poem was by means of a retort, (155)
Explanation	TT-1 uses direct translation microstrategy but TT-2 uses condensation.

The linguistic unit chosen as the indicator for the act of writing in this sample is “yazmaya başlamış”. TT-1 translates it by following a word for word procedure and includes the phrase “began writing”. On the other hand, in the TT-2, an attribution to the act of writing is not clearly identified with a linguistic code, instead the translator uses the possessive adjective to refer to that the person mentioned is the writer of the poem and includes the phrase “His poem”. On the other hand, if the focus is broadened to the syntactic level from the lexical one, it can be said that the TT-2 uses paraphrase as the microstrategy.

Sample 29

(ST)	Daha da kötüsü, dü rlerindeki ve uykusundaki bu eksikli in yazarın yazdı ı sayfalarda da kendisini göstermesini . Yirmi kere yeniden yazsa da, en basit cümleye bile istedi i canlılı ı veremedi ini görüyormu yazar (163)
(TT-1)	What's worse, the deficiency in his dreams and sleep also dogged him in the pages he attempted to write. The writer was aware that he could not put any snap into the simplest of sentences, not even if he wrote it over twenty times (142-3)
(TT-2)	Even worse, the dearth of dreams and sleep affected his writing. Even if he wrote the same sentence twenty times over, the writer could not breathe life into even the simplest sentence. (163-4)
Explanation	TT-1 adopts the direct translation strategy but TT-2 uses paraphrase.

This sample concentrates on the phrases “yazarın yazdı ı sayfalar” and “yeniden yazsa da” since they show the act of writing, and it is observed that TT-1 translates the first phrase by word

for word procedure and includes the phrase “pages he attempted to write”, thus the microstrategy used by the TT-1 is direct translation for this phrase. On the other hand, TT-2 translates the whole sentence by following a free style and reflects this act of writing as a general activity of writing for the first phrase. It is attained by the word “writing”. As to the second phrase “yeniden yazsa da” appeared in the ST, it is seen that TT-1 adopts the microstrategy of direct translation and includes the phrase “wrote it over.” TT-2 follows the same strategy and translates this second phrase as “wrote the same sentence...” by signalling the act of writing in the lexical level.

Sample 30

(ST)	Huzurla uyuyabilmek, yazabilmek için, eski ki ili inin hayaletine büründü ünde yazar, bu hikâyeyi yazan ki i oluyor, kendi gelece ini de, bu hayaletin gelece ini de ya ayamadı ı için aynı heyecanla eski benzerler hikâyesini' yeniden yazarken buluyormu kendini! (164)
(TT-1)	When the writer played the role of his old self so that he could sleep and write, he became the author of the aforem novel and, since he could experience neither his own future nor that his ghost, he found himself writing again the same old story about the ".look alikes" with all the same enthusiasm as before! (144)
(TT-2)	Later, after his wife left him and he forced himself to become the man he'd once been so as to sleep in peace, he became the man who had written that novel, and when he became the man he'd once been, he was blind both to his future and his own, and he found himself writing his novel about the doubles all over again! (165)
Explanation	The three linguistic units are chosen as signalling the act of writing. TT-2 uses direct translation for the first and the third, condensation for the second. TT-2 uses delition for the first, direct translation for the second an third.

This sample shows how importan the act of writing is, since it emphasises that it is as essential as sleeping for the life of the character presented. There are three items reffering to the act of writing in the ST. The first one is “uyuyabilmek yazabilmek”, this is translated as “could sleep and write”, and this is the example of direct translation. However, it is observed that TT-2 omits the item related to writing for this occurrence and translates the item as “to sleep” and neglects writing. The second phrase is “yazan ki i” in the ST, and it is seen that the TT-1 translator uses the word “author” to mean it, where the identity of the person is highlighted rather than the act of him. The TT-2 translator translates this phrase via direct translation microstrategy since she includes the phrase “had written”. For the third phrase “yeniden yazarken”, both TT-1 and TT-2 adopt the direct translation microstrategy. TT-1 includes “writing again”, and TT-2 includes “writing ... all over again”. The first sample says a lot about the act of writing; on the other hand, TT-2 deletes it, and it causes an important loss in meaning. TT-2 translator is visible due to this loss for this sentence.

Sample 31

(ST)	imdi, u yazacaklarımı okudukça, anlattı ım yüzleri bir bir gözünüzün önüne getirin lütfen. (261)
(TT-1)	So, as you read what I am about to write, please visualize the faces as I describe them.(234)
(TT-2)	Now, as you read what I have to say, please try and imagine the faces I describe to you. (268)
Explanation	TT-1 adopts direct translation but TT-2 uses substitution saying.

In this sentence, the reader hears the voice of the writer once more, which reveals the self-reflexivity of the text. The writer has some demands from the reader. The linguistic unit for the act of writing is 'yazacaklarım' in the ST. The TT-1 follows a word for word translation procedure and includes the word "write" to attribute to the act that the author does. Thus, in this sentence the author reflects his activity as 'writing' and 'telling'. On the other hand, TT-2 translates the word as "say". The translator follows the microstrategy of substitution by including a word that is semantically different from the equivalent one. This choice leads the reader to a place far from the act of writing. The image created by the word "say" is more factual, and this violates the illusive world promoted by the ST. It can be said that TT-2 translator becomes visible for this sentence.

Concentrating on these thirty-one samples presented above, the major theme of the novel, *Kara Kitap*, manifests itself clearly. The whole struggle of the protagonist Galip, who is in search of his wife "Rüya", is presented just for the sake of being a columnist, or a writer. The novel blazons what Galip experiences throughout his entire journey marked with storytellers and narratives helps him gather necessary qualifications and materials to be a good writer. What he reaches at the end is not his wife but the virtue of authorship. Demir (2011:1812) suggests that Pamuk's novels are infested with characters who are in a way involved in literature and writing. The core of the fiction is the adventure of those characters running after their ambition to be a writer (Parla, 2018:239). This is the same in *The Black Book*, this can be understood even by a person who only reads those sentences presented under the title of this section in the study.

The act of writing is predominant in the chapter eight, whose title is "Üç Silah örler" in the ST, which is translated as "The Three Musketeers" in the TT-1 and TT-2. This chapter bears importance in that the gist of being a writer is presented with the advice provided by the some columnists, and the protagonist takes notes of them since he follows a path through being a writer instinctively. It is seen that Pamuk uses the word 'yaz' as a verb meaning 'write' for twenty-two times; as the the agent 'yazar' meaning 'author or writer' for seventeen times; and as the object meaning 'writing or column' for twenty times. It makes fifty-nine that the author uses the word with the same root without hesitating to be repetitive, which is really excessive for only six pages in total. The repetitive nature of the use of this word needs to be appreciated not only by the readers but also by the translators. Thus, the following section discusses how translators deal with this matter, and what their translations address in the micro and macro level, and whether their translations contribute to their visibility in the TTs.

To create the theme 'to become a writer', the author uses the verb 'write' related to the virtue of writing as an author for a great deal of times, which is two hundred twelve. It is noteworthy that some of the samples consist of the word 'yaz-write' more than once, which highlights the significance of the act of writing. Discussing these samples with the microstrategies the translators adopt whenever they encounter with the word 'yaz', it is observed that the translator of the TT-1

Gün employs direct translation microstrategy for twenty-seven times and includes the verb 'write' as the translation of this unit. However, the number of direct translation microstrategy that the translator of TT-2 Freely is seventeen within all the thirty-one examples given above. This number can be consequential in that the use of direct translation microstrategy shows that translator tries to watch the notion of fidelity because it requires a word for word translation procedure. Thus, it can be claimed that Gün attempts to present the act of writing as it is done in the ST since the number of direct translation microstrategy uses adopted by Gün is remarkably high. On the other hand, Freely tries her hand in other microstrategies as well as direct translation microstrategy.

For the translation of the item 'yaz' in any form, the translators use the microstrategy of 'condensation', too. This microstrategy enables the translator to leave the item out of the text and demand the reader to figure it out from the whole sentence. In other words, it is like implying it. Gün employs this microstrategy for four times, but Freely applies this microstrategy for six times out of the thirty-one presented above.

In some occasions, the translators use the microstrategy of substitution for the translation of the item 'yaz'. The number of substitutions is four in the Gün's TT and this number is six for Freely's TT. Gün uses the verbs 'pronounce', 'claim', 'aim', and 'reiterate' to mean 'write', whereas Freely uses 'publish', 'mention', 'describe', 'say' (twice), and 'author'. Including such words creates the image of a verbal act rather than a written one. Considering the act of writing as the major destination of the directions presented in the novel, substituting the recurring element 'write' with other words may lead to a loss in the whole code of the fiction.

Freely also uses the microstrategy of paraphrase twice, which leads her to feel free to reflect the idea of the whole text with her own wording. While doing so, Freely melts the direct reference to the act of writing which is apparent with the word 'yaz' in the ST. On the other hand, within these thirty-one samples, Gün never uses paraphrase as a microstrategy.

What deserves attention concerning the microstrategies used by the translators while translating the act of writing presented with the repetitive linguistic item 'yaz' in the ST is Freely's use of deletion microstrategy twice out of thirty-one samples given above. Although Freely adopts this microstrategy just twice, the effect of it is remarkable especially for the sample thirty, where the reader is exposed to the reason why a writer needs "ease" for "sleeping and writing" given as the summary of a writer's life. Deleting 'writing' in this sentence breaks the natural flow of the plot going through the theme 'being a writer'.

After the attitudes towards translating the linguistic item eliciting the act of writing in the ST are discussed, what is attained is that the translator of the TT-1 Gün approaches the issue in a more sensitive manner compared with the translator of TT-2 Freely. Although the reason of this is out of

the scope of this study, the microstrategies used by the translator can imply that Freely tries to recreate a text which is more manageable. She herself admits that the language system is not always comprehensible and not easy to translate and needs clarifications (2006a:463). However, *Kara Kitap* requires a close attention and full awareness to be read originally in the SL. This is because the novel is written with the motto that the art is form (Ecevit, 2016:135). This matter is observable in the translation of the act of writing. Hence, Freely becomes visible here in that she leaves her voice in the TT-2. However, Gün keeps faithful to Pamuk’s style in the word choice signalling the act of writing. Deeming the matter in the macrolevel, neither domestication nor foreignisation can be traced and observed by the analyses of the translations in this category.

4.7. Literary Figures

The motifs as the figures and recurring elements of storytelling and writing also reveal the metatextual nature of the novel *Kara Kitap* concerning its self-reflexivity. Thus, what microstrategies are used by the translators of the TT-1 and TT-2 with an attempt to figure out how the translators’ preferences influence this peculiarity of the fiction is examined. The category presented in this section of the study consists of the linguistic items related to the storytelling and writing as a technical matter and shows how the translators deal with the terminological units as figures of speech and literary terms. The items presented above are chosen from the ST based on the Turkish literary terms dictionary *Belagat* by Yekta Saraç (2013). The existing terminological items are compared with the ones in TT-1 and TT-2.

Sample 1

(ST)	te bihler ve kinayelerle/ te bihlerinde (99)
(TT-1)	similes and metaphors/similes (84)
(TT-2)	metaphors and similes/similes (97)
Explanation	Both TTs employs direct translation microstrategy.

This sample focuses on the two figures of speech in Turkish literature, “te bih” and “kinaye”. “Te bih”, “simile” in English, is a figure of speech defined as “A figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image” (Cuddon, 2013:657). It is observed that “simile” is used to mean “te bih” in both TT-1 and TT-2. Moreover, the other figurative language term is “kinaye” and the English of it is “metaphor”, which is defined as “A figure of speech in which one thing is described in terms of another” (Cuddon, 2013:432). The translators of both TTs use the direct translation microstrategy and include “metaphor” to mean “kinaye”. Thus, it is seen that the translators of TTs employ direct translation microstrategy for both figures.

Sample 2

(ST)	pastiche (99)
(TT-1)	pastiches (84)
(TT-2)	pastiches (97)
Explanation	Both TT-1 and TT-2 use the microstrategy of direct transfer.

This sample shows that the linguistic item “pastiche” which is in fact a borrowed word in the ST is translated via direct transfer microstrategy by both TT-1 and TT-2 since they include this word as it is presented in the ST. For this item is found in both TTs as “pastiches”, which is defined as “Whether applied to part of a work, or to the whole, implies that it is made up largely of phrases, motifs, images, episodes, etc. borrowed more or less unchanged from the work(s) of other author(s)” (Childs, Fowler, 2006:167). However, the effect that the author creates in the ST does not match up with the the effect that both TTs do on the TTs readers. This is because the literary term that is foreign to ST is actually a familiar element in the TL literature. This sample shows a resistance to the translation and an emphasis on the artistic device. It needs further eloboration on the nature of the word that is tracing back to the production of the ST, which itself presents the item as borrowing from English, but the TTs reader cannot figure it out from the TTs. What is noteworthy is that there is no translation at all. This is one of the few cases the translators remain invisible due to the transfer, which is not only because of the translators’ but also of the author’s original choice of a foreign word. Besides, TT-1 keeps its original spelling of the term “pastiche”. It is believed that the microstrategy “direct transfer” leads to foreignisation but not this time.

Sample 3

(ST)	paradoks (103)
(TT-1)	paradox (87)
(TT-2)	paradox (101)
Explanation	Both TTs employs direct translation microstrategy.

The author of the ST uses the literary term “paradoks” which is originally a borrowing from the TL. Both TT-1 and TT-2 apply the same microstrategy “direct transfer” for the translation of this linguistic unit and include the term with its original spelling with the same meaning which is defined as “a statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in way that makes good sense” (Abrams, 1999:201). This item is used exactly with the same meaning in the ST. Thus, just like the previous sample on “pastiche”, the visibility of the translators cannot be identified because of the author’s preference for using this item as a borrowing. As it is stated earlier, what Pamuk highlights with this fiction is the form rather than the content, and it is clear that there lies a deliberate reason in his use of this term in the ST; on the other hand, the intention of the author fades away in the TTs. Nevertheless, it is not easy

to assign the TT translators as visible due to the direct transfer; the microstrategy which actually makes the translators visible in normal circumstances.

Sample 4

(ST)	‘tecahül-ü arif’ (103)
(TT-1)	irony the courtly poets called “erudite ignorance” (87)
(TT-2)	irony – the sort the Divan poets called <i>erudite ignorance</i> (101)
Explanation	Both TT-1 and TT-2 employ the microstrategy called addition.

The item “tecahül-ü arif” is the name of a figure of speech in the Turkish literature, and it is an old use of “ironi”. There should be a reason why the ST uses “tecahül-ü arif” rather than “ironi”, and this situation is appreciated by both translators, thus they translate this term as “erudite ignorance” but with an explanation which cannot be figured out from the text, and a short definition is given as “the irony the courtly poets called” by the TT-1, and the explanation provided by the TT-2 is “the sort the Divan poets called”. Thus, the microstrategy that both translators use is addition. This procedure makes both translators visible in their TTs. However, when checked from the dictionaries of literary terms, the linguistic item “erudite ignorance” cannot be found. In fact, this traditional figure of speech in the Turkish literature means pretending not to know in order to create an artistry effect in rhetoric. Besides, the use of an addition for the term leads to the macrostrategy of foreignisation, which is more apparent in TT-2 due to its use of a transfer item “Divan poets”, which can be regarded as introducing an unfamiliar element directly related to the Turkish literature to the target reader. This word is reused in the same same chapter after a few sentences, and it is observed that both translators include the word as it is by following a direct transfer microstrategy; however, they do not provide any information as they do in the first occurrence.

Sample 5

(ST)	tumturaklı cümlelerle (103)
(TT-1)	highfalutin sentences (87)
(TT-2)	overblown sentences (101)
Explanation	Both TTs adopt the microstrategy of direct translation.

This example shows that the literary term “tumturaklı cümle” which has room in the literary terms dictionary as an old use in the Turkish literature is translated as “highfalutin sentences” by the TT-1 and as “overblown sentences” by the TT-2. Both “highfalutin” and “overblown” do not exist in literary terms dictionaries, and they have more general uses. The equivalent of the term “tumturaklı” in a literary terms dictionary is “sententious” which is defined as “customarily a short, pithy statement which expresses an opinion” (Cuddon, 2013: 646). For this reason, both translators

may be regarded as visible in their TTs because they include an ordinary word as an equivalent for a more technical element in the literature of the source culture. Nevertheless, this phenomenon cannot be discussed within the framework of either domestication or foreignisation.

Sample 6

(ST)	telmih yapıyor (91)
(TT-1)	he is insinuating (76)
(TT-2)	this alludes (88)
Explanation	Both TTs use the microstrategy of direct translation.

This sample shows how the translators dealt with the translation of the term “telmih yapmak” in the Turkish literature. This term is an example related to the old use of a figure of speech. This item used by ST deserves a special attention because it is used as a literary term and is not used in any other context. “Insinuate” is defined as “to suggest, without being direct, that something unpleasant is true” (Cambridge Advanced Learner’s Dictionary, 2005: 661). This word does not find a room in a dictionary for literary terms. Thus, it can be discussed that an item that is marked as terminological is met by an ordinary word by TT-1. Handling this use from the metatextual nature of the fiction, it is seen that the TT-1 translator is visible. TT-2, on the other hand, includes the linguistic item “allude” to mean “telmih yapmak”, and “allude” is defined as “to mention someone or something in an indirect way” (Cambridge Advanced Learner’s Dictionary, 2005: 33) in general use without explicit identification with literature. However, this linguistic item is also used as a literary term, and the explanation of it in a literary terms dictionary is as: “Allusion is defined or historical person, place, or event, or to another literary work or passage” (Abrams, 1999: 9). Thus, TT-2 translator is invisible in this situation.

Sample 7

(ST)	telmih (92)
(TT-1)	Innuendo (77)
(TT-2)	Refers (89)
Explanation	Both TTs deploy direct translation microstrategy.

The translated linguistic item concerning a literary term for this sample is “telmih yapmak” like the previous sample covers. What draws attention to this occurrence in ST is that although the item is given with the same word, the translators of the TTs approach the matter differently from their first uses of it. As it is stated earlier, “telmih yapmak” is terminological in the Turkish literature, especially in the traditional one. TT-1 translates this unit as “innuendo” which is defined as “a remark or remarks that suggest something sexual or something unpleasant but do not refer to it directly” (Cambridge Advanced Learner’s Dictionary, 2005: 659) for general use. However,

when looked up in a literary terminology dictionary, this term appears as a subordinating element, and there is no specific definition for it. The direct translation microstrategy applied for this unit may seem inadequate in transferring the authentic effect and meaning of the term appeared in the ST. On the other hand, TT-2 employs the direct translation microstrategy for this linguistic item “telmih yapmak” by including a different one “refer” which is also absent from the dictionary of literary terms. When focusing on the chapter where the ST item is taken from, it is seen that in that chapter under the title of “The Three Musketeers” - which is translated just as the same by the both translators”- the protagonist receives a number of recommendations from some writers about how to be a good columnist. For that reason, the use of technical vocabulary, either traditional or conventional, plays a crucial role in unearthing the metatextual structure of the novel. Thus, it is observed that both translators are visible from this perspective.

Sample 8

(ST)	telmih (92)
(TT-1)	Allusion (77)
(TT-2)	reference (89)
Explanation	Both TTs deploy direct translation microstrategy.

This sample illustrates the third occurrence of the highly literary term “telmih” in the ST. On the other hand, it is observed that TT-1 includes three different words for these three occurrences. This time, the item chosen by the TT-1 is “allusion”, which is defined as “is a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage” (Abrams, 1999: 9) as a literary term. For this reason, it can be said that the the mission that the original word in the ST has is achieved by an equivalent one in the TT-1. TT-2 includes the word “reference” to mean “telmih”; however, this word does not exist as a separate item in a literary dictionary. It appears as a subordinating word to explain what is “allusion” which is the direct translation of “telmih”. In this point, it can be said that TT-2 translator becomes somehow visible by ignoring the importance of technical elements related to storytelling and writing for authorship in such a self-reflexive text as ST.

Sample 9

(ST)	tahlilleri (57)
(TT-1)	analyses (46)
(TT-2)	analyses (52)
Explanation	Both TTs use direct translation microstrategy.

Sample nine focuses on the translations of the figure of speech “tahlil” in the traditional Turkish literature. It is observed that both TT-1 and TT-2 translate the item as “analyses” in the

same way. The word “analyses” finds room in a dictionary of literary terms, and it is defined as “a detailed splitting up and examination of a work of literature. A close study of the various elements and the relationship between them. An essential part of criticism” (Cuddon, 2013: 34). One more point that needs attention is the effect that the word “tahlil” creates on the ST readers since it reminds them of the old literature. On the other hand, it is not easy to pursue this peculiarity in both TTs. For this reason, defining the translators as visible or invisible is not an easy task. However, it is certain that the translation of this unit addresses to neither of the macrostrategies: domestication or foreignisation.

Sample 10

(ST)	meseli'ne (250), (250)
(TT-1)	parable (223) , (223)
(TT-2)	parable (255), (255)
Explanation	Both TTs employs direct translation microstrategy.

The sample nine includes a figure of speech “mesel” from SL and their translations as “parable” by both TT-1 and TT-2. The microstrategy followed by both TTs translators is direct translation. The word “mesel” is a literary word in the SL. It is observed that the translators try to meet the meaning with a literary word “parable” in the TL. “Parable” is defined as “a very short narrative about human beings presented so as to stress the tacit analogy, or parallel, with a general thesis or lesson that the narrator is trying to bring home to his audience” (Abrams, 1999: 7). Thus, both translators remain invisible in their TTs for the translation of this item. Since they do not include the word as it is or provide a description of it regarding the SL literature, the microstrategy of foreignisation is not observed.

Sample 11

(ST)	Belagattan (427)
(TT-1)	Rhetorical (387)
(TT-2)	eloquent; (445)
Explanation	Both TT-1 and TT-2 employ direct translation microstrategy.

The sample eleven shows how the translators of TTs translate the highly literary SL word “belagat” which can be defined as speaking in a manner which has an appropriate style and which can be regarded as artistic. It is observed that TT-1 translates the word with a literary word “rhetoric” in the TL, and “rhetoric” is suggested as the equivalent of “belagat” by the bilingual dictionaries. Thus, it can be said that the translator of TT-1 is invisible, and there is no foreignisation in the translation of this unit. TT-2, however, includes the word “eloquent” to translate “belagat”. The word “eloquent” is regarded as a general item that means “giving a clear,

strong message” (Cambridge, 2005: 405). Dealing with the matter from the literary perspective, it can be said that TT-2 translator becomes visible in the translation of this unit by ignoring the literary collocation that the word “belagat” has in the ST. However, this situation cannot be explained by the notion of foreignisation.

Sample 12

(ST)	mu lak bir cümle(36)
(TT-1)	ambiguous sentences (26)
(TT-2)	ambiguous remarks (29)
Explanation	Both TTs use the microstrategy of direct translation.

The sample twelve shows that both TT-1 and TT-2 translators translate the word “mu lak” which is accepted to be related to literature as “ambiguous”. The literary terms dictionary includes the definition of the word “ambiguous” as “the vague or equivocal expression when what is wanted is precision and particularity of reference” (Abrams, 1999: 10). It is seen that a literary word is translated by using its equivalent one in the TL by both TTs. Thus, both translators remain invisible in this situation, and there is no foreignised element for the TTs’ readers.

Sample 13

(ST)	nazire sanatı (253) / nazireye (269)
(TT-1)	courtly art of <i>nazire</i> , poems modeled after other poems, (226) / <i>nazire</i> (241)
(TT-2)	the fine art of the <i>nazire</i> , a poem that sets out to imitate an existing poem in both form and content;(259) / <i>nazire</i> (276)
Explanation	Both TTs use the microstrategy of addition.

The sample thirteen focuses on the translation of the traditional literary term “nazire”, responsive rewriting, mostly aimed at recreating the previous text in a mode of irony or parody and writing a poem by taking a former one as an example in terms of the content and form in the ST. This is something foreign to the TL culture, thus both translators decide to give brief information which cannot be inferred from the whole text or the context with the original spelling of the term. TT-1 translates “nazire” as “*nazire*, poems modeled after other poems” and TT-2 does the same with “*nazire*, a poem that sets out to imitate an existing poem in both form and content”. The microstrategy that is applied by both translators is addition, and the translators are visible with their choices. Foreignisation is also observed in that the translators expose the TL readers to a literary term that is peculiar to the SL literature.

Sample 14

(ST)	yazıya meraklı (99)
(TT-1)	literature buff (84)
(TT-2)	literary (97)
Explanation	TT-1 adopts the microstrategy of paraphrase whereas TT-2 uses condensation microstrategy.

The sample fourteen demonstrates how the TTs translate the phrase “yazıya meraklı” in the ST. What the author means with this phrase is being fond of literary matters and having great pleasure in literature, not being able to keep away from it. TT-1 translates the phrase as “literature buff”, by referring that what ST author means with “yazı (writing)” is literature and matches the word with another linguistic unit “buff” which is defined as “a person who knows a lot about and is very interested in a particular subject” (Cambridge Advanced Learner’s Dictionary, 2005: 159). Since there is not a word for word translation procedure and the translator acts in a free way with her own deduction with an attempt to convey the meaning in a desired way, the microstrategy used by the TT-1 is paraphrase. On the other hand, TT-2 adopts the microstrategy condensation and just uses the word “literary” for meeting the meaning that ST creates by the phrase “yazıya meraklı” and demands the TT reader to figure out the original intention of the author from the whole context. However, TT-2 ignores the state of being obsessed with the literature and taking great pleasure from it. Nevertheless, assigning the translators as visible or not for the translations of this phrase may not be easy, but it is very likely to say that this sample cannot reveal any macrostrategies, either domestication or foreignisation.

Sample 15

(ST)	edebiyat zevki (99)
(TT-1)	a taste for good prose (84)
(TT-2)	a taste for good prose (97)
Explanation	Both TTs use the microstrategy of paraphrase.

The phrase concerning literature in the sample fifteen is “edebiyat zevki”, and it is observed that both TT-1 and TT-2 translate the phrase with exactly the same wording as “a taste for good prose”. The microstrategy they use is paraphrase; that is, the translators approach the item in a free style and reflect what they understand. Moreover, in both TTs the phrase “a taste for good prose” is used, and it is seen that the general concept of literature is restricted to a single genre “prose” with their translations. Here, it can be said that the translators are visible for that matter. However, what makes the translation of this phrase important is not the visibility or invisibility of the translators or the macrostrategies applied by the translators since they are not observable here, but the trace of the TT-1 translator in the TT-2.

Sample 16

(ST)	üslubu (99)
(TT-1)	style (84)
(TT-2)	style (97)
Explanation	Both TT-1 and TT-2 translate the item via direct translation microstrategy.

“Üslup” is a literary term in the SL, and it refers to the literary way marked with artistic concerns like language, voice, narration and so on, which the author of any kind adopts. The direct equivalence of this term is “style” in TL. It is accepted as a literary term and defined as “the manner of linguistic expression in prose or verse—as *how* speakers or writers say whatever it is that they say” (Abrams, 1999: 303). It is observed that by following a word for word translation procedure, TTs include a literary term “style” to mean “üslup”. In this situation, both translators remain invisible, but this sample does not refer to any macrostrategies, domestication or foreignisation.

Sample 17

(ST)	Sanat süslemeleri (102)
(TT-1)	artsy embellishment (87)
(TT-2)	artistic nonsense
Explanation	TT-1 adopts direct translation while TT-2 adopts substitution.

The sample seventeen shows the translations of the phrase “sanat süslemesi” which is highly related to literature in the SL. This term in fact refers to the use of language marked with figures of speech and far beyond the everyday language. The TT-1 translates the phrase by word for word procedure and uses the phrase “artsy embellishment”. On the other hand, TT-2 translator employs a substitution microstrategy and includes a linguistic unit that does not match up with the original word semantically. The word that TT-2 uses is “nonsense”, which refers to something ridiculous modified by the adjective “artistic”. This translation leads to a criticism for the flowery use of language that is in fact favoured by the traditional Turkish literature. Thus, it can be said that TT-2 translator is visible for the translation of this literary item. On the other hand, there is no use in pursuing a macrostrategy, either domestication or foreignisation, in both translations.

Sample 18

(ST)	Divan airlerinin (103)
(TT-1)	courtly poets (87)
(TT-2)	Divan poets (101)
Explanation	TT-1 uses direct translation microstrategy but TT-2 adopts direct transfer.

The sample eighteen is remarkable since the phrase “Divan airleri” has both a cultural and a literary references, and this item refers to those poets in old days and their highly traditional literary devices and techniques peculiar to their time. It is observed that TT-1 translator adopts a direct microstrategy by translating the item by word for word procedure and includes the word “courtly”, which is defined as “polite, graceful and formal in behaviour” (Cambridge Advanced Learner’s Dictionary, 2005: 287) . This adjective emphasises the difference of Divan literature from the folk literature belonging to the low culture. TT-1 translation somehow lacks in informing the type of the literature which was unique to SL culture only. On the other hand, TT-2 directly transfers the word “divan” by pointing at the uniqueness of the type of literature and introduces the item as it is in SL culture to the TL culture, which is regarded as foreignisation in the macrolevel. Moreover, both translators are visible with their preferences. In this circumstance, the microstrategy that TT-1 translator adopts is domestication.

Sample 19

(ST)	en yavan tasavvuf kitaplarında (250)
(TT-1)	the most insipid Sufi books sold in mosque courtyards. (223)
(TT-2)	vapid books on Sufism you found on sale outside mosque (255)
Explanation	Both TT-1 and TT-2 adopt the microstrategy of explicitation.

The sample nineteen demonstrates how the translators of TT-1 and TT-2 deal with the translations of the phrase “en yavan tasavvuf kitapları” in the ST. Concentrating on the cultural item “tasavvuf” solely, it is seen that both translators adopt a direct translation microstrategy and translate the item with a reference to “Sufi” and “Sufism”, which is defined as “a member of an Islamic religious group which tries to achieve unity with God by living a simple life and by praying and meditating” (Cambridge Advanced Learner’s Dictionary, 2005: 1300). However, focusing on the adjective “en yavan” modifying the noun “tasavvuf kitapları”, it is observed that both translators add some personal deductions they attain from the whole context. This microstrategy is called explicitation. This microstrategy makes both translators visible. However, what is worthy to note is that the personal deduction is worded in exactly the same way by both translators. Once more with this sample, the effect of TT-1 translator is observable in TT-2. From the perspective of macrostrategy, it is observed that the additional items in the adjective phrases “books sold in mosque courtyards” by the TT-1 and “vapid books on Sufism you found on sale outside mosque” by TT-2 signal foreignization at least slightly by illustrating a scene from the daily life of TL culture from the translators’ perspectives.

Sample 20

(ST)	Farsça deyi lerine (354)
(TT-1)	Persian expressions (321)

Sample 20 (Continue)

(TT-2)	Persian figures of speech(368)
Explanation	TT-1 uses direct translation microstrategy and TT-2 uses substitution.

The sample twenty focuses on the literary word “deyi ”, which is used for folk poems written in rhyme within the concept of literature. It is viewed as a linguistic item in common use by TT-1, and “expression”, which is defined as “a word or group of words used in a particular situation or by particular people” (Cambridge Advanced Learner’s Dictionary, 2005: 438), is used to mean “deyi ”. The linguistic item presented in the ST reminds the reader of literature and the act of writing in the traditional style, whereas the TT-1 preference may not create such an effect in the target readers. Even though the translator of the TT-1 violates the meaning of the original text, this situation does not make her visible or lead to foreignisation. On the other hand, TT-2 chooses the phrase “figures of speech”, which is highly literary and evokes the feeling of literature in readers. However, this phrase does not match up with the original one semantically. The microstrategy that the TT-2 applies is substitution, which is translating a word with a semantically different unit though the meaning of the whole context stays the same. The literary item “deyi ” is not introduced to the TL culture as a word unique to the SL culture with the microstrategy of addition, which provides brief information out of the text for the item. Instead, the translators try to find equivalence for it in the TL. For this reason, the macrostrategy applied by the both TT translators is domestication.

Sample 21

(ST)	Konu güzel (103)
(TT-1)	Good subject (87)
(TT-2)	Excellent idea (102)
Explanation	TT-1 adopts the microstrategy of direct translation although TT-2 employs paraphrase.

The sample twenty-one focuses on the word “konu” in the ST. This linguistic item belongs to the technical aspects of the act of writing. The use of such technical vocabulary addresses the self-reflexivity of the ST. It is observed that TT-1 uses the word “subject” to give the meaning of the item, and this preference points at the literature. This is an example of direct translation microstrategy. On the other hand, TT-2 includes the phrase “good idea”, which is a more common expression and not peculiar to literature. The microstrategy used by the TT-2 is paraphrase since the translator reflects her over all idea gained from the whole text. This sample does not reflect the macrostrategies of either domestication or foreignization, but the visibility of the authors are open to the discussion with their role in presenting the self-reflexivity of the ST.

Sample 22

(ST)	hayranlarının (103)
(TT-1)	his fans (87)
(TT-2)	his readers (101)
Explanation	TT-2 employs the microstrategy of direct translation but TT-2 adopts the microstrategy of paraphrase.

The sample twenty-two shows the translations of the word “hayranlar” in the ST, this word refers to the readers who carefully follow the writings of a particular columnist in the ST. TT-1 includes the word “fans” as the translation of “hayranlar”. On the other hand, the people who are curious about the writings may not agree with what is written, and their obsession to the writings is not because of their love but of some other factors. Since the TT-1 adopts a word for word translation procedure by including the literal equivalent of the item in the TT-1 the microstrategy it adopts is direct translation. On the other hand, TT-2 includes the word “readers” because the translator deducts this word from the text and uses it to mean “hayranlar”. However, this word does not imply that these readers always follow his writings. The microstrategy that the TT-2 employs is paraphrase since the translator adopts a free style in translation phenomenon. It is observed that in lexical level the TT-2 can be regarded as visible by including a word that she herself figures out from the text. The translator of TT-1 remains invisible and leaves the challenge of figuring out the meaning to the TT-1 readers. However, neither domestication nor foreignisation can be observable in both TTs for this sample.

Sample 23

(ST)	edebiyat teknikleri (241)
(TT-1)	narrative tricks (214)
(TT-2)	literary techniques (245)
Explanation	TT-1 employs the microstrategy of substitution and TT-2 uses the direct translation microstrategy.

The sample twenty-three shows the linguistic item “edebiyat teknikleri” which draws attention to the technical aspect of literature. Exposing the readers to such technical vocabulary is something inevitable for a self-reflexive text. This sample unearths the translators’ perceptions concerning literature, and it gives a precious data for this study concentrating on the elements and figures of storytelling and writing. Thus, it is observed that the translator of TT-1 attaches importance on the postmodern nature of the ST by translating the phrase by “narrative tricks”, which reminds the reader of the tricks that the fiction plays with the use of some literary devices and techniques. TT-1 signals the self-reflexivity of the text even more than the original one does with this item under question. Here, the translator is highly visible by making the literary technique that is implied more explicit to the reader. The translation of “edebiyat teknikleri” as “literary tricks” creates the

impression of an impatient reader who wants to share the literary taste he or she attains from a text like revealing the end of a movie. The microstrategy, the TT-1 translator adopts is substitution, but this translation does not result in any macrostrategies either domestication or foreignisation. On the other hand, the translator of TT-2 remains invisible with her direct translation of the item as “literary techniques” just as a bilingual dictionary suggests. Nevertheless, neither domestication nor foreignisation can be observed for the translation of that item in the TT-2, either.

Sample 24

(ST)	roman biçimleri (241)
(TT-1)	forms of fiction (214)
(TT-2)	genres (245)
Explanation	TT-1 deploys the microstrategy of direct translation, and TT-2 uses the substitution microstrategy.

The sample twenty-four shows the translation of a technical item related to literature. The item under question is “roman biçimleri” in the ST. This phrase is translated as “forms of fiction” by the TT-1, and this is the word for word translation of the unit. Thus, the translator remains invisible. Both the item in the ST and the item presented in the TT-1 are technical at the same degree; on the other hand, it is observed that TT-2 includes the word “genres” as the translation of the phrase “roman biçimleri” in the ST. This word is highly technical in literature, but the use of it is more general and not restricted with the fiction and defined as the any kinds of any literature (Abrams, 1999:180). With this preference, the visibility of the TT-2 translator can be discussed but the translation does not lead to either domestication or foreignisation.

Sample 25

(ST)	iir vezinleri (241)
(TT-1)	verse meters (214)
(TT-2)	metrical schemes (245)
Explanation	Both the TT-1 and TT-2 employ the direct translation microstrategy.

Sample twenty-five focuses on the translation of the technical phrase “iir vezinleri” in ST and its translations in TT-1 and TT-2. It is observed that although each translator includes different phrases in their texts, they follow the same microstrategy, direct translation. The TT-1 translates the phrase as “verse meters” and TT-2 translates it as “metrical schemes”. Both can be regarded as peculiar to literature. Both translators remain invisible in the texts. The translations do not signal domestication or foreignisation in this sample.

Sample 26

(ST)	ntihalden de korkma (93)
(TT-1)	Don't be fainthearted about plagiarism (79)
(TT-2)	Don't worry about plagiarism (91)
Explanation	Both TT-1 and TT-2 adopt the microstrategy of direct translation.

Sample twenty-six exemplifies direct translation microstrategy and it is observed that a literary term “intihal” in the ST is translated by using the term “plagiarism” in both TTs. This is a kind of word for word translation. This term has a significant role for the ST since it shows the journey of a character ended up being a writer, who figures out that act of writing is just like a game of imitation. It is impossible to pursue the visibility of the translators for this sample, and the macrostrategies, either domestication or foreignisation, cannot be discussed.

When all these twenty-six samples are dealt with and discussed, it is seen that both TT-1 translator Gün and TT-2 translator Freely adopt the microstrategy of direct translation more than the others while translating the elements which signal the technical aspects of the literature. Thus, both translators create an impression that the text being read is like a textbook of literature. This situation indicates the self-reflexive nature of the novel and addresses the theme of being a writer. Thus, the technical terms related to the Turkish literature either traditional or conventional are included a lot in the ST. Adopting direct translation microstrategy reveals that both of the translators appreciate the notion of the literature pointing at the theme. However, when dealt with closely, it is seen that Gün uses the technical vocabulary much more than Freely, who uses ordinary words referring to the technical matters of literature.

What is also worthy of note is the direct transfer microstrategy that the translators adopt for some literary words which exist in the ST but which are foreign not to the TT culture but to the ST culture like “paradox” and “pastiche”. The direct transfer microstrategy, which naturally causes foreignization, does not lead to this macrostrategy for these examples. Here, even the microstrategies remain insufficient to explain the matter. A remarkable matter that the study shows is related to translation of “Divan iirleri”. It is seen that Freely uses direct transfer and introduces the word “divan” as it is to the TT reader, who is not familiar to it. Thus, the microstrategy of foreignisation is observed. However, Gün uses a word “courtly” from the TL to domesticate the item. Freely is visible with this translation.

What also makes the translators visible related to the translation of the highly Turkish terms of literature is the microstrategy of addition they adopt. The translators provide necessary information that the TT reader needs to understand the transferred items that are peculiar to the Turkish literature. Both Gün and Freely use addition microstrategy for exactly the same units.

Another outstanding finding of the study is related to the traces of TT-1 translator Gün in the TT-2. This occurs especially when the microstrategy of explicitation is used. Explicitation demands the translator to include some explanations which can be inferred from the sentence or the whole text by using his or her own words. It is seen that the explanations provided by the TT-1 is encountered in the TT-2 nearly with the same wording.

One more significant difference between the translators is discovered while the translators use substitution microstrategy. It is observed that Gün's word choice is marked with her intimacy with literature. Namely, she translates the phrase "edebiyat teknikleri" as "narrative tricks". Türkkan (2010: 9) explains Gün's attitude in translation by pointing at Gün's own literary works by bearing the Gün's identity as a creative writer in mind. Thus, Her works exhibit that Gün is a keen on using postmodern devices. This is also apparent from the use of the phrase "narrative tricks" which highlights Gün's appreciation of narratology within the the postmodern framework.

4.8. Chapter Conclusion

In this section of the study, how the translators of TT-1 and TT-2 deal with the translations of recurring figures and elements addressing the theme, 'to become oneself by writing', is presented under the six categories as: '*hikâyeci-storyteller*', '*anlatıcı-narrator*', '*anlat-narrate,narrative, narration*', '*hikâye anlat-tell a story (stories),tale(s)*', and *other literary figures*. The microstrategies that the translators adopt when they encounter with these items and whether the strategies they adopt make them visible or visible or whether domestication or foreignisation are possible in the presence of these items are elaborated. The findings attained are first described to be discussed, and then evaluated with the help of other relevant studies, if possible, at the end of the each category. Finally, it is seen that Gün is more sensitive for the translations of the elements and figures of storytelling and writing by remaining loyal to the form ST has while Freely has a high opinion about the comprehension of the TL readers and alters the ST system. After examining five examples related to using relatively more elegant words attributing the stylistic perspective of the fiction, Gözde Begüm Mızrak (2018:55) asserts that Freely's major concern is to present a clear meaning to the TT-2 readers, whereas Gün seems to present a text which is loyal to the original one in terms of style. By concentrating on the more cultural referent items, Mızrak (218: 121) concludes that Freely follows a more target-oriented point of view with a an apparent attempt to create an easy to read text while Gün follows a more source-oriented perspective in keeping faithful to the stylistic components of the ST. However, the current study reaches the same conclusion by focusing on the figures and element of storytelling and writing, as the indicators of the theme.

CONCLUSION

This chapter offers a brief summary of the whole study and provides the interpretations of the findings by keeping the research questions, either major or minor, presented earlier in the study in mind. Besides, the overall conclusions are presented with the limitations and recommendations for further studies.

This study focuses on Orhan Pamuk's *Kara Kitap -The Black Book-* and its two different translated versions by Güneli Gün (1994) and Maureen Freely (2006). The aim is discussing how the translators deal with the translation phenomenon considering the recurring figures and elements of storytelling and writing since they signal the overall theme of the fiction, which is "to attain an identity as a writer". As the theme manifests, the ST is highly self-reflexive in the metatextual framework. This study employs the Target-Oriented Theory developed by Gideon Toury, and it is descriptive in nature and comparative in practice. Hence, this study does not recommend the better but sheds lights on the existing. For this reason, the translation procedures regarding the predetermined linguistic units are given with the microstrategies that the translators use. The taxonomy used for identifying the microstrategies is Schjoldager's. Moreover, this study tries to illuminate on the visibility or invisibility of the translators considering the linguistic units eliciting the theme, and to assign whether the microstrategies adopted by the translators address the macrostrategies, domestication or foreignisation, which are mainly traced by the translations of units with cultural associations.

The first chapter of the study demonstrates the framework of the study with the purpose and significance of the study by attributing to the nature and the method. The major and minor research questions with comprehensive operational definitions are also stated in this chapter.

The second chapter is designed as having inclusive literature review of the study giving necessary information on the literary aspects of *The Black Book*, which serves as the main concern of the study. This section elaborates on postmodern fiction, metafiction and self reflexive novel, Orhan Pamuk as an author, Güneli Gün and Maureen Freely as translators, and related studies carried out about all mentioned above .

In the third chapter, methodology and theoretical background are highlighted. Descriptive translation Studies (DTS) and Target Oriented Theory are presented. Moreover, this section provides necessary information on Venuti's macrostrategies – domestication and foreignisation-

and the visibility of translators. Schjoldager's macrostrategies are also explained in this chapter of the study.

To conduct a scientific and systematic inquiry, this study specifies six different categories of lexical units, namely *hikâyeci- storyteller*, *anlatıcı-narrator*, *anlat-narrate/narrative/narration/*, *hikâye anlat- tell a story (stories)/ tale(s)*, *yaz/ write*, and *other literary figures*. These neutral units elicit the theme by attributing to the terminological aspect of storytelling and writing. All the related vocabulary is scanned through the ST and TT-1 (translated by Güneli Gün) and TT-2 (translated by Maureen Freely), and then classified according to the predetermined categories given above. Then a number of samples from the all the occurrences of these units are examined to define the microstrategies deployed by the translators, to discuss whether they are visible or invisible via the translations of these lexical units, and to understand whether their decisions lead to domestication or foreignisation.

The critical remarks and conclusions can be outlined as follows:

(1) Concentrating on the category formed to examine the linguistic unit, *hikâyeci-storyteller*, it is found that this figure is an important indicator of an illusive world created by the author and it is seen that with the direct translation microstrategy both Gün and Freely remain invisible; hence, their decisions contribute to support this illusive world. On the other hand, Gün is more sensitive to use technical vocabulary and metatextual aspects of the fiction, which exhibits the act of writing. However, neither Gün's nor Freely's decisions can be characterised by domestication or foreignisation.

(2) The category of *anlatıcı- narrator* reveals that although the macrostrategies, either domestication or foreignisation, cannot be traced handling the matter from the self-reflexive point of view, it is seen that Gün approaches this linguistic unit from a technical perspective, whereas Freely adopts the microstrategies that make the TT-2 easy to comprehend by avoiding technical vocabulary. Thus, it can be concluded that Freely is visible for this aspect.

(3) By examining the findings of the third category consisting of *anlat-* with the meaning of *narrate, narrative, narration*, it is seen that Gün includes the technical vocabulary far more often than Freely, which attributes to the self-reflexive nature of the text and reminds the reader of the technical aspects of storytelling. However, Freely does not include any items of this category, instead she uses more daily expressions to mean them, which also violates the emphasis on the storylike perception of life presented by the ST. That is to say, while Gün Freely stays invisible, Freely is quite visible for this matter. Nevertheless, neither of the TTs addresses domestication or foreignisation considering the translations of the linguistic items eliciting storytelling in a technical manner.

(4) The findings obtained from the examination of the fourth category, which is composed of the lexical unit *hikâye anlat-* in the ST and *tell a story* in the TTs, show that Gün tries to be more loyal to the ST both in creating an illusive and tricky world and presenting the self-reflexive nature of the text by including the technical vocabulary. This situation makes Gün invisible. However, for the sake of ensuring a full understanding of the TT-2, Freely uses ordinary phrases and replaces the words evoking an illusive world with those which provoke the reality. Hence, Freely makes herself visible. Again, neither domestication nor foreignisation is observed.

(5) The findings attained from the fifth category on *yaz- write* associated with authorship show that Gün's TT-1 can be regarded as more faithful to the ST by including all the appearances of the item in a manner of addressing the self-reflexivity of the fiction. However, Freely, once more, adopts a free manner in translating that item with the attempt to make the whole text more comprehensible. Nevertheless, the linguistic units related to the act of writing as an author occur repetitively in the original text, which makes the whole text ambiguous. That can be concluded with the visibility of Freely.

(6) It is noteworthy that the category which is formed to examine the translations of *other literary figures* reveals a significant discrepancy from the other categories in that the microstrategies exerted by the translators signpost a sense of foreignisation particularly concerning such figures of speech as "nazire" and the type of literature peculiar to the Ottoman period. Thus, both translators are visible for the translations of a number of items in this category.

(7) Gün is more sensitive for the issues related to narratology and postmodern metatextuality concerning self-reflexivity, whereas Freely is more target-oriented in that she focuses on the items depicting a picture of *Istanbul* rather than the literary aspects of the novel concerning the figures and elements of storytelling and writing.

Overall, considering the research questions, the following conclusions are reached:

What micro-strategies did Gün and Freely use in translation of the elements and figures of storytelling and writing? How are the translations of Gün and Freely differ in terms of microstrategies?

It is observed that Gün and Freely follow a similar path while translating the elements and figures related to storytelling and writing in terms of the microstrategies they employ; however, the detailed examination of the word choice shows that Gün tries to be more loyal to the stylistic image that the author of the ST attempts to create. It is seen that the microstrategies that Gün and Freely use are direct translation, condensation, paraphrase, explicitation, substitution, direct transfer, deletion, and permutation.

How are the translations of Gün and Freely differ in terms of macrostrategies of domestication and foreignization? Are these strategies employed in the translations of the elements and figures of storytelling and writing?

It is understood that the macrostrategies- domestication and foreignisation- are hardly observable via the analyses of the translation strategies of the elements and figures of storytelling and writing. On the other hand, for a limited number of examples, foreignisation is attained with the translation of figures of speech and literary terms. Cultural preferences and transfer of culture are not detected in a meaningful degree related to to the translations of the technical terms of storytelling and writing.

To what extent are the choices of translators attributed to the literary mode of the source text? Is it possible to reach a conclusion that the trick or the game that the post modern novel has been playing by signalling the impossibility of the pursuit of the reality is apparent in the translated versions by looking at the translational differences and similarities of the elements and figures of storytelling and writing?

Gün's decisions in the lexical level contribute to the literary mode of the ST in forming an illusive world as suggested by the postmodern perspective of loss of reality and in manifesting the self-reflexive nature of the ST which is highly metatextual. In other words, Gün's word choice addresses the tricks and games of postmodern fiction while Freely's word choice attributes to the content of the fiction infested with the scenes of Istanbul.

Limitations of the Study

This study is restricted to the examination of translations of only one novel of Orhan Pamuk *The Black Book* although both Freely and Gün have already translated some other Pamuk's works. To make a rigid generalisation about the translators' preferences on translating the elements and figures of storytelling and writing peculiar to Pamuk, it is highly necessary to examine the other translated Pamuk's novels by these translators. Furthermore, the microstrategies restricted to the translations of the lexical units may not be completely right since there is not always a clear cut between the borders of these microstrategies, and the microstrategies applied for the translations of a single linguistic unit may be correspondent with the one used for the whole sentence.

Implications

Linguistic Implications

This study implies that even very basic lexical units can be the predominant determinants of the meaning in the semantic level and indicators of the literary tricks that a work of literature consists of.

Critical Implications

Self-reflexive texts provide their own criticism via critical reading since its nature of being a narrative of narration., *The Black Book* can also be considered as a textbook for *critical reading* and *authorship* apart from being merely a fictional text. Thus, both for the practising and for criticising such a text, it is highly essential to keep this feature of the work in mind.

Pedagogical Implications

It will be more efficient if a teacher knows about the strategies, macro or micro, when they are using a text in the classroom. That makes a difference in terms of increasing stylistic-linguistic awareness or cultural awareness. “Omissions” and “paraphrase” are important topics in Turkish curriculum at secondary and higher education. These categories can be employed as strategies used in classroom setting and can bring about efficiency in certain lessons. In terms of activity development, rather corrective intervention or prescriptive leading, the teacher can generate tasks or activities based on such microstrategies as direct transfer, *Calque* (producing unidiomatic element in target text), direct translation, oblique translation (sense-for-sense procedure), explicitation, paraphrase, condensation, adaptation, addition, substitution and deletion. Particularly in grammar, reading, poetry and speaking courses such notion as “visibility” of the addresser and “source culture” can help students increase interest in and awareness of target culture and language. What is more, these strategies can be useful in every level of language teaching.

Cultural and Socio-economic Implications

The translators’ preferences are not devoid of the press markets’ interests, the expectations of the target reading public (audience as consumers) and can have an exotic and oriental image of Istanbul...

Suggestions for further Studies

To reach better conclusions on the translations of elements and figures of storytelling and writing, it is suggested to examine the other translations of both Gün and Freely in terms of their use of microstrategies, and examining Gün and Freely as creative writers via their own works will definitely contribute to the better appreciation of the matter.



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APPENDIXES

Appendix 1. Hikâye anlat-/ tell a story / stories / tale

1.	(ST)	meyhanelerde birbirlerine a k hikâyeleri anlatan (46)
	(TT-1)	tell one another love stories in tavern (35)
	(TT-2)	exchanging unhappy love stones in <i>meyhanes</i> (40)
2.	(ST)	ba ka türlü hikâyeler anlatmam gereken bu kö eyle (46)
	(TT-1)	this column where I must tell other kinds of stories (35)
	(TT-2)	this column, which calls It another kind of story all together,(40)
3.	(ST)	ben de bütün ömrüm boyunca hikâye anlattıktan sonra, (48)
	(TT-1)	after a life telling stories
	(TT-2)	After a lifetime telling stories, (42)
4.	(ST)	bize kana kana hikâyelerini anlatıyorlar (64)
	(TT-1)	tell us their stories until they're blue in their face (53)
	(TT-2)	how eager our readers are to speak openly about their own lives (59)
5.	(ST)	hikâyesi için gerekli gördü ü bazı dergileri (82)
	(TT-1)	took some periodicals out of the boxes and some books off the shelves that he deemed necessary for telling of his story (68)
	(TT-2)	pulled the documents he needed (78)
6.	(ST)	birbirlerine dostlukla, karde likle, kederle hikâyeler anlatmaya ba ladılar (94)
	(TT-1)	they began telling each other stories in friendship (79)
	(TT-2)	three brothers, three sad friends with stories to share. (92)
7.	(ST)	bir mü terisinin hikâyesini anlatacaktı (96)
	(TT-1)	he'd tell him the story of a client (81)
	(TT-2)	he'd tell him a story about a distraught client (94)
8.	(ST)	Siz de. Bir hikâye anlatın bana!" (103)
	(TT-1)	Even you. Tell me a story (87)
	(TT-2)	Including you. Tell me a story!" (101)
9.	(ST)	öpü ken bir kızın (yani evlenmeden önce öpü en bir kızın) maceralarını anlatan bir lise arkada ım vardı (136)
	(TT-1)	A schoolmate used to tell tales about a girl (118)
	(TT-2)	An old friend of mine from my lycee days lived there; I remembered him telling me that there was a "kissable" girl (137)
10.	(ST)	"Dinle, dinle, dinle!" diye mırıldandı ını, ve belli belirsiz bir padi ahtan, zavallı ehzadesinden, bir masal söyler gibi, bir rüyayı anlatır gibi misli geçmi zamanı kullanarak sözetti ini i itti.
	(TT-1)	"Listen, listen, listen!" and then barely audibly speaking about a sultan and his unfortunate crown prince as if she were telling a fairy tale, or a dream, using the special past tense for telling stories.(129)
	(TT-2)	she whispered into his ear a story about a sultan and an unlucky crown prince, as if <i>it</i> were a fairy tale, as if it might never have happened.(149)
11.	(ST)	bir arkada ının hikâyesini anlatırken (149)
	(TT-1)	before she finished telling a story of a friend (130)
	(TT-2)	She was telling him about a friend (150)
12.	(ST)	ne sana, ne senin onlara anlattı ın hikâyelere (157)
	(TT-1)	neither you nor the stories you tell them (138)
	(TT-2)	they will no longer believe in You or in the stories You've told them. (159)

Appendix 1 (Continue)

13.	(ST)	herkesin kendi hikâyesi olacak, herkes kendi hikâyesini anlatmak isteyecek. (158)
	(TT-1)	story which he will want to tell (138)
	(TT-2)	each and every one of them will also want to tell it.(159)
14.	(ST)	İngiliz gazeteciler arasındaki güzel bir kadın, hikâyesini anlatıyordu (160)
	(TT-1)	British journalist , a good – looking woman, was telling a story (140)
	(TT-2)	English journalists, a beautiful woman, was telling a story. (161)
15.	(ST)	ya lı foto rafçı bir hikâyeye ba ladı (167)
	(TT-1)	elderly photographer began to tell his story (146)
	(TT-2)	He obliged with this one (168)
16.	(ST)	hikâyesini anlatmaya ba ladı nda (172)
	(TT-1)	when he began to tell his story (151)
	(TT-2)	when he began telling his story,(173)
17.	(ST)	Hikâyeyi anlatırken (172)
	(TT-1)	when he was through telling it (151)
	(TT-2)	as he told his story (173)
18.	(ST)	Anlatma sırası kendisine gelince (172)
	(TT-1)	Taking his turn to tell a story (151)
	(TT-2)	When it was his turn to speak (174)
19.	(ST)	hikâyesini öfkeyle anlatırken (189)
	(TT-1)	he went on indignantly to tell the story of the skeletons (167)
	(TT-2)	he told them angrily (191)
20.	(ST)	"Nihat'la evlili imizin ilk yıllarında mutluyduk," diye anlattı kadın bir sessizlikten sonra (199)
	(TT-1)	"Nihat and I were happy during the first years of our marriage," said woman, telling her story after a brief silence (176)
	(TT-2)	"When Nihar and I were first married, we were very happy," said the woman, after a silence. (201)
21.	(ST)	Belkıs ona "bütün bunlarla ili kili" gördü ü ehzadenin Hikâyesini anlatmaya ba ladı (202)
	(TT-1)	Belkis began telling him the story of the Prince (178)
	(TT-2)	Belkis began to tell him the story of the Crown Prince (204)
22.	(ST)	Galip hikâyesini bitirdi inde yeniden anlatmak zorunda kalaca mını anladı. Yeniden anlatırken, kendisini bu hikâyeyi yeniden anlatmak zorunda bırakan bütün insanlara derin bir öfke duyuyordu. "Herkes artık kendisi gibi olsun ve kimsenin de hikâye anlatmasına gerek kalmasın!" demek geliyordu içinden. Hikâyeyi ikinci defa anlatırken masadan kalkmı , katladı ı gazeteyi tekrar eski paltosunun cebine koyuyordu. (209).
	(TT-1)	When Galip got through telling his story, he realised that he'd have to tell it again. As he told it again, he felt great anger against all the people who forced him to tell a story over and over again. He felt like saying: "Why can't everyone be himself so no one needs to tell any stories!" He'd gotten to his feet while he was retelling the story, and now he slipped the folded newspaper back into the pocket of his old overcoat (186)
	(TT-2)	When Galip got to the end of the story, he knew he was going to have to go right back to the beginning and tell it again As he did so, he thought hateful thoughts about people who made you tell the same stories over and over. If people would only just be themselves, he felt like saying. If only they would stop telling stories! As he told the story for the second time, he rose from the table and put the folded newspaper back into the pocket of his old overcoat. (211-2)

Appendix 1 (Continue)

23.	(ST)	Hikâyesini bitirirken (209)
	(TT-1)	As he finished telling the story (186)
	(TT-2)	When he'd finished his story (212)
24.	(ST)	Oyunu oynarken de, çocuklu unda yaptı ı gibi ba ka bir eyle me gul olup hikâyesini anlatabiliyordu (210)
	(TT-1)	he was able to tell his story, as he did in his childhood, focusing on something else while playing the game (186)
	(TT-2)	He could continue with whatever else he was doing and still keep the game going, and it was the same now; as he retold his story, his mind was able to wander.(212)
25.	(ST)	Bir ara, Celâl'in de hem hikâye anlattı ı, hem de aynı anda ba ka eyler dü ünebildi i için kadınların ilgisini o kadar çok çekti ini dü ündü, ama Belkis kendisine Celâl'den bir hikâye dinleyen bir kadın gibi de il, yüzündeki anlamı saklayamayan biri gibi bakıyordu imdi. (210)
	(TT-1)	For a moment he thought the reason why Jelal was so attractive to woman was because he could tell a story while he simultaneously thought about other things; but then Belkis did not look like a woman who was telling to one of Jelal's stories. (186)
	(TT-2)	There was a time when he'd wondered if that's what had made Celal so attractive to women, this knack he had of pursuing his own thoughts even as he told a story, but then Belkis did not look like the sort of woman who'd listen to Celal tell a story; she looked like someone incapable of hiding the meaning on her face. (212)
26.	(ST)	"Onlara ehzadenin hikâyesini anlatabilmek isterdim!" (211)
	(TT-1)	I wish I could tell them the story of the Prince (187)
	(TT-2)	If only I could tell them the story of the Crown Prince! (214)
27.	(ST)	nesnelere bir bir adlandırarak, hikâyeler anlatarak (216)
	(TT-1)	by naming things and telling stories (191)
	(TT-2)	By naming the objects in this world and peopling it with stories (218)
28.	(ST)	aynı masada oturup hikâye anlatan Celâl'le onu ne eyle dinleyen Rüya yoksa e er (254)
	(TT-1)	sitting at an identical desk and telling a story (226)
	(TT-2)	Momentsitting at the same desk as Galip, telling stories,(259)
29.	(ST)	<i>H KÂYE ANLATAMAYANLARIN H KÂYES</i> (261)
	(TT-1)	THE STORY OF THOSE WHO CANNOT TELL STORIES (233)
	(TT-2)	A Story About People Who Can't Tell Stories (267)
30.	(ST)	Onun da ötekiler gibi anlatacak hikâyeleri, akaları var aklında (262)
	(TT-1)	a few jokes and stories to tell (234)
	(TT-2)	He has stories he wants to share, and jokes too,(268)
31.	(ST)	hikâye anlatmaya kalktı nda (262)
	(TT-1)	he made an attempt to tell a story (234)
	(TT-2)	he tried to begin telling a story (268)
32.	(ST)	Kendi hayatını 'ster nan, ster nanma' kö esinde gözyla laryla anlattın,(271)
	(TT-1)	You shed tears telling the story of your lifein your 'Believe It or Not' column, (242)
	(TT-2)	You wrote tearful accounts of your lifein your BELIEVE IT OR NOT column (277)

Appendix 1 (Continue)

33.	(ST)	Yarı tutkulu, yarı yorgun bir sesle, en sonunda hikâyesini anlatabilmenin heyecanından çok, onu en sonunda bitirebilmenin huzuruyla anlatıyordu.(304)
	(TT-1)	“He began to tell his story haltingly and halfheartedly, equipped with the serenity of being able finally to finish his story rather than with the excitement of being able to tell it at last (272)
	(TT-2)	“And so he launched into his story, the fatigue in his voice fired by a waning obsession, as if his excitement at finally being able to do so was muted by the peace he felt at knowing the story was soon to reach its end.(312)
34.	(ST)	ben size bir hikâye anlatayım. A zında sigara anlatırdı.(325)
	(TT-1)	I'll tell you a story myself. She'd tell it, her cigarette between her lips. (293)
	(TT-2)	<i>I'll tell you a story instead.</i> She'd tell us her story with her cigarette hanging from her mouth.(336)
35.	(ST)	dükânın küçük üçkâ itçilikler ve küçük kazıklanmalarla dolu tarihini ve toz kokan hikâyesini, kendi hayatı gibi bildi ini dü ündü (327)
	(TT-1)	the store's history full of shell games and small-time windless as well as the stories it could tell which smelled like dust (296)
	(TT-2)	he knew every little trick, every little swindle in the shop's dusty history—every chapter in the book—as well as he knew his own.(338)
36.	(ST)	bizi biz yapacak en katıksız hikâyeyi, söyleyivermek için,(352)
	(TT-1)	for the sake of telling the simplest story that makes us who we are (317)
	(TT-2)	and amuse her with the purest, simplest stories—the stories that make us who we are.(336)
37.	(ST)	u anlataca ım masalın ba ını biliyorduk ikimiz, ama sonunu de il.(354)
	(TT-1)	we both knew the beginning of the fairy tale I'm about to tell, but not how it ends (320)
	(TT-2)	we both divined the beginning of the story I am about to tell you—though not its end.(368)
38.	(ST)	harflerin sırrına gömülmü ve hikâyeler anlatmı , hikâyeler dinlemi .(355)
	(TT-1)	he delved into the mystery of letters, telling and listening to stories (321)
	(TT-2)	he listened to other people's stories and told others his own.(369)
39.	(ST)	Birer ucundan tutarak okudukları kitapta anlatılan hikâye neymi peki? (355)
	(TT-1)	so what was this story they read fingering the corners of opposing pages?(321)
	(TT-2)	So what was this story they were reading? (369)
40.	(ST)	masanın çevresinde oturup hikâye anlatan orospulara, garsonlara, foto rafçılara, aldatılmış kocalara ba ırarak demek isterdim ki (375)
	(TT-1)	and cuckolded husband around the table telling stories in the middle of the night. (339)
	(TT-2)	around the table at all those whores, waiters, photographers, and cuckolded husbands telling stories (390)
41.	(ST)	O zaman size sır diye verdikleri hikâyeyi onların yoklu uyla siz bulmu olacaksınız (375)
	(TT-1)	you will tell the story they tell you as if it were a secret (396)
	(TT-2)	you'll discover the story they pretend is secret.(390)
42.	(ST)	iç sıkıntısıyla birbirlerine aynı masalları anlatarak (383)
	(TT-1)	telling each other the same old fairy tales (347)
	(TT-2)	passing the time by telling each other the same old stories,(399)
43.	(ST)	Anlataca ı hikâyeleri seçmesine yarayacak bir mantık? (391)
	(TT-1)	Some logic to help him choose the stories he had to tell? (355)
	(TT-2)	Was he looking for some line of reasoning that would help him choose the stories he would be telling? (408)

Appendix 1 (Continue)

44.	(ST)	yalnızca hikâyelerine inanarak anlatması gerektiğini biliyordu.(391)
	(TT-1)	He only tells his stories believing in what he said (355)
	(TT-2)	But he knew all he needed to do was to believe his story as he told it.(408)
45.	(ST)	Anlatacak bir hikâyemiz var şimdi." (395)
	(TT-1)	We have a story to tell now (358)
	(TT-2)	We have a story to tell now." (412)
46.	(ST)	O ehzadenin hikâyesini anlatacağımı!" (399)
	(TT-1)	I'll tell the story of the Prince (361)
	(TT-2)	I am going to tell you the story of the Prince who once lived there!" (416)
47.	(ST)	ehzadenin hikâyelerini Celâl'in hikâyelerini anlatır gibi anlatırken, kendini Celâl'in anlattığı bir hikâyenin kahramanı gibi hissetti (399)
	(TT-1)	When he told the Prince's story as if telling Jelal's stories, he felt himself to be the protagonist in a story told by Jelal. (362)
	(TT-2)	Because he was telling the Prince's story in the same way he told Celâl's stories, he felt himself to be one of Celâl's heroes.(416)
48.	(ST)	ehzadenin son aylarını anlatırken, "Celâl de bunu böyle anlatırdı," diye düşünüyor (396)
	(TT-1)	When he told of the final period in the Prince's life, he thought, " <i>Jelal</i> used to tell it like this," (362)
	(TT-2)	As he described the Prince's last months, he told himself, This is just how Celâl would have told this story (416)
49.	(ST)	ehzadenin son günlerini anlatıp bitirdiğinde hiç duraklamadan aynı hikâyeye yeniden başladı: (399)
	(TT-1)	He began to tell the same story over without coming to a stop (362)
	(TT-2)	ehzadenin son günlerini anlatıp bitirdiğinde hiç duraklamadan aynı hikâyeye yeniden başladı (416)
50.	(ST)	Hikâyeyi ikinci kere anlatırken, birincisinde dikkat etmediği yerleri vurgulamı, üçüncü kere anlatırken ise, hikâyeyi her yeni anlatışında yeni bir insan olabileceğini açıkça anlamıştı. (396)
	(TT-1)	He'd stressed parts of the story to which he hadn't paid attention when he'd first told it, and when he told it the third time, he understood clearly that each time he told it he could become a new person. (362)
	(TT-2)	When he was telling the story the second time, he stressed sections he had failed to notice the first time; when he told the story for the third time, it became clear to him that he could be a different person each time he told it. (416)
51.	(ST)	ehrin ve hayatın içine girdiği esrarın ancak böyle, hikâye anlatarak çözülebileceğine inanarak (396)
	(TT-1)	the mystery in life and the city could only be solved by telling stories, (362)
	(TT-2)	it was only by telling stories that he would come to know the mystery of the city and the mystery of life itself (416)
52.	(ST)	maun bir masaya oturup ona kendi hikâyesini, kendi keşfini anlatmaya başladı günlerde(412)
	(TT-1)	During the days he had begun telling his story and discovery every morning to the elderly (373)
	(TT-2)	Prince would dictate his own story, his own discovery;(430)
53.	(ST)	birbirlerine babadan kalma kendi masallarını anlatacaklarına (413)
	(TT-1)	instead of telling each other their own traditional tales (374)
	(TT-2)	not to tell the stories that had been passed down to them by their fathers (430)

Appendix 1 (Continue)

54.	(ST)	çalışmalarını ve ölüm ve yıkılı hikâyelerini bitirdiklerinde, (418)
	(TT-1)	telling the tales of death and collapse (378)
	(TT-2)	when they had run through all the tales of death and collapse they had to tell(435)
55.	(ST)	"Evet, evet, ben benim!" diye dü üdü Galip, ehzadenin hikâyesini bitirdi inde (420)
	(TT-1)	<i>Yes, yes, I am myself!"</i> Calip thought when he finished telling the Prince's story (380)
	(TT-2)	Yes, yes, I am myself! thought Galip, as he finished the Prince's story.(438)
56.	(ST)	Otelden çıkıp bindi i takside oför bir hikâye anlatmaya başladı. nsanın ancak hikâye anlatarak kendisi olabilece ini anladı ı için Galip oförün anlattıklarını ho görüyle dinliyordu. (420)
	(TT-1)	In the cab he got outside the hotel, the cabby began telling a story. Since he understood that one could <i>only</i> be himself through telling stories, Calip listened tolerantly <i>to</i> the cabby's tale (380)
	(TT-2)	He left the hotel and hailed a taxi; as they set off, the driver launched into a story. Because he now knew that it was only by telling stories that a man could be himself, Galip was happy to indulge him. (438)
57.	(ST)	"Buraya birbirlerine hikâye anlatmaya gelmi lerdı,"(429)
	(TT-1)	They come here to tell each other stories (389)
	(TT-2)	They must have come here to tell each other stories (448)
58.	(ST)	Celâl onlara saatlerce bitip tükenmeyen hikâyelerini anlatırdı.(430)
	(TT-1)	Jelal kept telling them his countless stories by the hour (389)
	(TT-2)	Celâl would go on for hours and hours. (448)
59.	(ST)	Galip, hikâye anlatmayı bilmedi i için mi? (430)
	(TT-1)	Galip didn't know how to tell stories? (390)
	(TT-2)	Galip had no idea of how to tell a story? (449)
60.	(ST)	Bazan bu sayfalardaki hikâyelerden birini, sözelimi cellâtın hikâyesini ya da Rüya ile Galip adlı masalı Celâl'in a zından ilk duydu umuz karlı kı gecesini hatırladı ımda, (442)
	(TT-1)	Sometimes when I remember one of the stories in these pages, say the story of the executioner or the first time we heard Jelal tell the tale called "Ruya and Calip" on a snowy winter's night (399)
	(TT-2)	Sometimes, one of the stories related here will come back to me—the executioner's tale, say, or "Rüya and Galip" as Celâl told it to us for the first time on that snowy evening (460)
61.	(ST)	böylece eski, çok eski, çok çok eski hikâyeleri yeniden kaleme almaktan, ibaret yeni i ime daha bir evkle sarılıp kara kitabımın sonuna geliyorum. (442)
	(TT-1)	which make me embrace with increasing ardor my newly found work which is nothing more than retelling these old, very old-ancient-tales, ending up with me coming to the end of my book. (400)
	(TT-2)	which is not to invent new stories but to set down the tales we have been telling each other for many centuries, to gather them together in the black book whose last scene I am now ready to write. (461)
62.	(ST)	Bütün gün birbirlerine tekrarladıkları hikâyeler gibi, (15)
	(TT-1)	as they did when he told the stories they repeated to each other all day long, (7)
	(TT-2)	as they did when he told one of those stories they repeated to each other all day long.(7)
63.	(ST)	Aslında, hikâyeyi Galland'a ehzazat'ın de il, ama onun Harina dedi i bir Hristiyanın anlattı ını anlattım (47)
	(TT-1)	The story was never actually told to Galland by Scheherazade but by a Christian scholar from Aleppo called Youhenna Diab (37)
	(TT-2)	it was not Sheherazade who had told Galland the story but a Christian woman named Hanna.(42)

Appendix 1 (Continue)

64.	(ST)	hikâyelerini bir bir dinlemek istedi imi anlattım (48)
	(TT-1)	and be told each and every story about the bottles of cologne in the store. (37)
	(TT-2)	I wanted to sit back and listen to Alâaddin tell me tales about the cologne bottles (42)
65.	(ST)	bu hayâllerin ve anıların sevinci ve kederiyle kaleme alınmış , bütün yazıların anlattığı tek bir hikâye var!" demek geliyordu Galip'in içinden.
	(TT-1)	This is only one story told in all that's been written in all that's been written, in all those letters, all the words, all the hopes of salvation and the recollections of torture and disgrace, penned with the joy and sorrow of all those hopes and the recollections, a single stor (67)
	(TT-2)	There is only one story, Galip felt like crying out.(77)
66.	(ST)	Zeriban a ıretinin hikâyesini anlattı sonra Saim (85)
	(TT-1)	Then Saim told the story of the Zeriban (71)
	(TT-2)	Then Saim told him the story of the Zeriban tribe (81)
67.	(ST)	C bir hikâye anlattı (93)
	(TT-1)	C told another story (78)
	(TT-2)	C told us a story (90)
68.	(ST)	htiyar oför, Haliç'in dondu u uzak ve inanılmaz bir kı a ili kin uzak ve inanılmaz bir hikâye anlattı
	(TT-1)	The elderly taxi driver told a dubious story (106)
	(TT-2)	His elderly cabdriver told him a long and outlandish story (123)
69.	(ST)	bir ihtiyar, Galip'e, kırk yıl önce gene aynı so kluktaki bir kı gecesi ya adı ı bir hikâyeyi anlattı (140)
	(TT-1)	an old man told Galip the story of something that happened to him some forty years ago on a winter's night that had been equally as cold. (121)
	(TT-2)	an old man told him a story dating back forty years, (140)
70.	(ST)	ngiliz kadının anlattıklarını skender Türkçeye çeviriyordu.(160)
	(TT-1)	told her story, skender translated it (140)
	(TT-2)	As the Englishwoman told her story at the other end of the table, Iskender translated it into Turkish (161)
71.	(ST)	yarıda bıraktığı hikâyesine hiç geri dönememekten korkuyormu imdi.(164)
	(TT-1)	the story that he'd left half told (144)
	(TT-2)	and new stories he found before him with every turn of the page, but the longer this went on, the more he feared returning to his beautiful wife in her bed and the unfinished story that lay neglected on his desk. (165)
72.	(ST)	anlattığı hikâyesinin takdir ve ilgiyle kar ılındığını görünce (169)
	(TT-1)	he had told while looking expressly (149)
	(TT-2)	they approved of his story and thought it interesting (171)
73.	(ST)	kısa bir hikâye anlattı: (170)
	(TT-1)	told a brief story himself (149)
	(TT-2)	waiter now added a small story of his own (171)
74.	(ST)	Hikâyeyi anlatırken ona ne olmu tu (172)
	(TT-1)	what had happened to him as he told the story (151)
	(TT-2)	What had happened to him as he told his story? (173)

Appendix 1 (Continue)

75.	(ST)	htiyar, her eyi gene anlatmı (175)
	(TT-1)	So the old man retold his story (154)
	(TT-2)	The old man told him the whole story again from the beginning, and again (177)
76.	(ST)	O anlatılan hikâyenin içindeki hikâyede de ihtiyar gazeteci (175)
	(TT-1)	In the story within the story that was being told, (154)
	(TT-2)	In the story inside that story, (177)
77.	(ST)	mimar hikâyesini anlatmı tı: (194)
	(TT-1)	the architect told them the story (171)
	(TT-2)	where the architect explained himself; (196)
78.	(ST)	hikâye anlatılan her mecliste (245)
	(TT-1)	in every company where stories are told (218)
	(TT-2)	and every gathering of storytellers (250)
79.	(ST)	bir hikâyeye ba ladı nda ancak bir ba kasının anlattıklarını söyleyebiliyordu.(253)
	(TT-1)	Rumi too, in narrating a story, could only tell what someone else had already told. (225)
	(TT-2)	Rumi could only begin to tell a story if he could say that he'd heard it elsewhere (258)
80.	(ST)	Mürekkep ve pislik içindeki bu sayfalarda anlatılan hikâyeleri aceleyle okuduktan sonra, (253)
	(TT-1)	After hurriedly reading through the stories told on the pages that were rife with dirt and ink (225)
	(TT-2)	As he raced through the stories on these filthy ink-stained pages (258)
81.	(ST)	bu cinayetleri yeniden anlattı ı bazı kö e yazılarında yararlanmı tı. (266)
	(TT-1)	in some of his columns where he retold the stories of these murders (239)
	(TT-2)	in the columns in which he'd retold the stories of these same murders. (273)
82.	(ST)	Duruma uygun diye anlattı ı hikâyeleri de (306)
	(TT-1)	Nor to the stories he told thinking (274)
	(TT-2)	nor did I listen to the stories he told me (315)
83.	(ST)	Birlikte okudukları o kitapta ise Hürrem ah adlı bir padi ah ile â ık oldu u Cavid adlı güzel bir delikanlının hikâyesi anlatılıyormu (355)
	(TT-1)	The book they had read together told the story of a king called King Jubilan (321)
	(TT-2)	The book <i>they</i> had read together told the story of a sultan named King Jubilant (368)
84.	(ST)	hepimiz bir hikâye anlattık.(374)
	(TT-1)	each of us told a story to the group (338)
	(TT-2)	everyone present told a story
85.	(ST)	Daha önce hikâye anlatan garsonun, foto rafçının, uzun boylu yazarın hikâyesini dinlerken (374)
	(TT-1)	stories told by the waiter and the tall writer, (339)
	(TT-2)	I was listening to the waiter and the tall writer tell their stories (390)
86.	(ST)	(391)
	(TT-1)	Calip tried to visualize the bald man's face, the way he told his story at the nightclub. (355)
	(TT-2)	(409)

Appendix 1 (Continue)

87.	(ST)	O gece o pavyonda sen bir hikâye bile anlattın (395)
	(TT-1)	you even told a story at the club (358)
	(TT-2)	You even told a story at the club that night.” (412)
88.	(ST)	Hikâyeyi anlatırken (399)
	(TT-1)	As he told the story (361)
	(TT-2)	As he spoke,(416)
89.	(ST)	sizi inandırabilmek için hikâyeler anlatırlardı.(411)
	(TT-1)	They told you stories in order to convince you (372)
	(TT-2)	To convince you they were interesting, they told you stories. (428)
90.	(ST)	ve kendi hikâyelerini anlattıkça kendisini kendisi yapan o sesi içinde daha da güçle duydu u günlerdi bunlar.(417)
	(TT-1)	he dictated and told his own stories (377)
	(TT-2)	that dictated his words, and the more he dictated, the more he told his own stories, the stronger it became (434)
91.	(ST)	Hikâyeyi anlattı ı için (420)
	(TT-1)	now that he had told the story (381)
	(TT-2)	Now that he had told the story (438)
92.	(ST)	benim gönülsüzce anlattı ım hikâyemi de dinlemi (437)
	(TT-1)	had listened to the story I told unwillingly (395)
	(TT-2)	he had listened to the story I was then forced to tell him,(455)

Appendix 2. Yaz- / Write

1.	(ST)	"Hafıza," diye yazmı tı bir kö e yazısında Celâl, "bir bahçedir.(11)
	(TT-1)	"Memory," Jelal had written in one of his columns, "is a garden." (3)
	(TT-2)	<i>Memory</i> , Celâl had once written in a column, <i>is a garden</i> (3)
2.	(ST)	Selim Kaçmaz adıyla yazan Celâl'in yazılarını dikkatle okudu u zamandı,(12)
	(TT-1)	and carefully read [elal's column which he wrote under the pseudonym of "Selim Kaçmaz"(4)
	(TT-2)	Celâl published every weekday on page two of <i>Milliyet</i> under the name Selim Kaçmaz, (4)
3.	(ST)	"Yazısının altına kendi adını koymasına izin vermedikleri için mi öyle kötü yazıyor, yoksa öyle kötü yazdı ı için mi yazısının altına kendi adını koymasına izin vermiyorlar?" (14)
	(TT-1)	"So, does he write so badly because they won't let him sign his name to his column? Or is it because he writes so badly that they won't let him sign his name?" (6)
	(TT-2)	"Is it because they won't let him sign his columns that he writes so badly, or is it because he writes so badly that they won't give him permission to write under his own name?" (7)
4.	(ST)	Daha sonraları takma adla ilk kö e yazılarını yazaca ı gazete için futbol maçlarını izleyerek ike kokusu almaya çalı ıyor.(19)
	(TT-1)	On behalf of the newspaper for which he came to write columns under an assumed name, he'd report on soccer games with the intent of ferreting out fixed matches,(10)
	(TT-2)	Celâl began his pseudonymous newspaper career: investigations into match-fixing (12)
5.	(ST)	Elyazısından Ki ili inizi Okuyoruz', 'Rüyalarınızı Yorumluyoruz', 'Yüzünüz, Ki iliginiz', 'Bugünkü Burcunuz' (akraba ve tanıdıklarına ve bir iddiaya göre de, sevgililerine özel selâmlar yollamaya ilk bu burç kö esinde ba lamı tı) ve 'ster nan, ster nanma' kö elerine yazıyor (19)
	(TT-1)	he would write columns like "Discerning Your Personality through Your Handwriting," "Interpreting Your Dreams," "Your Face, Your Personality," "Your Horoscope Today" (according to friends and relations he'd first started sending encoded messages when he sent them to his sweethearts through these horoscope columns), stacks of the "Believe It or Not" series, and do film criticism on new American movies which he took in free on his own time. (10)
	(TT-2)	various articles with titles like DISCOVER YOUR CHARACTER IN YOUR HANDWRITING, READ YOUR CHARACTER IN YOUR FACE, LET US INTERPRET YOUR DREAMS, and YOUR HOROSCOPE TODAY (according to friends and relatives, it was in his horoscopes that he first started sending secret greetings to his lovers); he also did a BELIEVE IT OR NOT column (12)
6.	(ST)	Celâl bu konuda da bir eyler yazmı tı,(21)
	(TT-1)	Jelal had pronounced on the subject also (12)
	(TT-2)	Celâl would touch on this subject in his columns, (14)
7.	(ST)	"Yalnız güne i üzerine do urmamak," diye yazmı tı (21)
	(TT-1)	"Women not allowing the sun to rise on them," he'd written, (12)
	(TT-2)	<i>To rise before the sun is in the sky, he wrote</i> , (14)
8.	(ST)	Celâl e lenceli bir eyler yazmı (30)
	(TT-1)	Jelal seems to have written some fun stuff. (21)
9.	(TT-2)	Celâl's written something very amusing. (23)
10.	(ST)	Artık ona her gün mü yazdırıyorlar? (35)
	(TT-1)	"They're having him write every day now, are they? (26)
	(TT-2)	"Is he writing for them every day now? (29)

Appendix 2 (Continue)

11.	(ST)	Bir ba ka yazısında ise Celâl, arka sokaklardaki apartmanların merdivenlerinin ço unun uyku, sarımsak, küf, kireç, kömür ve kızarmı ya koktu unu yazarak bu sefer ba ka bir formül ileri sürmü tü. (37)
	(TT-1)	Jelal had written that the stairwells of backstreet apartment buildings smelled of sleep, garlic, mold, lye, coal, and frying fat, utting forth a somewhat different formula.(27)
	(TT-2)	Celâl was writing again about stairwells in backstreet apartment buildings that stank of sleep, garlic, mildew, lime, coal, and cooking oil, he suggested there might be another, more romantic ingredient. (30)
12.	(ST)	Celâl barok bir öfkeyle kaleme alınmı bir yazısında, aklın derinliklerindeki karanlık noktaların bizlerde de il, daha çok, taklit etmeyi bir türlü ö renemedi imiz, anla ılmaz Batı Dünyasının tantanalı roman ve film kahramanlarında görüldü ünü yazmı tı.(39)
	(TT-1)	In one of Jelal’s columns, which had been penned with an anger of baroque proportions he’d written that the subconscious didn t originate with us but come out of the pompous novels of the Western world and their movie heroes whom we never quite learned to imitate (29)
	(TT-2)	Celâl had once written that the subconscious, the “dark spot” lurking in the depths of our minds, did not really exist, at least not in Turkey—it was a Western invention that we’d borrowed from those pompous Western novels, those affected film heroes we tried so hard and failed so miserably to imitate.(33)
13.	(ST)	kısaltılmı çevirilerinden okudu u ve müstehcen ayrıntılarla bezeli bazı psikoloji kitaplarının etkisiyle, sefil hayatımız dahil her eyi bu anla ılmaz ve korkutucu karanlık noktalarla açıklayan yazılar yazdı ını, (39)
	(TT-1)	under the influence of what he had previously read m abndged translations of psychology books replete with pornographic details, Jelal had written a great deal that explained everything, even our miserable lives, in terms of this frightening and incomprehensible subconscious he called darkness. (29)
	(TT-2)	Celâl was by then the author of a lengthy tract (influenced, no doubt, by a few psychology books he’d read in abridged translation, and certainly struck by their ample pornographic detail) in which he traced every misery known to man back to that dark, menacing spot lurking in the depth of our minds: (33)
14.	(ST)	Celâl, bilinçaltımızdaki karanlık noktanın karakol oldu unu yazdı ı yazıdan sonra, (40)
	(TT-1)	After Jelal wrote in one of his columns that the dark spot in our unconscious minds was, in fact, the police station (29)
	(TT-2)	after Celâl had mentioned in a column that the dark spot in our subconscious was the police station, (33)
15.	(ST)	Çok sonra, evden özür diler gibi bir havayla çıkarken Alâaddin, artık benim daha iyi bilece imi, artık benim istedi im gibi yazaca ımı söyledi: Bir gün belki o bebeklerden ve rüyalarımızdan söz açan iyi bir yazı yazabilirim, sevgili okurlarım (52)
	(TT-1)	Some time later as Aladdin left wearing an apologetic look, he said it was all up to me now, and he was sure I’d do my best. Someday I might just do my best and write something good about those dolls and our dreams.(41)
	(TT-2)	Much later, as a regretful Alâaddin took his leave, he said he would leave it to me to decide how I wrote about all this, as I was far better qualified to do so than he was. And perhaps the day will come, dear reader, when I find it in me to do justice to those baby dolls, in a column so sublime it unlocks our very dreams. (47)
16.	(ST)	Galip bir keresinde, Rüya’ya, yazarın da katilin kim oldu unu bilmedi i bir polisiye roman yazılırsa okunabilece ini söylemi ti. (55)
	(TT-1)	Galip had once told Rüya that the only dedective novel worth reading would be one in which the writer himself didn’t know the identity of the murderer. (44)
	(TT-2)	Galip had once told Rüya that the only detective book he’d ever want to read would be the one in which not even the author knew the murderer’s identity (50)

Appendix 2 (Continue)

17.	(ST)	Kimya laboratuvarında fare zehiri üreten ve geceleri ölümün simyasından sözeden şiirler yazan Tarık ise, Hukuk Fakültesi öğrencilerinin şiirlerindeki rüya ve rüyanın esrarı temaları üzerine bir konuşma yapmak istemelerini sevinçle karşıladı ve onları, bu amaçla Taksim'deki eski pezevenkler kahvesinin önünde bekleyeceğini söyledi. (74)
	(TT-1)	Tarik, who manufactured rat poison at his father's chemical plant by day and who wrote poetry relating to the alchemy of death at night, accepted with pleasure some law students' invitation to speak on the theme of "dreams and the enigmas of dreams" as seen in his poems, (61)
	(TT-2)	Tarik, who spent his days producing rat poison in his stepfather's laboratory and his nights writing poems about the alchemy of death, he was only too pleased that the students at the Law Faculty wished him to give a talk on his thematic treatment of dreams and the mysteries of dreams in his poetry (70)
18.	(ST)	karikatür çizen ve şiir yazan ve yazdığı şiirleri kadrolarında çalışanların adları ve takma adları (875) arasında Rüya'nın eski kocasının adı ya da takma adına rastlayamadı
	(TT-1)	those whose letters the editors answered or returned or published, or the names and assumed names of those who drew political cartoons, wrote poetry, or worked in the editorial cadres--did he come across Ruya's ex-husband's name or pen name. (62)
	(TT-2)	He knew all the names and pen names of the cartoonists, the poets, and the editorial staff too, but nowhere could he see Ruya's ex-husband's name (70)
19.	(ST)	Ölen Mehmet Yılmaz'ın yerine onun imzasıyla kimin yazdığını takma adlardan çıkarmak istiyordu. (78)
	(TT-1)	to discover who in fact was writing the articles under the guise of the dead Mehmet Yılmaz by checking out articles written under other assumed names; (64)
	(TT-2)	establish the identity of the person who had assumed the identity of the dead Mehmet Yılmaz by examining his pen names; (73)
20.	(ST)	Ölülerin yerine yazı yazan hayalet yazarların ve takma adların ve kayıp kişilerin esrarına iyice girmek niyetindeydi. (78)
	(TT-1)	he was determined to make a serious inquiry into ghostwriters who assumed the identity of dead writers, and into the mystery of missing persons in general. (64)
	(TT-2)	make an inventory of ghostwriters using the names of the dead and missing, with a full list of their aliases.(74)
21.	(ST)	Sonra, kendi notlarına, sanki bir başkasının esrarı anlamayan, anlamı çözülemeyen dü üncelerimi gibi, uzunca bir açıklama, bir tür şiir yazmışım. Bütün bunları da, gene başkalarının yazılarımı gibi, kendi yazdığı bir yayıncının önsözüyle bir araya getirerek daktilo etmişim (80).
	(TT-1)	As if his notes were the work of someone else whose notions were-totally incomprehensible and esoteric, he next wrote a long explication, a kind of treatise. Then he put these together as if both were the work of other people, typed it all up including a 'publisher's foreword,' which he also wrote himself. (66)
	(TT-2)	Then he added annotations, writing a sort of treatise—as if he were musing on someone else's obscure and enigmatic document. To this he added a foreword in which he again discussed the contents as if they'd been written by other people. Then he typed the whole thing up (76)
22.	(ST)	(O ara birinin büyük egzistansiyalist'in ben Arabi olduğunu, Batıdakilerin yedi yüz yıl sonra, yalnızca ondan çalıp çırpıp taklit ettiklerini yazmışım tı.) (88)
	(TT-1)	(At the time, one of them had claimed that "the existentialist of all time" had been Ibn Arabi who'd not only been imitated seven centuries later but also been robbed blind by the Western World.) (73)
	(TT-2)	(At around that time, one of them had written a column pointing out that the greatest existentialist of all time was Ibn' Arabi, and that the Western existentialists who came onto the scene a full seven hundred years later were mere imitations who had plundered his every idea.) (84)

Appendix 2 (Continue)

23.	(ST)	Çiçe i burnunda bir kö e yazarı heyecanıyla ya amama ra men, o gün onlardan daha çok okundu umdan, daha çok okuyucu mektubu aldı imdan, tabii ki, daha iyi yazdı imdan (88)
	(TT-1)	that I was a better writer (73)
	(TT-2)	(and, of course, wrote better columns) (85)
24.	(ST)	Bu uzun pazar sohbetinde, bir yüzünde lokantanın adı basılı bu kâ ıtların öteki yüzüne onlardan aldı ım mineli bir dolmakalemin ye il mürekkebiyle yazdı ım kö e yazarlı ı üzerine ö ütleri siz okurlarımla payla mak istiyorum. (90)
	(TT-1)	I wish tos hare wity you, my readers, the advice I recieved. (75)
	(TT-2)	I stacked them facedown on the table, took out my enamel fountain pen, and, as my mentors held forth, I took notes in green ink, and now, dear reader, I would like to pass their wise words on to you. (86)
25.	(ST)	Yalnızca okuma keyfi için yazmak kö e yazarını açık denizde pusulasız bırakır. (91)
	(TT-1)	<i>1. C: Writing merely for entertainment leaves the columnist without a compass in the wild blue yonder.(76)</i>
	(TT-2)	<i>1. C: To write a column purely for entertainment is to drift without a compass in the open sea.(87)</i>
26.	(ST)	3.C: Okuyucunun zekâsına göre de il, kendi zekâna göre yaz.(91)
	(TT-1)	3. C: Don't aim for the intelligence of the reader, aim for your own. (76)
	(TT-2)	3. C: Never write to the reader's level but to your own.(87)
27.	(ST)	16.C: Güre de iyi bir konudur, ama sporu için yapıldı ında ve yazıldı ında. (15.ın kendisine sata ma oldu unu sanıp güre merakı ve tefrikacılı ı yüzünden B'nin o lancılı ı söylentisine gönderme yapıyor.) (91)
	(TT-1)	<i>16. C: Wrestling is also a fine topic but only when it's done, or written about, for the sport. (Figuring 15 is an insult aimed at himself, he's referring to B's interest in wrestling and his serials on wrestling which have given rise to talk that he's a pederast.) (76)</i>
	(TT-2)	<i>16. C: Wrestling is another good subject, though only when it's done, or described, for the sport. (This is C getting back at B for 15, which he suspects is at his expense: B's strong interest in wrestling, and the serial he writes on the same subject, have led some to wonder if he's a pederast.) (88)</i>
28.	(ST)	28.B: Girgin ol, adam tanı ki, hatran olsun da, adam ölünce arkasından yazı yazarsın.(92)
	(TT-1)	28. C: Be pushy, get to know important people so that you'll have some reminiscences to write about when they kick the bucket.(77)
	(TT-2)	28. B: Put yourself forward; cultivate famous people so that you can write up your reminiscences after they die.(89)
29.	(ST)	34.C: Kolay yaz, kolay okunursun (92)
	(TT-1)	34. A: Write easy; you'll get read easily. (78)
	(TT-2)	34. B: Write with ease, you'll be easier to read. (90)
30.	(ST)	35.C: Zor yaz, kolay okunursun.(92)
	(TT-1)	35. C: Write hard; you'll get read easily.(78)
	(TT-2)	35. C: Write in agony, you'll be easier to read.(90)
31.	(ST)	36.B: Zor yazarsan ülser olursun. (92)
	(TT-1)	36. B: If you write hard, you'll get ulcers.(78)
	(TT-2)	B: Write in agony and you'll get ulcers. (90)

Appendix 2 (Continue)

32.	(ST)	39.C: htiyarla ki, iyi bir sonbahar yazısı yazabilesin!(92)
	(TT-1)	39. C: Yes, get old as fast as you can. How else will you be able to write a good autumnal piece?(78)
	(TT-2)	39. C: True, but then you can put your sunset memories in writing! (90)
33.	(ST)	48.B: Bizleri iyi hatırla. (Hatırlayaca ım tabii, efendim, dedim ve dikkatli okuyucularımın anlayaca ı gibi birçok yazımı onları ve hikâyelerini hatırlayarak yazdım) (93)
	(TT-1)	48. B: Remember us well. (Of course, I will, sir! I said and I have, as my more attentive readers will attest, written many of my pieces minding them and their stories. (78)
	(TT-2)	48. B: Remember us always. (“I’ll remember you, sir, I’ll remember you all, of course!” That’s what I told them and, as my readers will already know, I did indeed go on to write quite a few columns about them and relate many of their stories.) (90)
34.	(ST)	50.C: Tarihi sırların oldu unu sezdir; ama ne yazık ki onları yazamıyorsun.(93)
	(TT-1)	50. C: Let them imagine you know an historical enigma; too bad, though, you can’t write in that vein.(78)
	(TT-2)	50. C: Sense the secrets of history, even though—alas!—you’ll never be able to write about them. (90)
35.	(ST)	62.B: ntihalden de korkma; çünkü bizim kıt kanaat okumamızın ve yazmamızın bütün sırrı, bütün sırrımız tasavvufi aynamızda gizlidir. (93)
	(TT-1)	62. B: Don’t be fainthearted about plagiarism either; the secret of our two bit efforts in reading and writing is, after all, hidden in the mirror of mysticism, as are the rest of our secrets.(79)
	(TT-2)	62. B: Don’t worry about plagiarism either, because all the secrets hidden inside the paltry books we read and write—and, indeed, all the world’s secrets— are hidden inside the mirror of mysticism. (91)
36.	(ST)	64.B: Eski otobüsleri, çalakalem yazılmış kitapları, sabredenleri ve anlayanlar kadar anlayamayanları da unutma! (94)
	(TT-1)	64. B: And don’t forget worn-out buses, books written in haste, those who endure, and those who don’t comprehend as well as those who do! (79)
	(TT-2)	64. B: And never forget old buses, books written in haste, and those who endure —pay as much attention to those who do not understand as to those who do! (91)
37.	(ST)	imdi aynı gazetede Celâl’inkinden daha önemsiz ve daha az okunan bir kö ede öfkeli bir ahlâkçılıkla hatıra yazıları yazıyordu.(98)
	(TT-1)	Nowadays the paper gave him a less prominent column than Jelal’s, one read by fewer people, where he wrote memoirs driven by a furious <i>sense</i> of righteousness (83)
	(TT-2)	Now they were both at the same paper, for which he wrote a column much less important and less widely read than Celâl’s, in which he reminisced about the old days with a furious righteousness (96)
38.	(ST)	Ona yazı yazmayı ö reten, sonra ihanet etti i bu dindar adamdır (99)
	(TT-1)	The same fellow who taught him to write, a sincerely religious man whom Jelal eventually betrayed. (83)
	(TT-2)	He had a brother-in-law who helped him enormously, for example: a deeply religious man who taught him how to write, only to see Celâl betray him. (97)
39.	(ST)	"Herkes yazabilir onları, anlamıyor musunuz?" dedi ihtiyar kö e yazarı. (102)
	(TT-1)	"Anybody can do what he does, don’t you get it?" said the old columnist (87)
	(TT-2)	"Anyone could write those things, can’t you see that?" said the old columnist. (101)

Appendix 2 (Continue)

40.	(ST)	Görüyorsunuz ya, siz de yazabilirsiniz o yazıları. Herkes yazabilir." (103)
	(TT-1)	How is that? See, you can do it. Anybody can." (88)
	(TT-2)	Do you see what I mean? You could write like this. Anyone could write like this." 8102)
41.	(ST)	"Ama yalnızca Celâl yazıyor," dedi (Salip. . "Tamam! Bundan böyle siz de yazarsınız!" dedi ihtiyar yazar, konuyu kapatan bir havayla.(103)
	(TT-1)	"But Jelal's the one who does it." "Tat's right! But from now on, you can do it too!" said the old writer signaling that the subject was closed. (88)
	(TT-2)	"But only Celâl writes like this," said Galip. "Point taken! But from now on, you can too!" cried the old columnist, in an emphatic voice to indicate that this was his last word on the subject.(102)
42.	(ST)	"Sizden daha iyi yazdı ı için," dedi Galip. (107)
	(TT-1)	"Because he's the better writer," Calip said. (90)
	(TT-2)	"Because he's a better writer than you are," said Galip.(105)
43.	(ST)	gerçek sonu hikâyenin içine gizlendi i için görünen bir 'son'u olmayan bir hikâye yazılmalıydı; körler arasında geçen bir roman dü lenmeliydi vs. (108)
	(TT-1)	somebody should wnte a story that had no "ending" because the real ending had been concealed somewhere in the text; there ought to be a novel imaginJ where all the characters were blind, etc., etc. (92)
	(TT-2)	or a story that seemed to have no ending because the true ending was hidden inside it; or perhaps he'd write a novel in which all the characters were blind (106)
44.	(ST)	sabahları günlük karga a ve kalabalık içinde yazamayaca ım bazı yazıları hazırlardım.(113)
	(TT-1)	
	(TT-2)	I struggled to compose the columns that might have been beyond me had I waited until the crowded chaos of morning.(112)
45.	(ST)	Dikkatli okurlarım kelimeler arasındaki yer de i tirmelerden çoktan anlamı lardır zaten, ama ben gene de yazayım: 'O', tabii ki, 'göz'dü. (117)
	(TT-1)	My more attentive readers have long figured out the references I've used interchangeably, but let me reiterate them anyway: "He" was, of course the "eye." (100)
	(TT-2)	My more discerning readers will already have shifted around the letters and figured this out, but let me say it again: He was, of course, the eye.(117)
46.	(ST)	'Ankayı Mugrib'inde yazan bn Arabi'ye, (151)
	(TT-1)	not even Ibn Arabi who dreamed up the <i>same</i> vision seven hundred years before him and wrote about it in his Phonix (133)
	(TT-2)	Ibn' Arabi, who recounts being visited by the same vision seven hundred years earlier in <i>The Phoenix</i> ;(153)
47.	(ST)	Kuran'ın in inden üç yüz elli yıl sonra yazan Kudüslü Mutahhar bn Tahir'in 'Ba langıç ve Tarih' adlı kitabına göre, (151)
	(TT-1)	According to Mutahhar Ibn Tahir from Jerusalem, who wrote three hundred years after the revelation of the Koran, in his book <i>Origins and History</i> (132)
	(TT-2)	a line from <i>Origins and History</i> , penned 350 years after the revelation of the Koran: according to its author, Mutahhar Ibn Tahir of Jerusalem (152)
48.	(ST)	Otuz yıl sonra ise, Firuz ah'ın kâtibine yazdırdı na göre (151)
	(TT-1)	According to what Firuz Shah dictated to his scribe thirty years after that, (132)
	(TT-2)	In an account dictated to his scribe thirty years afterward, Firuz Shah described (152)

Appendix 2 (Continue)

49.	(ST)	Deccal'ın hayâl gücümüzü bu kadar hareketlendirmesine karşılık, hepimizin bekledi i kurtarıcıyı O'nu bütün renkleriyle canlandırabilen tek yazarımız Doktor Ferit Kemal'in eseri 'Le Grand Pacha'yı Fransızca yazıp, ancak 1870'te Paris'te yayımlayabilmesini bazılarımız edebiyatımız için bir kayıp olarak görüyorlar.(152)
	(TT-1)	In opposite to Dadjjal, who stirs our powers of imagination so vividly, our only writer who was able to personify our long-awaited Messiah in all His glory was Dr. Ferit Kemal who wrote his <i>Le Grand Pacha</i> in French, and the fact that it could only be published in Paris in 1870 is considered, by some, a loss for our national literature (133)
	(TT-2)	But while Deccal inspires us to imaginative excesses, our only writer to present the Almighty in all His glory was Dr. Ferit Kemal in <i>Le grand pacha</i> ; written in French and published in 1870, it does not—to the regret of many—feature in our literary canon. (153)
50.	(ST)	O'nu bütün gerçekli iyle tasvir eden bu tek eseri, 'Le Grand Pacha'yı Fransızca yazıldı ı için Türk edebiyatının bir parçası olarak görmemek ne kadar yanlış sa, (152)
	(TT-1)	Placing this unique work which portrays Him in all his aspects outside of our literature, just because it has been penned in French, is as wrong (133)
	(TT-2)	To exclude the only work that shows the Almighty in His true colors, simply because it was written in French, is as grievous (153)
51.	(ST)	Sayısı iki yüzü a an mutasavvıfane kitap yazan bn Arabi (153)
	(TT-1)	Ibn Arabi, who wrote more than two hundred mystical books (134)
	(TT-2)	Ibn' Arabi, who would write two hundred mystical texts before his own demise, (154)
52.	(ST)	(dizgici imdi sütunun üstündeysek "yukarıda" de il "a a ıda" yaz!) (153)
	(TT-1)	(note to the typesetter: if we are on the top of the column now, then substitute "below" for "above"). (134)
	(TT-2)	(note to the typesetter: If we're at the top of a column, replace <i>above</i> with <i>below</i> , please!) (154)
53.	(ST)	'El sra Suresi'nde anlatılan, Muhammed'in bir gece Kudüs'e götürülüp oradan merdivenle (Arapçası Miraç) gö e çıkması, Cenneti, Cehennemi iyi bir seyretmesi hikâyesinden (rüyasından) ilhamla bir kitap yazıyordu. (153)
	(TT-1)	he had written a book inspired by the story (dream) of how Muhammad had been taken to Jerusalem and ascended to the sky on a ladder (<i>mirach</i> in Arabic) where he took a good look at both Heaven and Hell as it is related in the Israelites sura mentioned above (134)
	(TT-2)	he penned a text inspired by the Al-Isra sura of the Koran, as mentioned above ... or more specifically, the story (the dream) in which Muhammed, having been carried to Jerusalem, climbed a ladder (<i>mirach</i> in Arabic) into the sky to explore Heaven and Hell. (154)
54.	(ST)	Peygamberlerle neler söyle tiklerini anlatı ma ya da bu kitabı tam 35 ya ında (1198) yazı ma bakıp (153)
	(TT-1)	and also taking into account that he wrote this book when he was thirty-three years of age (in 1198) (134)
	(TT-2)	after noting he was thirty-five years old at the time of writing (1198), (154)
55.	(ST)	ikisini birbirine benzeterek kanıtlayan uzun bir mesnevi yazmaya ba lamı .(153)
	(TT-1)	began writing a lengthy poem in couplets, (134)
	(TT-2)	His poem was by means of a retort, (155)
56.	(ST)	Bu yazıyı, bu mantı ı tartı mak, silahlı kuvvetlerimizin yurtsever subaylarına 'Le Grand Pacha'daki kar ı durulmaz dü ünceleri tanıtmak için yazıyorum. (154)
	(TT-1)	I am writing this column in order to promulgate this logic and to introduce the irresistible ideas put forth in <i>Le Grand Pacha</i> to the patriotic officers serving in our armed forces .(135)
	(TT-2)	I am writing this column to illuminate this logic and to introduce the powerful thinking behind <i>Le grand pacha</i> to the patriotic officers serving in today's armed forces.(156)

Appendix 2 (Continue)

57.	(ST)	a kının heyecanıyla şiirler yazabildiğini anlıyordu (160)
	(TT-1)	he could do was write poems inspired by the adoration of his love (141)
	(TT-2)	all he could do was to write her love poems. (162)
58.	(ST)	Yazarın anlattığına göre, uzun yıllar, kendi evinde, kendi başına, hiç kimseye göstermediğini, gösterse de kimsenin yayımlamayacağı romanlar, hikâyeler yazmıştı bu adam.(161)
	(TT-1)	According to the narrative, this guy wrote stories and novels (which he showed no one, or, if he did, he would not publish) cooped up in his house for many a year.(141)
	(TT-2)	The story was about a man who, according to this writer spent many long years at home alone writing novels that he showed to no one, and that no one would ever have published, (162)
59.	(ST)	istediği gibi yazamadığı bir romandaki gibi, sanki düllerinde sırrı ortaya çıkmayan, yazarı korkulu çıkamaz sokaklara sürükleyen bir yetersizlik, bir kararsızlık vardı. (162)
	(TT-1)	Aside from not being content with the novel he was writing, there seemed to be an inadequacy and indecisiveness that would not surrender its secret in his dreams and left the writer stranded, at a dead end. (142)
	(TT-2)	It was like writing a novel that was refusing to go according to plan: It was as if there were a secret locked inside his dream that refused to reveal itself, that kept luring him into cul-de-sacs to confirm his incompetence, compound his confusion.(163)
60.	(ST)	Daha da kötüsü, düllerindeki ve uykusundaki bu eksikliğin yazarın yazdığı sayfalarda da kendisini göstermesini. Yirmi kere yeniden yazsa da, en basit cümleye bile istediği canlılığı veremediğini görüyormuş yazar (163)
	(TT-1)	What's worse, the deficiency in his dreams and sleep also dogged him in the pages he attempted to write. The writer was aware that he could not put any snap into the simplest of sentences, not even if he wrote it over twenty times (142-3)
	(TT-2)	Even worse, the dearth of dreams and sleep affected his writing. Even if he wrote the same sentence twenty times over, the writer could not breathe life into even the simplest sentence. (163-4)
61.	(ST)	istediği canlılık ve güzellikte cümleler yazmaya başlayınca buhrandan çıktı anlamı, (164)
	(TT-1)	when he began writing sentences with the attendant beauty and vividness that he had so desired (143)
	(TT-2)	and when he saw the life and beauty in the sentences rolling from his pen he knew his depression had finally lifted, (164)
62.	(ST)	Kısa bir süre sonra da bu ikili hayata alıştı için hayâl kurmak ya da yazabilmek amacıyla kendisini zorlamasına bile gerek kalmamış. (163)
	(TT-1)	Since he was soon able to adjust to this double life, he no longer had to force himself to dream or to write (143)
	(TT-2)	Before long he had grown so accustomed to his double life that it seemed like second nature; no longer did he have to force himself to dream or to write (164)
63.	(ST)	Aynı sigaralarla küllüğü doldurarak, aynı fincanla kahveler içerek bir başkası olup yazıyor, aynı yatakta, aynı saatlerde, kendi geçmişinin hayaletine bürünerek huzurla uyuyabiliyormuş. (163)
	(TT-1)	Having assumed the identity of his former self, he became someone else when he wrote, filling the ashtray with the same butts, having coffee in the same coffee cup, sleeping peacefully at the same time, in the same bed, as his own ghost (143)
	(TT-2)	When he wrote, he became someone else, filling his ashtray with the same cigarettes, drinking coffee from the same cup, drifting off to sleep at the same time in the same bed with the ghost of his own past. (164)

Appendix 2 (Continue)

64.	(ST)	Karısı kendisini terk etmeden önce, birbirlerinin yerine geçen, birbirlerinin benzeri iki adam üzerine, sonraları okuyucularının 'tarihi' dedi i bir kitap yazmı mı . (164)
	(TT-1)	he'd written a novel on the subject of a pair of look-alikes who had exchanged lives, a book that was considered by hisreaders to be "historical."(143-144)
	(TT-2)	he'd written a novel (his readers called it "historical") about a man who changed places with his double.(165)
65.	(ST)	Huzurla uyuyabilmek, yazabilmek için, eski ki ili inin hayaletine büründü ünde yazar, bu hikâyeyi yazan ki i oluyor, kendi gelece ini de, bu hayaletin gelece ini de ya ayamadı ı için aynı heyecanla eski 'benzerler hikâyesini' yeniden yazarken buluyormu kendini! (164)
	(TT-1)	When the writer played the role of his old self so that he could sleep and write, he became the author of the aforem novel and, since he could experience neither his own future nor that his ghost, he found himself writing again the same old story about the ".look alike" with all the same enthusiasm as before! (144)
	(TT-2)	Later, after his wife left him and he forced himself to become the man he'd once been so as to sleep in peace, he became the man who had written that novel, and when he became the man he'd once been, he was blind both to his future and his own, and he found himself writing his novel about the doubles all over again! (165)
66.	(ST)	bu kadar 'a ikâr' bir gerçekle yazılan hikâyelere kimsenin kanmayaca ını dü ünerek, kendisinin yazmaktan, okuyucularının inanmaktan ho lanaca ı gerçekdki ı bir dünyaya girmeye karar vermi (164)
	(TT-1)	began to look so real to the writer that thinking no one would swallow stories that had been written with such obvious realism, he decided to seek out an unreal world which might provide him with pleasure in writing of it and his readers with pleasure in falling for it. (144)
	(TT-2)	grew to look so real that the writer, thinking no one would want to read a story in a place this "realistic," decided to invent another, surreal world that might be more fun to write about, and that his readers might also enjoy more. (165)
67.	(ST)	Bütün hayatını Babiâli gazetelerine,dergilere çeviriler yaparak son filmler ve oyunlar üzerine yazılar yazarak geçirmi mi bu adam.(172)
	(TT-1)	This fellow had spent his entire life working for the Babiali dailies, doing translations for magazines, and writing film and theater criticism (151)
	(TT-2)	This man had spent his whole life sitting in newspaper offices in Babiali, translating foreign magazines and reviewing the latest films and plays. (174)
68.	(ST)	çünkü kimsenin okumadı ı bir Batı eserini a kla seven her Türk, bir süre sonra, kitabı yalnızca, çok severek okudu una de il, onu yazdı ına da içtenlikle inanmaya ba larmı (174)
	(TT-1)	after all, any Turk who passionately loves a masterpiece from the West which remains unread by his compatriots begins after a while to believe in all sincerity that not only does he love reading the book, but that he has written it himself. (153)
	(TT-2)	like all Turks who come to love Western authors that no one else reads, he went from loving Proust's words to believing that he himself had written them. (175)
69.	(ST)	Daha sonra bu ki i, çevresindeki insanları, yalnız bu kitabı okumadıkları için de il, kendisinin yazdı ı gibi bir kitap yazamadıkları için de küçümsermi (174)
	(TT-1)	Eventually, this person will end up despising the people around him, not only because they have not read the book but because they have not written a book of the same calibre as his (153)
	(TT-2)	With time, he came to despise those around him not just because he loved a book they'd never read but because he'd written a book they could never have written (175)
70.	(ST)	bu ilginç hikâyeyi bir kö e yazısında yazaca ını söylemi . (174)
	(TT-1)	he announced that he would use this interesting account m one of his columns.(153)
	(TT-2)	he said he would use this interesting story one day in a column.(176)

Appendix 2 (Continue)

71.	(ST)	bu hikâyeyi yazması gerektiğini söylemi sevinçle (175)
	(TT-1)	it was the very story that he should write (154)
	(TT-2)	he was going to have to write this up, (177)
72.	(ST)	Hatta belki de ihtiyarın konunun yazılmasını istediğini düşünüyü için de.(174)
	(TT-1)	He might have even been under the impression that the old guy actually wanted the subject ventilated. (154)
	(TT-2)	Perhaps he even thought this was what the old columnist wanted him to do. (177)
73.	(ST)	Yazmış da. (174)
	(TT-1)	And he went ahead and wrote it. (154)
	(TT-2)	And write it he did. (177)
74.	(ST)	yazdım bu uzunca yazıdan sonra, okuyucularımın bir yılın mektup aldım.(177)
	(TT-1)	but when I wrote on the subject, it brought one pile of letters. (155)
	(TT-2)	after I wrote in depth about the matter, I was deluged with readers' letters. (178)
75.	(ST)	Her zaman oldu gibi, bekledikleri, alıktıkları türden bir yazı yazmadım için öfkelenen (Niye her zamanki gibi yurt sorunlarından söz etmiyordum, niye her zamanki gibi yağmurlu İstanbul sokaklarının hüznünü anlatmıyordum?) (177)
	(TT-1)	irritate that I hadn't written the sort of column they'd come to expect from me (why hadn't I discussed national concerns, why hadn't I described the sadness of Istanbul streets in the rain) (155)
	(TT-2)	Though many expressed anger that I had deviated from my customary subjects, thus failing to live up to their expectations—why wasn't I writing about matters of national importance like I always did; why wasn't I writing, like I always did, about the melancholy of the rainy streets of Istanbul? (178)
76.	(ST)	Bu yarım kalmı cümleden sonra, küstahlımdan pişman oldum, berberin sorusunun ne kadar yerinde olduğunu hep düşünüyüm, hatta bir gece rüyamda onu görüp suçluluk duyguları ve kâbuslarla uyandırdım yazacağımı sanan okuyucularım, anlamı beni hâlâ tanımayanlar (178)
	(TT-1)	Misconstruing the half-finished sentence the readers who think I regretted my insolence (that I thought the barber's question was mood, or that I even had nightmares about him one night and woke up with guilt feelings), those readers haven't yet come to know me (156)
	(TT-2)	there may even be those who are expecting me to say that my guilt was so great that I was having nightmares, waking up in the middle of the night, but these are the readers who have yet to know me for who I am. (180)
77.	(ST)	Celâl'in rehberin babası ve dedesi üzerine yazdığı bir yazı çerçeveletirilmiş ve idam hükmü gibi mankeninin boynuna asılmıştı.(187-8)
	(TT-1)	The piece that Jelal had written twenty years ago on the subject of the guide's father and grandfather had been framed and hung around the mannequin's neck like an edict of execution. (165)
	(TT-2)	A framed copy of the column that Celâl had written about the guide's father and grandfather twenty years later was hanging around the mannequin's neck like an execution order. (190)
78.	(ST)	Bu o kadar açık, gerçekti ki, bazı harfleri, heceleri, kelimeleri seçip yazıp yeniden düzenlemeye gerek bile yoktu hiç. (208)
	(TT-1)	This was so clear and so true that there was no necessity to rewrite and to rearrange certain letters, syllables, and words he had chosen. (185)
	(TT-2)	This was so clear and so real that there was no need to extract certain letters, syllables, and words to arrange them in another order (210-1)
79.	(ST)	Daha sonra, Galip, bu yazıyı kendisinin de yazabileceğini, Celâl gibi yazı yazabileceğini düşündü.(210)
	(TT-1)	A while later, Calip thought he could write this piece himself, that he could write like Jelal (187)
	(TT-2)	Sometime later, it occurred to Galip that he could have written this column himself—he could write like Celâl (213)

Appendix 2 (Continue)

80.	(ST)	Yıllar önce Celâl, bir rüyada kendisini bu küçük camide Muhammet ve bazı evliyalarla birlikte gördü ünü yazmı tı (214)
	(TT-1)	Many years ago, Jelal had written about a dream in which he saw himself in this little mosque in the company of Muhammad and some of the saints. (189)
	(TT-2)	Years before, Celâl had written of a dream in which he'd found himself in this small mosque with Muhammed and a number of his saints.(216)
81.	(ST)	Rüyasını yordurmak için gitti i Kasımpa a'daki bir yorumcu, ona, hayatının sonuna kadar yazı yazaca mını söylemi ti. O kadar çok yazıp hayâl kuracaktı ki, hiç evinden çıkmasa bile ömrünün sonunda bütün hayatını uzun bir yolculuk olarak hatırlayacaktı (214)
	(TT-1)	When he'd gone to consult an oracle in the Kasımpa a district to get his dream interpreted, he was told he would keep writing until the very end of his life. He would have such a career of writing and imagining that he would remember his life as a long Journey even if he never stirred out of his house. (189)
	(TT-2)	He'd later paid a visit to a dream reader in Kasımpa a who'd told him what it meant: He would keep on writing until the end of his life. He would imagine so many things in his writing that he would think back on his life as a long journey, even if he never left the house (216)
82.	(ST)	"Hayır hayır, tam sizin ilgilenip yazaca mız bir konu bu. (232)
	(TT-1)	No no, this is subject matter you'd be interested in. (207)
	(TT-2)	"No, no, this is just the sort of thing that interests you, something you'll be sure to want to write about. (237)
83.	(ST)	"Onları yeniden bulmalı!" diye yazmı tı Celâl son yazılarının birinde. (234)
	(TT-1)	Jelal had written in one of his resent columns. They ought to be retrieved!" (208)
	(TT-2)	"Some things we don't remember," Celâl had written in one of his last columns. (238)
84.	(ST)	imdi yazdı in gibi, hafızanı kaybetti in ya da reddetti in için hatırlamıyor, hatırlamak da istemiyorsun. (234)
	(TT-1)	"Yes, you have, Jelal Bey; yes, you have. You don't remember it now or don't want to, having lost your memory, as you say, or else because you refuse to remember. (208)
	(TT-2)	Oh, but you did, Celâl Bey, you did. It's just that—as you yourself have admitted in your column—you've either lost or destroyed your memory, or perhaps you don't want to remember (238).
85.	(ST)	nazlı üstadın yarıda bıraktı ı pehlivan tefrikasının devamını yazan Celâl'in, a zında sigara, daktilyoyu hızla nasıl kullandı mını hayranlıkla seyrederken, (235)
	(TT-1)	watching Jelal write the next installment of the series on wrestlers which a persnickety colleague of his had left unfinished, admiring the speed with which Jelal typed (209)
	(TT-2)	As he watched Celâl working on the wrestling serial that his delicate boss had been forced to abandon midway, typing away at an extraordinary speed. (240)
86.	(ST)	orta ya ta zengin olan erkeklerin bir ço unun kullanamayacakları kadar don ve atlet satın alma hastalı na yakalandıklarını yazmı tı (236)
	(TT-1)	(Jelal had confessed in one of his old columns that, like many a man who comes into money in middle age after going through childhood and youth in privation, he had contracted the disease of buying more undershirts and shorts than he could possibly use) (210)
	(TT-2)	in one of his old columns, Celâl had confessed that, like so many middle-aged men who come into money after an impoverished childhood, he was addicted to buying underwear, and owned far more than any man could ever use); (241)
87.	(ST)	markanın aleyhine yazdı ı bir yazıdaki (237)
	(TT-1)	had precipitated a column denouncing this same brand (211)
	(TT-2)	he'd vented in a column attacking the pana brand (242)

Appendix 2 (Continue)

88.	(ST)	Celâl aleyhine ve lehine yazılmı bütün yazıların kesikleri, (238)
	(TT-1)	articles written in praise or to the detriment of one Jelal Salik; (212)
	(TT-2)	all the articles in which Celâl had ever been mentioned, favorably or unfavorably; (242)
89.	(ST)	Celâl'in takma adla tamamını ya da yarısını yazdı ı tefrika romanların kesikleri; (239)
	(TT-1)	clippings of serial novels published under his pen name which he had either done in their entirety or picked up halfway through; (212)
	(TT-2)	clippings of the serials Celâl had either half written or written single-handedly and published under a pseudonym (243)
90.	(ST)	Celâl'in aldı ı mektupları ve yazdı ı kö e yazılarını okumaya ba ladı.(239)
	(TT-1)	he began reading Jelal's columns from the early seventies and the letters (213)
	(TT-2)	Galip sat down to read through Celâl's columns and readers' letters (243)
91.	(ST)	Bu konuda bir yazı yazayım mı, ne dersin?" Yazmamı tı. (241)
	(TT-1)	Should I write a column on the subject? What do you say?" He hadn't written it. (214)
	(TT-2)	I really should write this up, don't you think?" He never did. (245)
92.	(ST)	Celâl'in Mehdiler, sahte peygamberler, düzmece padi ahlar üzerine yazdıklarını okuyordu (247)
	(TT-1)	He was reading what Jelal had written on Messiahs, false prophets, pretenders to the throne, and (220)
	(TT-2)	he was reading a series of columns Celâl had written on messiahs, false prophets, and pretenders to the throne; (252-3)
93.	(ST)	Çelebi Hüsamettin üzerine Celâl'in yazdıklarını okuyordu.(247)
	(TT-1)	what he said on the subject of... Celebi Husarneddin (221)
	(TT-2)	he also wrote about... Çelebi Hüsmettin (253)
94.	(ST)	'ster nan ster nanma' kö esine yazdıklarını okuyor, (247)
	(TT-1)	he began to read through the "Believe It or Not" columns, (221)
	(TT-2)	he turned instead to a pile of BELIEVE IT OR NOT columns, (253)
95.	(ST)	Sultan İbrahim'in ba vezirine bir beyit yazarak hakaret etti i için (247)
	(TT-1)	he had written an insulting couplet about Sultan Ibrahim's prime vizier, (221)
	(TT-2)	writing an insulting couplet about Sultan Ibrahim's grand vizier, (253)
96.	(ST)	Bu de i imin Celâl'in Mevlâna üzerine yazdıklarıyla yakından ba lantılı oldu unu anladı ı için, Galip konunun üzerine gitmeye karar verdi. (248)
	(TT-1)	Having come to understand that the transformation was closely connected to what Jelal had written on Rumi, he decided to pursue the subject directly. (221)
	(TT-2)	Sensing that this alarming new development was closely linked with what Celâl had written on Rumi, Galip decided to go straight to the heart of the matter. (253)
97.	(ST)	Kısa sürede Celâl'in Mevlâna üzerine yazdı ı kö e yazılarının hepsini ortaya çıkardı ve hızla okumaya ba ladı (248)
	(TT-1)	He soon located a considerable number of pieces Jelal had written about Rumi and began to read rapidly through them. (221)
	(TT-2)	He quickly assembled all the pieces Celâl had ever written on Rumi and began to read them as fast as he could. (253)
98.	(ST)	Farsça yazılmı iirlerdi, (248)
	(TT-1)	poems in Persian written (221)
	(TT-2)	he wrote in Persian (254)

Appendix 2 (Continue)

99.	(ST)	hakkında on binlerce cilt erh yazılan Mevlâna (248)
	(TT-1)	Rumi, who had been in the last seven hundred years the subject of volumes of commentary by the tens of thousands, (222)
	(TT-2)	Rumi and the order that had established itself after his death had been the subject of tens of thousands of treatises in the seven hundred years since he had walked this earth, (254)
100.	(ST)	Celâl'in kuyu, kuyuya atılan ceset, cesetin yalnızlığı ve hüznü üzerine yazdıkları Galip'e yalnızca korkutucu ve tuhaf gelmekle kalmadı (251)
	(TT-1)	What Jelal had written about the well, the corpse in it, the corpse's loneliness and sorrow, not only managed to freak Calip out, (224)
	(TT-2)	If he saw the strange and fearsome scene—the well, the body, the lonely misery of the corpse—as vividly as if he himself had been standing there watching it on that cold dark night seven hundred years ago, (256-7)
101.	(ST)	Daha sonra, Celâl'in Hurufilik üzerine yazdıklarının içine girdikten sonra okusaydı hiç aldırmayacağı bu küçük oyuna önem vererek Galip masasının üzerine yığılmış yazıları bir de bu gözle okumaya başladı. (252)
	(TT-1)	Later, making too much of a small trick to which he would not have paid any attention had he seen it after being engrossed in what Jelal had written on Hurufism, (224)
	(TT-2)	Though he would have made less of this little trick had he read Celâl's columns on Hurufism, it prompted him to read with new eyes the pile of columns sitting on the desk. (257)
102.	(ST)	eyh Galip üzerine yazdığı denemelerinde (252)
	(TT-1)	the essays he'd written on another Mevlevi poet (Seyh Calip, the author of <i>Beauty and Love</i>), (225)
	(TT-2)	the essays he'd written on another Mevlevi poet (Sheikh Galip, the author of <i>Beauty and Love</i>), (257)
103.	(ST)	Yarı kalmış benzeri hikâyecikleri yazdığı bir defterde (252)
	(TT-1)	In his "Believe It or Not" column Jelal had related hundreds of times. The stories (225)
	(TT-2)	In his BELIEVE IT OR NOT pieces he had written hundreds of stories (257)
104.	(ST)	Celâl birçok köşe yazısını, belki de hepsini başkalarının yardımıyla yazdığını söyler, (253-4)
	(TT-1)	Jelal would say that he wrote many of his columns, perhaps all, with the help of others;(226)
	(TT-2)	Celâl would confess that he'd written many—perhaps all—of his columns with the help of others; (259)
105.	(ST)	Böylece Am, Kahire ve İstanbul haritalarını yıllar önce Celâl'in Edgar Allen Poe'dan esinlenerek yazdığı bir köşe yazısında öngördüğü gibi yan yana getirdi (257)
	(TT-1)	So, he put the maps of Damascus, Cairo, and Istanbul side by side in the way Jelal had anticipated years ago in a column inspired by Edgar Allan Poe (229)
	(TT-2)	So then he spread out the maps of Damascus, Cairo, and Istanbul side by side, just as Celâl had foreseen in a column inspired by Edgar Allan Poe.(263)
106.	(ST)	Otuz yıldır yazıyorum (261)
	(TT-1)	I've been writing for thirty years, (234)
	(TT-2)	I have been writing for thirty years now, (267)
107.	(ST)	İmdi, u yazacaklarımı okudukça, anlattığım yüzleri bir bir gözünüzün önüne getirin lütfen. (261)
	(TT-1)	So, as you read what I am about to write, please visualize the faces as I describe them.(234)
	(TT-2)	Now, as you read what I have to say, please try and imagine the faces I describe to you. (268)

Appendix 2 (Continue)

108.	(ST)	Avcı Mehmet'in hikâyesini okurken Celâl'in kendi yerine kö e yazılarını yazabilecek bir 'Sahte Celâl' yeti tirebilmek için (266)
	(TT-1)	he was reading about Hunter Ahmet, ... over what might be involved in grooming an "Impostor Jelal" capable of stepping in to write his.(238)
	(TT-2)	As he read of Hunter Ahmet, ...Celâl had spoken at length about what a "False Celâl" might need to write his columns in his (272)
109.	(ST)	Galip, Celâl'in otobüs ve sinema biletlerinin üzerine yazdıklarını okumaya başladığında vakit ö leyi bulmuştu (266)
	(TT-1)	By the time Calip was through reading what jelal had scribbled on bus and theater tickets, it was already noon (238)
	(TT-2)	It was noon by the time Galip began to rummage through the annotated bus and movie tickets (272)
110.	(ST)	Celâl, bazı filmler hakkında düşüncelerini, bazılarının da oyuncularının adlarını yazmıştı.(266)
	(TT-1)	On some of them, Jelal had painstakingly put down his opinions on certain <i>films</i> , and on others he'd written the actors' names. (238)
	(TT-2)	Celâl had noted his thoughts on various films, along with the names of some of the actors.(272)
111.	(ST)	Celâl'in üzerine yazı yazmayı planladığı bazı Beyo lu cinayetlerine ilgili kin gazete kesiklerini okudu.(266)
	(TT-1)	and some news clippings about certain Beyoglu murders that Jelal had planned to write on (238)
	(TT-2)	and various news items about various Beyo lu murders that Celâl had cut out of the paper with a view to writing a column about them. (273)
112.	(ST)	Celâl'in yüzyıl başında kapı kapı dolaşıp kitap satan bir sahafçıının çevirdiği dolaplara ilgili kin bir yazısını okudu: (268)
	(TT-1)	He read Jelal's piece on the tricks pulled by a secondhand book-monger's apprentice who sold books door to door at the beginning of the century (240)
	(TT-2)	Galip next read of the ruses perpetrated by a secondhand bookseller's apprentice who had sold his wares from door to door at the beginning of the century (274)
113.	(ST)	("okuyucularına" diye yazmıştı Celâl) (268)
	(TT-1)	(whom Jelal had designated " <i>his readers</i> ") (240)
	(TT-2)	(his <i>readers</i> , as Celâl preferred to call them) (274)
114.	(ST)	1961'in ilk aylarında yazdığın bazı yazıları hatırla, 'Büyük Engizitör'e yazdığın nazireye, (269)
	(TT-1)	Try recalling some of the columns you wrote early in 1961 and reconsider the <i>nazire</i> you wrote on "The Grand Inquisitor, " (241)
	(TT-2)	I beg you to take your mind back to those columns you wrote in early 1961—that <i>nazire</i> you wrote about the Grand Inquisitor,(276)
115.	(ST)	Onlar için yazdım!" (270)
	(TT-1)	You wrote with them in mind!" (242)
	(TT-2)	You wrote those pieces with these very men in mind!" (277)
116.	(ST)	"Çok yazdım bunları" dedi Galip. (271)
	(TT-1)	"I've written allJ about that!" (242)
	(TT-2)	"I've written about all this many times!" said Galip (277)
117.	(ST)	Bir Türk afyonkeşinin itiraflarını yazabilmek için afyon çektin! (271)
	(TT-1)	You took opium in order to write the confessions of a Turkish opium eater! (242)
	(TT-2)	To write the confessions of a Turkish opium addict, you smoked opium! (277)

Appendix 2 (Continue)

118.	(ST)	Bazı yüzlerde Celâl'in yazılarında okudu u bir kederin izlerini görerek o yazıların bu foto raflara bakılarak yazıldı ına karar verdi: (275)
	(TT-1)	He surmised that the traces of sadness he observed throughout Jelal's work must have been brought on by studying these photographs: (245)
	(TT-2)	In some faces he saw the traces of a melancholy that Celâl had expressed so often in his columns; he decided Celâl must have written these particular columns while gazing at these same photographs: (281)
119.	(ST)	Celâl'in yazdı ı bir yazıda, (286)
	(TT-1)	Jelal put out for them in a column (257)
	(TT-2)	Celâl had once written a column (294)
120.	(ST)	ünlü kitabı 'Cavidaname'yi yazdı ı Farsça'daki otuz iki harfe varmak için (289)
	(TT-1)	was the number of letters in Persian (the language Fazlallah spoke and wrote his <i>Book of Eternal Life</i> in), (260)
	(TT-2)	Fazlallah's native tongue and the language in which he wrote <i>The Book of Eternal Life</i> , uses thirty-two letters, (297)
121.	(ST)	Tıpkı Celâl'in hikâyesini yazdı ı 'O' gibi, (289)
	(TT-1)	appeared in Jelal's piece about "Him." (260)
	(TT-2)	Celâl refused to name in his columns, referring to him as "He." (298)
122.	(ST)	"Ben de yazabilirim bunu!" diye dü üdü (311)
	(TT-1)	he thought: "I too could write this!" (279)
	(TT-2)	he thought, I could have written any of these! (321)
123.	(ST)	masaya yazı yazmak için her oturu unda Galip,. (312)
	(TT-1)	each time Calip sat down at the desk to write (280)
	(TT-2)	whenever Galip sat down at this same desk. (321)
124.	(ST)	Celâl'in yazdı ı her eyi kendi yazmı gibi biliyordu. (314)
	(TT-1)	he knew everything Jelal had written as if he'd done it himself (282)
	(TT-2)	he knew everything Celâl had ever written as well as if he'd written it himself. (324)
125.	(ST)	çıkartıp makineye bir tane taktı ve hemen yazmaya ba ladı. (316)
	(TT-1)	he stuck it into the machine and immediately began writing (283)
	(TT-2)	he rolled it into the typewriter and immediately began to write (325)
126.	(ST)	masadan hiç kalkmadan yazdı.(316)
	(TT-1)	He wrote... without getting up (283)
	(TT-2)	He wrote... without once leaving the desk (325)
127.	(ST)	...verdi i bir heyecanla yazıyordu. (316)
	(TT-1)	he wrote with an excitement (284)
	(TT-2)
128.	(ST)	"zorlanmadan" ve cümlelerin ve dü üncelerin akı ına kendini bırakarak yazıyordu. (316)
	(TT-1)	He wrote with the flow of sentences and thoughts –as Jelal put it, "without being forced". (284)
	(TT-2)	he let himself be directed by the flow of his thoughts—in Celâl's words, never forcing them (326)

Appendix 2 (Continue)

129.	(ST)	Daktilonun eski ve tanıdık bir müzi i hatırlatarak hareket eden tu larını vurdukça, yazdıklarını çok daha önceden bildi ini ve dü ündü ünü anlıyordu. (316)
	(TT-1)	Everytime he hit the keys of the typewriter, which moved in concert with an old and familiar piece of music in his head, he realised that he had known and contemplated what he was writing a long time ago. (284)
	(TT-2)	As his fingers hit the keys, singing their old familiar song, it was clear to him that he'd composed these words in his head a long time ago. (326)
130.	(ST)	Bu yazıları ilkinden de kolayca ve daha da derin bir acı ve umutla yazdı (316)
	(TT-1)	He wrote effortlessly after the first one and with a sorrow and hope that was even more profound (284)
	(TT-2)	Each was as effortless as the last, but the longer he wrote, the deeper and more hopeless was the ache in his heart. (326)
131.	(ST)	Dolmu un pencerelerinden seyretti i eskiden bildi i stanbul de il, esrarını yeni anladı ı ve sonraları üzerine yazaca ı ba ka bir stanbul'du (318)
	(TT-1)	What he saw out of the <i>dolmu</i> window was not the Istanbul he'd known all long but another Istanbul whose mystery he had 1ust cracked and would eventually set down on paper. (285)
	(TT-2)	The city he saw through the taxi windows was not the Istanbul he'd known all his life but another city whose mystery he'd just unlocked and would later put in writing. (327)
132.	(ST)	Oturdum bn Zerhani'yi ve Bottfolio'yu da i in içine katarak kö emde gerçekleri gösteren bir yazı yazdım.(321)
	(TT-1)	I sat down and wrote a column that included Zerhani and Bottfolio which revealed the facts (288)
	(TT-2)	So I sat down and wrote a column in which I set out the facts, quoting from Ibn Zerhani and Bottfolio as needed (330)
133.	(ST)	Yeni yazı yazamaması bir rastlantı de ildir." (322)
	(TT-1)	It's no wonder he can no longer write anything." (289)
	(TT-2)	It's no accident he can no longer write." (332)
134.	(ST)	"Üslûpda ahsiyet: Yazı yazmak, mutlaka yazılmış yazıları taklid etmekle ba lar (324)
	(TT-1)	<i>On personal style: writing necessarily begins by imitating other writing</i> (291)
	(TT-2)	<i>"On the subject of personal style: the apprentice writer always begins by imitating those who came before him.</i> (334)
135.	(ST)	"Okuyucularımızın bazılarının çok iyi bildi i nedenlerden," diye yazmı tı Celâl, (332)
	(TT-1)	" Our readers know the reasons all too well," Jelal had written in the article (300)
	(TT-2)	Celâl's knowing aside: "Our readers will be well aware of his reasons."(344)
136.	(ST)	Bin dokuz yüz elli altı temmuzunda yazdı ın bir yazıda, (335)
	(TT-1)	When you wrote a piece in July of 1956 (303)
	(TT-2)	In a column you wrote in July 1956,(347)
137.	(ST)	Bunu yazmamı tın, ama o yazından bu sonucu çıkarmı tı. (337)
	(TT-1)	You hadn't mentioned it but he'd read it between the lines (304)
	(TT-2)	You hadn't mentioned this, but he'd deduced it from your column. (349)
138.	(ST)	ehzadenin hikâyesini anlatırken sevgilisinin leylâk koktu unu yazmı sın.(337)
	(TT-1)	you had mentioned the smell of lilacs (305)
	(TT-2)	you said the woman he loved smelled of lilacs (349)

Appendix 2 (Continue)

139.	(ST)	küçük bir kızın, bir yıl saçlarının, öteki yıl ise başının leylâk koktuğunu yazmışın. (337)
	(TT-1)	saying that it was her <i>hair</i> that smelled like lilacs one year, and that her <i>head</i> smelled like lilacs the next. (305)
	(TT-2)	wrote that...the first time it was her hair that smelled of lilacs, the second time it was her head (350)
140.	(ST)	" ehzade yazısını da düşünüyüm biliyorum, ama yazdığımı hatırlamıyorum."(338)
	(TT-1)	"I remember contemplating the story about the prince, but I don't remember writing it." (305)
	(TT-2)	"I know I considered writing about the prince, but I don't remember actually writing it." (350)
141.	(ST)	"1958'de yazdığın bir yazıda (341)
	(TT-1)	"In a piece you wrote in 1958, (308)
	(TT-2)	"In a column you wrote in 1958, (353)
142.	(ST)	yakından gelen bir sesin seni irkilttiğini yazmıştın (341)
	(TT-1)	you wrote that you were startled by a sound you heard nearby (308)
	(TT-2) (353)
143.	(ST)	iki yıl sonra, yazacağın köşeye yazısında, (341)
	(TT-1)	In another piece two years later, you'd write that (308)
	(TT-2)	In another piece you wrote two years after this (354)
144.	(ST)	Bu yazıdan oniki yıl sonra yazdığın bir yazıda (341)
	(TT-1)	As you revealed in a column, you wrote twelve years after that (308)
	(TT-2)	As you explained in a third column, which you wrote twelve years later, (354)
145.	(ST)	ölümü bekleyeceğini yazmıştın bir kere.(342)
	(TT-1)	You'd written that you would have holed up in the corner (309)
	(TT-2)	remember reading in a column you wrote once, as tears rolled down my cheek (355)
146.	(ST)	Taklitte, maskeyle yetinemeyecek kadar mutsuz olduğun gecelerde yazdıklarını ben daha iyi bilirim (342)
	(TT-1)	I know even better than you wrote on nights when you were too unhappy to be satisfied with imitation and masks; (309)
	(TT-2)	What you wrote on nights when masks and imitations were not enough to stem your misery—this I know better than you know yourself (355)
147.	(ST)	senin yazdıklarından üphelendiğim (343)
	(TT-1)	everything I suspected you might've written (310)
	(TT-2)	everything I thought you might have written (356)
148.	(ST)	senin ülkemizdeki sayıları onbini aşan Atatürk heykeli üzerine yazdığın bir yazıdan sözettik (343)
	(TT-1)	we talked about a column of yours on the subject of Atatürk statues which number over ten thousand throughout our country. (310)
	(TT-2)	Then I happened to mention a column you'd written, in which you'd mentioned that there were more than ten thousand statues of Atatürk in the country as a whole.(356)
149.	(ST)	yataklarını ıslatan yüzlerce örenci bulunacağını yazmıştın. (345)
	(TT-1)	you'd claimed...hundreds of them would be discovered having peed in their beds. (312)
	(TT-2)	you claimed that... find that hundreds of the poor creatures had wet their beds.(359)

Appendix 2 (Continue)

150.	(ST)	daha sonraları bir yazında yazaca ın gibi,(347)
	(TT-1)	as you would later write (313)
	(TT-2)	the time you wrote about it, (360)
151.	(ST)	bu yazıyı neden yazdı ını hatırlayacaksın (347)
	(TT-1)	you will remember why you were forced to tell in your column (313)
	(TT-2)	you'll remember why it was you wrote that column (361)
152.	(ST)	ve hatta kimilerinin bulacaklarını yazdı ın o anla ılmaz kö e yazısını da neden yazdı ını hatırlayacaksın.(347)
	(TT-1)	you'll remember why you wrote that incomprehensible column saying (313)
	(TT-2)	you'll remember why you wrote that obscure column to explain (361)
153.	(ST)	o sihirli yazılarını yeniden yazabilmen için benden ba ka kimseyi bulamazsın.(347)
	(TT-1)	there is no one besides me who can re-create that world so that write those magical texts again (313-4)
	(TT-2)	No one else can help you re-create that realm from which your magic texts (361)
154.	(ST)	Onlara ... yaz, ... günlerin yakında sona erece ini yaz; ... film yıldızı olabileceklerini yaz, ... Milli Piyango biletlerinde bo olmayaca ını yaz, ..., yaz; ...yaz.) (348)
	(TT-1)	Write, telling them ..., telling them days of waiting in ... will soon be over, telling them it's for runaway high-school girls, telling them post-miracle National Lottery..., telling them ..., telling them ..., telling them that ...; write that....
	(TT-2)	You must write to them. Tell them that ..., tell them that ..., tell them ..., tell them that.... Tell them that ...;. (362)
155.	(ST)	...ele geçirildi ini yaz; ...kimler oldu unun anla ıldı ını yaz. (349)
	(TT-1)	Write and tell them ...; tell them that ..., have been named.(314-5)
	(TT-2)	Write and tell them ..., tell them ... Tell them that ...; tell them(362)
156.	(ST)	salıncaklı eski bayram günlerini hatırlatır gibi gelecek güzel günleri sezdirenen yazılar yazmı tın.(349)
	(TT-1)	Once upon a time, you'd written lines that ... stirring their memories and giving them a taste of the marvellous times ... (315)
	(TT-2)	Once upon a time you wrote words that ... stir up their memories but to console them with visions of the days to come. (363)
157.	(ST)	Bana adresini ver, yeniden yazacaksın onları. (349)
	(TT-1)	Give me you address, and you can do it again (315)
	(TT-2)	Give me your address and you can do it again (363)
158.	(ST)	Bu lanet ülkede senin gibilerinin elinden yazmaktan ba ka ne gelir ki? (349)
	(TT-1)	In this wreched country, what can someone like you to beside write (315)
	(TT-2)	In this wretched land of ours, what other path is open to us except to write? (363)
159.	(ST)	Yapabilece in ba ka bir ey olmadı ı için, yalnızca çaresizlikten yazdı ını biliyorum. (349)
	(TT-1)	I know you write out of helplessness because you are unable to do anything else (349)
	(TT-2)	I know you write because it is the only thing you can do, because you're helpless. (363)
160.	(ST)	mürekkebi da ıtan beyaz kâ ıtlarına onların masallarını yazaca ını bildirdim.(350)
	(TT-1)	I know you would've written their stories on white paper (315)
	(TT-2)	you composed these people's stories.(363)

Appendix 2 (Continue)

161.	(ST)	Kadınların kadınlarla, erkeklerin erkeklerle dans etti i ta ra dü ünlerinde birdenbire neden nefes alamaz oldu unu yazdı nda, seni anladım (350)
	(TT-1)	I understood you. When you wrote that you suddenly couldn't breathe.. (316)
	(TT-2) (364)
162.	(ST)	neden gözya larına dönü tü ünü yazarken seni anladım. (351)
	(TT-1)	When you wrote that the depression (316)
	(TT-2)	when you wrote... with tears in your eyes. (364)
163.	(ST)	ölmek istedi ini yazdı nda da seni anladım (351)
	(TT-1)	In an appearance on the secreen that you wanted to die (316)
	(TT-2)	you wanted to die.(364)
164.	(ST)	magazin haberlerinde rastladı ımız 'özel hayat' sözünün anlamını bile kavrayamadı ımızı yazmı tın bir kere haklı olarak (351)
	(TT-1)	You'd once written, rightly so, that we have no private life (317)
	(TT-2)	You once wrote that we do not have private lives in this country (365)
165.	(ST)	ki çocu un, Hüsün ile A k'n okul yıllarını anlatan eyh Galip'in iki yüzyıl önce yazılmı u dizesi gibi: (360)
	(TT-1)	Such as eyh Galip's admonition written two centuries ago in connection with the school years of the two children named Beauty and Love : (326)
	(TT-2)	like Sheikh Galip's two-hundred-yearold warning, in his story about the schooldays of two children named Beauty and Love: (375)
166.	(ST)	Her eyi yazabilen sen, bunu da yazabilirdin. (362)
	(TT-1)	You can write everything, you could've written this too. (328)
	(TT-2)	You who can write anything, you could have written this. (378)
167.	(ST)	Yazı yazmıyorum artık (363)
	(TT-1)	I no longer write (328)
	(TT-2)	I no longer write.(378)
168.	(ST)	Bütün yazarlarımızı cenazelerini izleyen ilk sonbahardan sonra unutu un dipsiz kuyusundaki sonsuz uykularına terketti imiz de sen yazmı tın. (366)
	(TT-1)	You were the one who wrote that you eventually abandon all our writers, after the first fall following their funerals, to their eternal sleep in the bottomless well of oblivion. (332)
	(TT-2)	After all, it was you who wrote that by the first autumn following their funerals, we lose all memory of our writers—consign them to the bottomless well of oblivion, to sleep for evermore. (382)
169.	(ST)	yice bo alan hafızamda kalmı son kırıntılardan da kurtulmak için yazdı ım u son birkaç yazıdan (366)
	(TT-1)	once I write the last few bits, just to get rid of the last crumbs in my memory that keeps emptying itself out (332)
	(TT-2)	once I've written these last few columns, and rid myself of the few little fragments I have left? (382)
170.	(ST)	Onun amcamın kızı oldu unu bildi in için aile içi a kları küçümseyen ukala yazılar yazdın (367)
	(TT-1)	"You knew she's my cousin, so you wrote smart-aleck articles belittling family romance" (332)
	(TT-2)	That's why you wrote all those clever pieces making fun of people who married their relations," (382)

Appendix 2 (Continue)

171.	(ST)	Hiçbir zaman o yazıları kendimin yazdı nı sanacak kadar kendimden geçmezdim (369)
	(TT-1)	No, I was never too far gone to imagine I was the author of the work. (334)
	(TT-2)	No, I was never so far gone that I actually imagined myself to be the author of your work. (384)
172.	(ST)	Ama, senin yazdı n o parlak cümlelerin(369)
	(TT-1)	in the creation of your brilliant sentences (334)
	(TT-2)	in the making of these brilliant sentences, (384)
173.	(ST)	"Anlıyorum," dedi Galip, "buna benzer bir ey yazmı tım da..." (369)
	(TT-1)	"I do, .. Calip said. "I'd also written something along the same lines." (334)
	(TT-2)	"I understand," said Galip. "In fact, I once wrote something along just those lines." (385)
174.	(ST)	Çok yazmı tın bunu, ama benim gibi hissedemezsin sen bunu (372)
	(TT-1)	"You've written that a lot, but you could never feel it like me; (337)
	(TT-2)	"So you're always saying, but you could never feel like I do,(387)
175.	(ST)	Esrar' dedi in ey, bunu anlamadan anlamandı, anlamadan bu gerçe i yazman. (372)
	(TT-1)	What you call 'mystery' was our knowing it without understanding it, writing the truth without getting it (337)
	(TT-2)	The thing you call <i>mystery</i> —you knew this truth without understanding it, described it without knowing it. (387)
176.	(ST)	senin de bilmeden bildi in, anlamadan yazdı n gibi (375)
	(TT-1)	the truth that you knew without knowing it and wrote without understanding it (339)
	(TT-2)	here's what I think it is, just as you yourself have written, without knowing or understanding what it means: (390)
177.	(ST)	Galip bu kelimeleri kendisinin yazdı nı da biliyordu (386)
	(TT-1)	Calip also knew he'd written the sentences himself. (351)
	(TT-2)	Galip could not quite forget that these words were his own. (404)
178.	(ST)	kö e yazısını hemen yazdı (390)
	(TT-1)	immediately wrote a column (354)
	(TT-2)	and wrote a column (407)
179.	(ST)	Yazdırmak, ehzade için, kendisi olabilmenin bir yoluydu (401)
	(TT-1)	Where the Prince was concerned, dictating was a way of being himself. (364)
	(TT-2)	The Prince dictated his thoughts in order to feel he was himself. (419)
180.	(ST)	Maun bir masada oturan Kâtibine yazdırırken ancak kendisi olabildi ine (401)
	(TT-1)	The Prince was convinced that he was himself only when he was in the process of dictating to the Scribe who sat at a mahogany desk (364)
	(TT-2)	To feel he was himself, the Scribe had to be sitting at his mahogany desk, and the Prince had to be dictating to him. (419)
181.	(ST)	Ba kalarının dü üncelerinin hakkından ancak Kâtibine yazdırırken gelebilirdi. (402)
	(TT-1)	It was only when he dictated to his Scribe that he could prevail over other people's voices (364)
	(TT-2)	Only when he was dictating to his Scribe did his ears stopping ringing with other people's voices (419)

Appendix 2 (Continue)

182.	(ST)	Ama, yazdırırken ehzadenin içinde yalnızca kendi sesini duydu u anlamına da gelmezdi bu. (402)
	(TT-1)	But that didn't mean that the Prince heard only his own voice as he dictated. (364)
	(TT-2)	But this is not to say that the Prince heard only his own voice when he was dictating (419)
183.	(ST)	Yazdırmanın, bu kavganın kendi lehine sonuçlanacağı bir savaş alanı oldu unu düşünürdü. (402)
	(TT-1)	Dictation, he thought, was a battlefield where he had the upperhand in this melee. (364)
	(TT-2)	So to dictate his thoughts was to create a battlefield in which he held the advantage—or so he thought. (419)
184.	(ST)	Kâtip, efendisinin yazdırdığı son cümleleri tekdüze bir sesle okurdu (402)
	(TT-1)	the Scribe would read in a monotone the last few sentences that his master had dictated. (364)
	(TT-2)	he Scribe would read out the Prince's last few sentences in a solemn monotone. (419)
185.	(ST)	"Hiçli e, iki de il üç kere yazılacak!" (402)
	(TT-1)	"Nothingness must be repeated three times, the Prince said, (365)
	(TT-2)	You should have written nothingness three times over!" the Prince would say (420)
186.	(ST)	ehzadenin gene aynı kızla birlikte uzun uzun baktığını yazmıştı Kâtip. (403)
	(TT-1)	The Scribe had written about the night (365)
	(TT-2)	The Scribe had written about (420)
187.	(ST)	aptal a abeyinin ensesine aplak vurdu unu yazmıştı Kâtip. (404)
	(TT-1)	The Scribe had written about (165)
	(TT-2)	The Scribe had written about the day (421)
188.	(ST)	dalgaları ve piyano hocası talyan Guateli Pa'ayı taklit ettiğini yazmıştı Kâtip (404)
	(TT-1)	The Scribe had written how (366)
	(TT-2)	The Scribe had written about how (421)
189.	(ST)	Daha sonra, bir kâtip tutup kendi geçmişi ve düşüncelerini yazdırdığı zamanlarda (404)
	(TT-1)	Later, during this time when he employed a scribe to put down his past and his thoughts (366)
	(TT-2)	After he had hired the Scribe to record his thoughts and memories, (421)
190.	(ST)	kurtulmak için yirmi dokuz yaşına gelmem gerekiyormu demek," diye yazdıracaktı ehzade. (404)
	(TT-1)	Later the Prince would dictate: (366)
	(TT-2)	Later he would say, (422)
191.	(ST)	Bunu yazdırdıktan sonra, (405)
	(TT-1)	Upon dictating the last bit (367)
	(TT-2)	After he had dictated these words to the Scribe (422)
192.	(ST)	belki de bininci kere yazdırır ve Kâtip bu tehlikeli sözleri, bininci kere yazdıktan sonra - Osmanlı ehzadelerinin neden delirmekten başka bir şey yapamayacaklarına ilişkin açıklamaları yazardı sabırla. (405)
	(TT-1)	after taking down these dangerous words for the thousandth time, would, patiently write the explications (367)
	(TT-2)	after he had dictated these dangerous words for perhaps the thousandth time and the Scribe had written them down (422)

Appendix 2 (Continue)

193.	(ST)	ehzade, kasırda geçirdi i ilk altı yılın, hayatının en mutlu dönemi oldu unu defalarca yazdırmı tı. (407)
	(TT-1)	The Prince had dictated innumerable times that (369)
	(TT-2)	As the Prince would dictate many times over (424)
194.	(ST)	Padi ahın görevi mutlu olmak de il kendisi olabilmektir!" diye yazdırır, (407)
	(TT-1)	Sultan is not in the business of being happy but being himself" he'd dictate (369)
	(TT-2)	he would dictate...but a sultan's duty is not to be happy—it is to be himself!" (424)
195.	(ST)	De Passet'yi, dünyanın akılla anlaşılabir bir yer oldu unu hikâye eden Morelli'yi ve bunun tam tersini yazan Brichot'yu da yakıttım, (408)
	(TT-1)	"I had all the French thinkers put to the fire-Deltour, De Passet, Morelli who gave an account of the world as a rational place, (370)
	(TT-2)	Deltour, De Passet, Morelli, who believed the world to be a realm of reason, and Brichot, who believed the opposite—I had them all burned, (426)
196.	(ST)	Geceleri, kenar mahallelerdeki kahvelerinde sobanın çevresinde toplanan hüznülülerin birbirlerine babadan kalma kendi masallarını anlatacaklarına, ikinci sınıf kö e yazarlarının kahramanlarının adlarını müslümanla tırarak Üç Silâh örler'den ve Monte Kristo'dan apartıp yazdıkları süprüntüleri gazetelerden birbirlerine okuduklarını kendisi de i itmemi miydi? (413)
	(TT-1)	Hadn't he heard that the sorry folk who gathered in the evening around the stove of the coffeehouses in the slums, instead of telling each other their own traditional tales, read for each other's edification the sort of garbage in the papers written by second-rate columnists who pinched material from <i>The Count of Monte Cristo</i> or <i>The Three Musketeers</i> , in which the names of the heroes had been Moslemized? (374)
	(TT-2)	Had he not seen the miserable inhabitants of the city's poor neighborhoods gather around the stoves of coffeehouses, not to tell the stories that had been passed down to them by their fathers but to edify one another with stories written by second-class columnists who'd lifted them wholesale from <i>The Three Musketeers</i> and <i>The Count of Monte Cristo</i> , changing only the names, so that the heroes looked to be Muslim? (430)
197.	(ST)	Sasanilerin yıkılı ı Bizanslıların, Arapların ve Yahudilerin büyüüne kapılan son üç hükümdar Kavaz, Arda ir ve Yazdigird'in, Tebari'nin de Tarih'inde yazdı ı gibi, bütün ömürleri boyunca tek bir gün kendileri olamamaları yüzündendi. (417)
	(TT-1)	The collapse of the Sassanids, according to Taban's <i>History</i> , was due to the fact that their last three rulers (Hormizd, Khosru, and Yazdigird) were incapable of being themselves for a single day in their entire lives because they were so fuscinated by the Byzantine, Arabian, and Hebrew Civillizations. (377-8)
	(TT-2)	As Tabari's <i>History</i> made abundantly clear, the Sassanids had suffered a similar fate because their last three rulers (Hormizd, Khosru, and Yazgard) had been so fascinated by the civilizations of the Byzantines, the Arabs, and the Hebrews that they had failed to be themselves for a single day. (435)
198.	(ST)	" ehzade Osman Celâlettin Efendi, bu cümlesini yazdırdıktan sonra 7 aban 1321 per embe günü, saat sabah üçü çeyrek geçe, Te vikiye sırtlarındaki av kasırında vefat etmi tir," diye yazdı sonra. Aynı elyazısıyla Kâtip, yirmi yıl sonra ise öyle yazdı: (419)
	(TT-1)	Then he wrote, Prince Honorable Osman Jelalettin was deceased after dictating. his last sentence on the 7th of Shaban, 1321, Thursday, at 3:15 in the mornmg, at his hunting lodge on the hills of Tesvikiye." But twenty years later what he wrote in the same hand was this: (379)
	(TT-2)	<i>After dictating this sentence in his hunting lodge on the hills of Te vikiye at 3:15 in the morning on Thursday, the 7th of Shaban, Prince Osman Celâlettin Efendi passed away, he wrote. Twenty years later, he added, in the same careful hand, (436)</i>
199.	(ST)	ON YED NC BÖLÜM AMA, BUNLARI YAZAN BEN (420)
	(TT-1)	BUT I WHO WRITE (380)
	(TT-2)	But I Who Write (438)

Appendix 2 (Continue)

200.	(ST)	bir an önce ehrikalp Apartmanına gidip Celâl'in masasına oturup yeni kö e yazılarını yazmak istiyordu (420)
	(TT-1)	he wanted to tear off for the Heart-of-the-City Apartments, sit down at Jelal's desk, and write brand-new columns. (380)
	(TT-2)	that he wanted nothing more than to rush right back to the City-of-Hearts Apartments and dash off more new columns (438)
201.	(ST)	Komiser bey, demek istedi Galip, ilk Türk polisiye romanını yazıyorum (422)
	(TT-1)	I am writing the first Turkish detective novel, and as you can see, here is the clue (382)
	(TT-2)	I'm writing Turkey's first ever detective novel, and look, here's our first clue. (440)
202.	(ST)	Bu köpekler üzerine kaç yazı yazmı tın? Ben kaç yazı yazaca ım? (423)
	(TT-1)	How many stories had you done on these dogs? How many will I end up doing? (383)
	(TT-2)	How many columns did you write about these dogs? How many columns did I write about them? (441)
203.	(ST)	Ama yeteneklerim ve yazdıklarım konusunda gerçekçi oldu um için, (424)
	(TT-1)	don't possess that sort of assurance; I happen to be a realist when it comes to my talent and my work. (384)
	(TT-2)	But because I am a realist when it comes to judging my writerly talents, I can do no such thing. (443)
204.	(ST)	Hakkıyla yazamayaca ım eyleri siz hayâl gücünüzle kurun diye. (425)
	(TT-1)	So that you might use your own imagination to create what I cannot do just to with my prose. (385)
	(TT-2)	This would allow you to use your own imaginations to create that which my prose can never hope to achieve. (443)
205.	(ST)	Ama belagattan çok da uzak bir üslupla yazılmamı oldu u için kahramanları adlarıyla de il, büyük harfle ba layan sıfatlarıyla anılmı tı: (427)
	(TT-1)	but written in a style that was more than a little rhetorical, the protagonists had not been cited by name but by their designations, (387)
	(TT-2)	although it was short and concise, the style was far from eloquent; instead of naming the victim, it identified him by profession (445)
206.	(ST)	filmini geri sardırıp yeniden yeniden seyreden bir dedektif gibi yeniden yeniden yazmı tı (428)
	(TT-1)	The reporter, as if he were a detective who had a key scene on film rewound and played over and over, had described (387)
	(TT-2)	The reporter described her last moments as meticulously as a detective who'd watched the key scene of a film many times over: (446)
207.	(ST)	Celâl'in anlattı ı hikâyeleri Rüya'nın yazmaya ba ladı ını ve bu bir hafta boyunca (430)
	(TT-1)	Ruya had begun to write down the stories Jelal had been dictating, (389)
	(TT-2)	that Celâl had been dictating stories and Rüya writing them down, (448)
208.	(ST)	Bunun üzerine, sansür yüzünden yazacak siyasi haber bulamayan gazeteler (431)
	(TT-1)	who didn't have much to report on account of the censorship, (390)
	(TT-2)	the newspapers—heavily censored and so no longer able to print real news (450)
209.	(ST)	ama on be yıl önce Celâl'in Mevlâna üzerine yazdı ı bir yazısı üzerine, (433)
	(TT-1)	on account of the piece he'd written on Rumi fifteen years ago; (392)
	(TT-2)	he'd written fifteen years earlier in which he'd blasphemed the great Rumi (452)

Appendix 2 (Continue)

210.	(ST)	Bo az sularının çekilmesi üzerine yazdı ı yazıda ça ırdı ı sevgililerinin, bir öpü me hayaliyle yazdı ı yazıda seslendi i hayâli karısının, (435)
	(TT-1)	I wanted to tell them that I knew the identity of the beloved he summons in the piece on the Bosphorus's receding waters (394)
	(TT-2)	I wanted to tell them that I knew the identity of the beloved he summoned in his piece about the Bosphorus drying up, (454)
211.	(ST)	Do u ile ilgili, bizimle ve varolu umuzla ilgili derin bir esrarı aydınlatacak sorular sordu unu, kendisinin de bu sorulara birer akayla kar ılık verdi ini yazmı tı (437)
	(TT-1)	he'd written that the barber had come to the paper and put to him questions that would illuminate the profound mystery concerning the East (395-6)
	(TT-2)	he'd described how the barber had come into the newspaper offices to ask him questions that, he claimed, would explain what it meant to be "us," while also illuminating the deepest mysteries of the East and life itself; (456)
212.	(ST)	Geceyanları, Celâl'in o haftaki yazılarından ikisini üçünü, tıpkı verimli dönemlerinde Celâl'in yaptı ı gibi bir çırpıda rahat rahat yazdıktan sonra, masadan kalkar, telefonun yanındaki koltu a oturup bacaklarımı sehpaye uzatır ve çevremdeki e yaların a ır a ır ba ka bir dünyanın, ba ka bir âlemin e yalarına ve i aretlerine dönü mesini beklerdim. (438)
	(TT-1)	I'd rise from the desk past midnight, having easily knocked off two or three pieces for that week, as Jelal used to during his productive periods, and I'd sit in the chair next to the phone and stretch my legs out on the footstool, waiting for the things around me to gradually get transformed into things from another world, signs from another universe. (397)
	(TT-2)	Some nights I would write two or three columns in one sitting—just as Celâl had done during his more productive periods—and then I would rise from the desk, sit down on the chair next to the telephone, prop my legs on the table, and stare at the objects that surrounded me until they had turned into signs, and stare at these signs until they had become objects in another world. (456)
213.	(ST)	Galip gazeteye yeti tirmesi gereken ve aslında kimsenin de artık pek aldırı etmedi i Celâl'in son yazısını yazıyor. (442)
	(TT-1)	At the end, Calip hurries to meet the newspaper deadline, writing the last of jelal's stories which, when you come right down to it, aren't the hottest thing in print anymore. (400)
	(TT-2)	In that final scene, Galip is rushing to meet his deadline, and because Celâl is no longer the talk of the town these days, this column will be the last ever to appear under his name. (461)

CURRICULUM VITAE

Aynur Düzenli was born in Maçka, Trabzon in 1981. She completed her primary and secondary education in İstanbul. After graduating from Nevzat Ayaz High School with degrees in 2000, she started her university education at Karadeniz Technical University. She graduated with a first from the Department of English Language and Literature in 2005. She also obtained an English Language Teaching Certificate from Karadeniz Technical University in 2005. She started her M.A degree in Applied Linguistics in 2006. She has been lecturing at KTU School of Foreign Languages since 2005.

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