



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpretation

**A CASE STUDY ON THE TWO TURKISH TRANSLATIONS OF
PAUL AUSTER'S *CITY OF GLASS***

İpek HÜYÜKLÜ

Master's Thesis

Ankara, 2015

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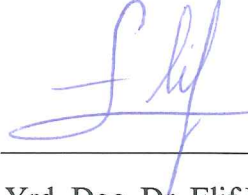
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KABUL VE ONAY

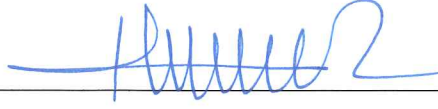
İpek Hüyükü tarafından hazırlanan “A Case Study on the Two Turkish Translations of Paul Auster’s *City of Glass* ” başlıklı bu çalışma, 12.06.2015 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



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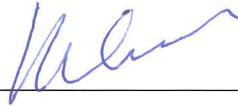
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İpek HÜYÜKLÜ

ÖZET

HÜYÜKLÜ, İpek. *Paul Auster'in Cam Kent adlı Eserinin İki Çevirisi üzerine bir Çalışma*. Yüksek Lisans Tezi, Ankara, 2015.

Bu çalışmanın amacı, Paul Auster'ın *Cam Kent* romanının iki farklı çevirisinde çevirmene zorluk yaratacak öğelerin çevirmenler tarafından nasıl çevrildiğini Venuti'nin yerleştirme ve yabancılaştırma kavramları ışığı altında analiz ederek çevirmenlerin uyguladıkları stratejileri tespit etmektir. Bunun yanı sıra Venuti'nin çevirmenin görünürlüğü ve görünmezliği yaklaşımları temel alınarak hangi çevirmenin daha görünür ya da görünmez olduğunu ortaya koymak amaçlanmıştır. Bu amaç doğrultusunda, çevirmenler için zorluk yaratan öğelerin sıklıkla kullanıldığı ve postmodern biçimiyle bilinen Paul Auster'a ait *Cam Kent* adlı eserin Yusuf Eradam (1993) ve İlknur Özdemir (2004) tarafından Türkçe'ye yapılan iki farklı çevirisi analiz edilmiştir.

Bu eserin çevirisini zorlaştıran faktörler; özel isimler, kelime oyunları, birey dil, dilbilgisel normlar, tipografi, gönderme ve yabancı sözcükler olmak üzere yedi başlık altında toplanmış olup *Cam Kent* romanının iki farklı çevirisinde tercih edilen çeviri stratejileri karşılaştırılmıştır. Bu karşılaştırma, Venuti'nin çevirmenin görünmezliği yaklaşımı temel alınarak hangi çevirmenin daha görünür ya da görünmez olduğunu incelemek üzere yapılmıştır.

İki çevirinin karşılaştırmalı analizinin ardından, iki çevirmenin de farklı öğeler için yerleştirme ve yabancılaştırma yaklaşımlarını bir çeviri stratejisi olarak kullandığı sonucuna varılmıştır. Eradam'ın daha erek-odaklı bir yaklaşımı olup çevirmen olarak görünmezliği tercih ettiği gözlemlenirken Özdemir'in kaynak dile sadık kalıp çevirmen olarak görünür olduğu sonucuna varılmıştır.

Anahtar Sözcükler

özel isim çevirisi, kelime oyunları çevirisi, Paul Auster, Venuti, çevirmenin görünmezliği, yerleştirme, yabancılaştırma, *Cam Kent*

ABSTRACT

HÜYÜKLÜ, İpek. *A Case Study on the Two Turkish Translations of Paul Auster's City of Glass*. Master's Thesis, Ankara, 2015.

The aim of this study is to analyze how the elements that may create difficulties to the translator are translated in the two different translations of Paul Auster's novel *City of Glass* and to determine the strategies implemented by the translators in the light of Venuti's domestication and foreignization approaches. Additionally, by choosing Venuti's theory of the translator's invisibility as a basis, the aim of this thesis is to determine which translator is more visible or invisible. To this end, Paul Auster's *City of Glass*, in which challenging elements for translators are often used and which is known for its postmodern style has been chosen for the purpose of this study and the two different Turkish translations of *City of Glass* done by Yusuf Eradam (1993) and İlknur Özdemir (2004) have been analyzed.

Seven challenging factors for the translators which are proper names, wordplay, idiolect, grammatical norms, typography, allusion and foreign words have been determined as the focus of this thesis and the translation strategies used by the translators in the two translations of *City of Glass* have been compared. This comparison has been made through Venuti's theory of the translator's invisibility to explore which translator is more visible or invisible.

Following a comparative analysis of both translations, it has been found out that both translators use domestication and foreignization approaches for different elements as a translation strategy. It has been concluded that while Eradam adopts a more target-oriented approach and is mostly invisible as a translator, Özdemir has a more source-oriented approach and remains visible as a translator.

Key Words

translation of proper names, wordplay translation, Paul Auster, Venuti, translator's invisibility, domestication, foreignization, *City of Glass*

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LIST OF ABBREVIATIONS

ST	Source Text
TT	Target Text
TL	Target Language
SL	Source Language

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INTRODUCTION

I. GENERAL REMARKS

This section attempts to give a general information about this thesis. To that end, in this section, the purpose of this study, problem statement, research questions, limitations and methodology will be clarified respectively.

Language is the basis of communication and each society has a distinct language of its own. The distinct features of language are created through linguistic and cultural elements. Establishing the communication between cultures is one of the duties of translators. Since there are two cultures in the translation process translators need to be competent both in the source language and culture and the target language and culture. As each language and culture is different from each other, transferring the similar effect that seems to be intended in the source text to the target text audience is a challenge for translators. For this reason, the translators need to find appropriate translation strategies to wisely cope with the challenges which can stem from literary or cultural elements.

City of Glass by Paul Auster has been chosen for this study in order to detect the challenging elements for translation. Two translations of *City of Glass* from English into Turkish by Yusuf Eradam (1993) and by İlknur Özdemir (2004) have been chosen in order to analyze how the translators cope with the challenging elements that pose crucial problems during the act of translation. *New York Trilogy* was written in 1985 by Paul Auster who is one of the most distinctive American writers of the postmodern era. This book consists of three novels which are *City of Glass*, *Ghosts* and *The Locked Room*. In this thesis, the challenging elements that create problems during the translation of *City of Glass* will be analyzed in the light of Venuti's approach to the (in)visibility of the translator.

Auster makes use of proper names, wordplays, figures of speech, iconicity in *City of Glass*. Additionally, by the very nature of his postmodern style, Auster incites a wide variety of questions in the translators' mind. Accordingly, the first question that comes to mind is "How can *City of Glass* be translated appropriately without losing the meaning that seems to be intended by the author of the source text?" There are several factors that make the translation of this novel quite challenging. This thesis will mainly focus on the challenges of literary translation, which often originate from the culture specific differences. Thus this study attempts to provide insight into the translation strategies employed by the translators in order to cope with the challenging elements.

II. PURPOSE OF THE STUDY

The complex style of the postmodern era, Auster's language use, the literary techniques that he uses from the character names to foreign words make this novel worth analyzing. The original novel has two translations done by Yusuf Eradam (1993) and İlknur Özdemir (2004). Additionally, there are two translations of the graphic novel which are rendered by Senem Kale and Gül Çağalı Güven. Therefore, it can be stated that it is quite popular in Turkey as well. However, it is questionable if the Turkish translations give the same effect that seems to be intended by the author of the source text. To that end, the aim of this study is to analyze elements that are challenging to translate in the novel, to compare the translation strategies adopted by the translators while coping with the challenging elements and to reveal which translator is more visible/invisible in comparison to the other.

III. LIMITATIONS

Out of the three novels in *The New York Trilogy*, *City of Glass* is subjected to the analysis in this thesis. This is because, it is the first book of the trilogy and it includes a lot more translation difficulties when it is compared to *Ghosts* and *The Locked Room*. As there are only two Turkish translations of the novel, both translations of *City of Glass* have been chosen for this thesis. One of the translations is done by Eradam (2009) published by Metis Publications and the other is done by Özdemir (2012) published by Can Publications. The two graphic novel versions have been excluded as their

challenges for the translator are different from the literary work and the scope of this thesis is limited to the two translations of the literary work.

There are several factors that make this novel challenging to translate, however seven elements including proper names, wordplay, idiolect, grammatical norms, typography, allusion and foreign words and expressions have been chosen as they present a wide range of literary challenges for translation. The subcategories that will be analyzed under wordplay are pun, neologism and alliteration. Additionally, there is one subcategory under allusion which is biblical allusions. The study will be based on the comparisons of these elements. Others will be excluded as they are not ostensible as these seven elements and not the focus of this study.

IV. RESEARCH QUESTIONS

The answers for the following questions will be sought in this study:

To what extent are the translators able to transfer the meaning that seems to be intended by the author into the TT in *City of Glass*?

What strategies do the translators use to translate the challenging literary elements in *City of Glass*?

In the light of Venuti's theory of the translator's (in)visibility, which translator is more visible or invisible?

V. METHODOLOGY

A comparative approach will be the basis of this study. This study will focus on Venuti's theory of the (in)visibility of the translator in the light of the terms domestication and foreignization. By so doing, whether the translators are visible or invisible in the target text will be attempted to be clarified. In domestication strategy, the translator translates the source text by considering the target reader and finding appropriate terms in the target culture. Therefore, the translator brings the source text

closer to the target reader and becomes invisible in the translation. However, in foreignization strategy the translator leaves the foreign elements in the source text and transmits them to the target text. Thus, the target reader comes across the foreign elements and the translator remains visible. For the purpose of this study, at first, the source text has been analyzed and then the challenging elements in the source text have been identified and the two translations of these elements have been compared. Seven elements that are challenging to translate have been defined. During this comparative analysis, the author, the source text, the readers of the source text, the target texts, the translators and readers of the target texts have been considered thoroughly. A comparative approach has been taken by considering to what degree the translators were able to transmit the meaning that seems to be intended by the author in the source text into the target text. How the two translators translated the examples of the seven challenging elements in the novel has been compared in the light of Venuti's theory of the translator's invisibility.

VI. OUTLINE OF THE STUDY

The first chapter delves into the general problems in literary translation and tries to find solutions for these difficulties. Then theoretical background about Venuti's theory of the translator's invisibility is explained in depth through defining the foreignization and domestication strategies used in the novel. This chapter also includes theoretical background about the aforementioned challenging elements.

The second chapter gives information about the life of Paul Auster, a summary of the three novels in *The New York Trilogy*, the definition of postmodernism and a detailed analysis of *City of Glass* in terms of the characterization, literary techniques, plot and themes by referring to the postmodern style. This chapter also provides brief information about Eradam's and Özdemir's lives and careers.

The third chapter consists of the analysis of the examples of the challenging elements which are proper names, wordplay, idiolect, grammatical norms, typography, allusion and foreign words in *City of Glass*. This chapter, attributes a significant role to the comparative analysis of the ST and two TTs.

In the conclusion chapter, the answers of the research questions are sought and the main points of the thesis are summarized by comparing the translators' approaches to the seven challenging components to translate. The full interview performed with Eradam by a social network website is placed in Appendix 1. Unfortunately, because the other translator, İlknur Özdemir could not be contacted through social network or any other means, only the interview with Yusuf Eradam is included in Appendix 1.

CHAPTER 1

THEORETICAL BACKGROUND

This chapter will give a theoretical background about the general challenges of literary translation, Venuti's theory of the translator's invisibility and the definitions of the seven challenging elements chosen for the analysis of *City of Glass*. The seven challenging elements chosen for this thesis are proper names, wordplay, idiolect, grammatical norms, typography, allusion and foreign words. The definitions and the translation strategies used for these elements will be explained in detail in this part of the study.

1.1. CHALLENGES OF LITERARY TRANSLATION

Literary translation requires the awareness and attention of the translators as they have to cope with the challenges of literary translation appropriately. There may be many reasons that cause challenges for literary translators. One of the most frequently encountered reasons is not being able to find an appropriate expression of the linguistic or cultural items of the ST in the TT. The lack of finding an equivalent term for the source language and source culture in the target text creates difficulties in translation. The lack of equivalence is related to linguistic and communicative functions. This is mostly seen in literary texts. Thus, some of the literary markers may be considered challenging to translate. Boztaş and Okyayuz Yener (2002) categorize these literary markers as follows:

- a) expressions and cliché phrases inherent to the source language and culture
- b) structures drawing similarities
- c) play on words (double meanings) and figurative language
- d) ambiguities and innuendoes
- e) exclamations (p. 11).

While Boztaş and Yener focus on the literary markers, Catford (1965) focuses mainly on the translation challenges of ambiguity and suggests:

If the TL has no formally corresponding feature, the text, or the item, is (relatively) untranslatable. [...] Linguistic untranslatability occurs typically in cases where *an ambiguity* peculiar to the SL text is a functionally relevant feature - e.g. in SL puns. (p. 94)

As Catford suggests, it can be claimed that one of the reasons which causes translation problems is ambiguity. Ambiguity is related to the lack of linguistic equivalence. There are several factors that make a text ambiguous. Wordplay is one of the elements that create translation difficulties. Although not all wordplays may be regarded as ambiguous, most of them are ambiguous because of culture specific features. According to Delabastita, wordplay and ambiguity are accepted as the facts of the source text and target text. From this point of view, Delabastita (1996) argues that “wordplay and translation form an impossible match” (p. 133). Because both the source text and target text have language and culture specific features, it makes the translators’ job even harder to transfer the intended meaning of the wordplay. As Slote (1978) states, “One of the most interesting challenges in translation is the rendering of plays on words. Sometimes there is no insuperable obstacle; at other times the difficulties are so complex as to defy a satisfactory solution”(p. 86). Hence the translators’ job is to find a satisfactory solution. House (1978) adds the communicative function to these views:

A third instance of untranslatability also concerns cases in which language is used differently from its communicative function: cases of plays on language, i.e. puns or intentional ambiguities, which are so closely tied to the semantic peculiarities of a particular language system that they cannot be translated. The English pun *Is life worth living? It depends upon the liver* is untranslatable because the double reference of *liver* cannot, in principle, be reproduced in any other language. (p.167)

To sum up, the lack of finding equivalent terms for the linguistic and cultural items of the SL in the TL, literary markers are some of the challenges for translators. Additionally, some literary techniques such as wordplay may create ambiguity which may create another difficulty for the translators as for the communicative function of the text.

1.2. SOLUTIONS TO THE CHALLENGES OF LITERARY TRANSLATION

Although there are several factors that make a text challenging to translate, a translator has to find the most suitable solutions. As Bassnett (2002) suggests, “it is clearly the task of the translator to find a solution to even the most daunting of problems. Such problems may vary enormously; the translator’s decision as to what constitutes invariant information with respect to a given system of reference is in itself a creative act”(p. 44). So how can a translator cope with these problems? Savory (1968) proposes twelve contradictory strategies on how a literary translation should be done:

- 1) A translation must give the words of the original.
- 2) A translation must give the ideas of the original.
- 3) A translation should read like an original work.
- 4) A translation should read like a translation.
- 5) A translation should reflect the style of the original.
- 6) A translation should possess the style of the translation.
- 7) A translation should read as a contemporary of the original.
- 8) A translation should read as a contemporary of the translation.
- 9) A translation may add or omit from the original.
- 10) A translation may never add to or omit from the original.
- 11) A translation of verse should be in prose.
- 12) A translation of verse should be in verse. (p. 54)

Although these strategies are not the perfect solutions for translation difficulties, they act as a guide for coping with these difficulties. Even from these strategies it is seen that translators should make a choice by focusing on the original text or the translation. In other words, the translator should decide whether to take a ST or TT approach while translating. As Schaffner (1995) states, “The treatment of specific translation problems, for example how to deal with wordplays and ambiguity, how to translate proper names, how to translate metaphors, or how to overcome lexical gaps, are [...] discussed under the heading of translation strategies” (p. 5). Which strategy to choose is up to the translator. As Nord (1991) states:

Translation problems are objective and pertain to differences between communicative, pragmatic, cultural, linguistic, and textual systems, whereas the translation difficulties are subjective and relate more to individual translators' pragmatic, cultural, linguistic, and textual competence. (p. 158)

All in all, it can be concluded that literary translations which contain wordplay, proper names, specific figures of speech and culture-specific elements are challenging to translate according to most scholars because of the cultural, linguistic, social and communicative differences between the ST and TT. It is up to the translator to choose a source or target oriented strategy. When discussing source or target orientedness the first name that comes to mind is Venuti. The source or target oriented approach taken during translation will determine a lot about the fluency of the translation. All translators would like to translate as fluent as possible. If they do not want their translation to be read as a translation, translators have to translate according to Venuti's theory of invisibility which will be explained in detail in the following part of this chapter.

1.3. VENUTI'S CONCEPTS OF "VISIBILITY" AND "INVISIBILITY"

Venuti, one of the most famous translation theorists, claims that a translation should be transparent like a glass to be accepted by most publishers and readers. By transparent he means that it should be read fluently and reflect "the foreign writer's personality or intention" of the foreign text. This means that the translation should not be read as a translation but read as "the original" text (Venuti, 1995, p. 1). Venuti (1995) uses a quotation from Shapiro in his book *The Translator's Invisiblity* which clarifies the invisibility of the translator and the transparency of the translation perfectly:

I see translation as the attempt to produce a text so transparent that does not seem to be translated. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections-scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself. (p. 1)

In other words, "the more fluent the translation, the more invisible the translator [...] the more visible the writer or meaning of the foreign text" (Venuti, 1995,1-2). Therefore, the key point that the translator should keep in mind is reflecting the intended meaning and the writer's ideas in the ST. However, this is of course challenging for the

translators as they have their own personality involved during translation. According to the copyright law, “the translator is and is not an author” (Venuti, 1995, p. 9). This means that the translator is not free to change whatever s/he wants in the ST in order to achieve transparency.

Compared to the past, the recognition of the translators’ role increased since the 1980s by referring to them as the “author” and “translator” and by using the translator’s name in the copyrighting of the text (Venuti, 1995, p. 12). So the translator has a very important role in the production of the translation.

Although Venuti deduces that a translation should be fluent and transparent for the majority of readers and reviewers, he believes in the creativity of the translator and the translator should be more visible in the text. Bassnett (2002) explains this situation as follows:

Translation according to Venuti, with its allegiance both to source and target cultures ‘is a reminder that no act of interpretation can be definitive’. Translation is therefore a dangerous act, potentially subversive and always significant. In the 1990s the figure of the subservient translator has been replaced with the visibly manipulative translator, a creative artist mediating between cultures and languages. (p. 9)

So how can a translator both be invisible like “a pane of glass” and visible to show his/her creativity in the translation? Venuti proposes two solutions which are domestication and foreignization especially traced in the translation of literary texts. These two terms will be dealt in detail in the following part of this chapter.

1.3.1. Domestication

Venuti’s first solution, domestication, means bringing the foreign culture in the ST closer to the reader in the target culture. In other words, making it familiar and recognizable to the target reader (Schaffner, 1995, p. 4). Venuti (1995) criticizes this strategy by claiming that even though the translation will be familiar and recognizable by serving as an appropriation of foreign cultures “for domestic agendas, cultural,

economic, political”, the translation will only address to a specific reader (p. 18-19). In this way, the linguistic and cultural differences of the foreign culture will be suppressed.

On the other hand, Nida (1964) focuses on the fluency of translation which can be done through domestication by saying, “A translation of natural equivalence aims at complete naturalness of expression and tries to relate the receptor to modes of behaviour relevant within the context of his own culture” (p. 159). So through naturalness of expression the target reader will be able to understand the message in the source text. However, Venuti (1995) believes that making a translation fluent and transparent through domestication actually creates “the illusion that this is not a translation” (p. 61). He also claims that communication will only be “initiated and controlled by the target-language culture” (p. 22).

In addition to these views, Schaffner (1995) believes that translation is “an inevitable domestication” because the linguistic and cultural values in the foreign text should be intelligible for the target culture. She denotes that, “the goal of communication can be achieved only when the foreign text is no longer inscrutably foreign, but made comprehensible is a distinctively domestic form” (p. 9).

To sum up, although Venuti believes that domestication makes the translation seem untranslated, there are other views that support domestication for the sake of communication and the fluency of the text.

1.3.2. Foreignization

In contrast to domestication, foreignization means taking the readers to the foreign culture and making them see the cultural and linguistic differences. If foreignizing is used as a strategy, the translation will not be transparent. Foreignizing translation emphasizes the difference of the foreign text and presents “an alien reading experience” for the target language reader (Venuti, 1995, p. 20).

He also states that, “Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations” (Venuti, 1995, p. 20). So when foreignization is

chosen by the translators as a strategy they may even give an implicit message about the geopolitical relations of the two cultures.

Human subjectivity is a part of foreignization as it can “alter the ways translations are read as well as produced” (Venuti, 1995, p. 24). Venuti (1995) also clarifies that, “Neither the foreign writer nor the translator is conceived as the transcendental origin of the text, freely expressing an idea about human nature or communicating it in transparent language to a reader from a different culture” (p. 24). Therefore, the reader is free to be subjective about the foreign elements in the perception of the translation.

Venuti (1995) believes that foreignization is an “alien reading experience”, it is nontransparent and subjective. Additionally, he believes that foreign things can only be measured against “domestic conventions” as translation always introduces a cultural difference. He claims that in Schaffner’s book (1995), “You can’t expect a translation to give you the foreign text or to represent in some immediate kind of way an ethnic identity that’s essentialism” (p. 34).

There are different arguments among theorists and translators whether to use domestication or foreignization. While domestication is a more free translation, foreignization can be considered as a more literal translation. Wang (2014) claims that:

The controversy on foreignization and domestication can be regarded as the extension of the debate on free translation and literal translation. Literal translation concerns much about the issue of technical handling in language aspect, that is, how to keep the form of the source language without distorting its meaning. It is a translation that follows not only the content but also the form of the source language. (p. 2424)

In literal translation a translator has to consider the linguistic and cultural features of the source culture and be loyal to the ST as much as possible, even though this will affect the meaning in the TT. However, in free translation, the translator is free to make choices to adapt the linguistic and cultural elements in the ST. By these adaptations, the translator will achieve fluency and intelligibility in the TT.

In conclusion, it is up to the translator which strategy to choose. If s/he chooses domestication the translation will be more fluent and transparent, however, some of the culture specific elements may be eliminated and the translator can be invisible as it will

read like the original and give a feeling that it is not a translation. Nevertheless, if s/he chooses foreignization the translation will be more subjective for the reader as the culture-specific elements will be preserved as in the original, it will be nontransparent and therefore the translator will be visible.

Venuti's theory of the translator's invisibility will be one of the main focuses of this study while analyzing the two translations of *City of Glass*. Answers will be sought if the translators are visible or invisible through referring to the domestication or foreignization strategies they used. These two strategies will be used for answering which translator was more visible or invisible in the translations of the seven challenging elements chosen from the novel. The definitions and the features of these seven challenging elements will be given in the following part of this chapter.

1.4. PROPER NAMES

As defined in *The Concise Oxford Dictionary* (1982), a proper name or noun is "a name used to designate an individual person, animal, town, ship, etc" (p. 825). This designation may give a lot of clues about a character in novels or short stories. In literature proper names have a significant role. The characters' names may suggest a lot of features such as their identity, character and habits. As Lefevere (1992) suggests, writers use names not just to name the characters but also to describe those characters (p. 39). Van Langendock (2007) defines proper names as follows:

a proper name is a noun that denotes a unique entity at the level of 'established linguistic convention' to make it psychosocially salient within a given basic level category [pragmatic]. The meaning of the name, if any, does not (or not any longer) determine its denotation [semantic]. An important formal reflex of this pragmatic-semantic characterization of names is their ability to appear in such close appositional constructions as *the poet Burns*, *Fido the dog*, *the River Thames*, or *the City of London* [syntactic]. (p. 6)

Therefore, proper names have three main functions which are pragmatic, semantic and syntactic and these functions are all interrelated with each other. The pragmatic function of the proper name affects its meaning that is the semantic, and the combination of the two affect the syntax of the name.

There is also the semiotic aspect of proper names which Peirce focuses on. According to Peirce's semiotic consideration of proper names the names depend on three semiotic terms which are legisign, index and rheme (Weber, 2008, p. 349).

The most important among these semiotic terms is legisign by referring to a person's name to refer to a "general type", a law, a habit of action (Weber, 2008, p. 349). Categorizing proper names as legisigns shows that it "is made by human beings, is conventional, and is not a single object, but refers to a generality" (Weber, 2008, p. 350). It can be indicated that proper names that are legisigns can suggest stereotypical features of a character.

The next of Peirce's term is index. "An index is involved in denotation of all types" (Weber, 2008, p. 351). So this means an index is affected by its object but it does not have to share resemblance with the object, as it can point to the meaning "location" of an object (Weber, 2008, p. 351). Weber explains this through giving an example from his wife. His wife's original name was Annie Davis but by being affected by its object it changed to Annie Weber. An object stands as an element which affects the person, however, this does not mean it has to be similar to the person it affects. Therefore, proper names under the category of index may change.

The final one of Peirce's terms is rheme which refers to the interpretant. As Peirce explains, "Rheme is a sign which, for its Interpretant, is a sign of qualitative Possibility, that is, is understood as representing such and such a kind of possible Object" (Weber, 2008, p. 353). For a name to be categorized as a "rheme" it needs to have a qualitative function that the interpreter can comment on. Therefore, it can be indicated that how we interpret the meaning in the proper name can help us categorize it as a rheme.

Proper names may include several categories such as names of people, animals, companies and places. However, if we do not know the culture, proper names may be considered meaningless. According to Nord (2003), "proper names may be non-descriptive, but they are obviously not non-informative". Therefore, it can be claimed that if we know the certain culture, proper names can make us aware of certain things such as gender and race and be informative. In his article, Nord (2003) categorizes the proper names in *Alice in Wonderland* under the three categories below:

- 1) names explicitly referring to the real world of author and original addressees,
- 2) names implicitly alluding to the real world of author and original addressees by means of wordplay,
- 3) names referring to fictitious characters. (Proper Names in Translations for Children)

For the first category, names explicitly referring to the real world of author and original addressees, Nord gives the example of England and the first addressees of the story Alice Liddell and her sisters. Also in the novel he gives several examples from historical people belonging to the real world such as Shakespeare and Edwin and names of places such as Australia, London and Paris. Through these references of names Nord believes that the audience will have a clear idea about the context of the novel.

For the second category, names implicitly alluding to the real world of author and original addressees by means of wordplay, Nord (2003) states that:

Apart from certain proper names in *Alice in Wonderland* that allude to real persons in an indirect way, we find names alluding to idiomatic expressions. In both cases, the allusion will have produced a particularly appellative function for the audience A_1 when detecting the hidden reference. (Proper Names in Translations for Children)

As it can be inferred from the above mentioned excerpt, this category is not as explicit as the first one and the audience needs to find out the hidden references made through names. Nord gives the example of “Dodo” under this category and adds that translators need to add annotations to show the reference. He explains how a Spanish translator explained this proper name; “the Dodo, apart from its reference to the idiomatic expression ‘as dead as a Dodo,’ is an allusion to Lewis Carroll’s slightly stuttering way of pronouncing his own name: Do-Do-Dodgson” (Proper Names in Translations for Children). To sum up, it is the duty of the translators to help the readers detect the hidden references.

For the third category, names referring to fictitious characters, Nord (2003) states that except for a few exceptions the fictitious characters have no names in *Alice in Wonderland*. He gives the example of “White Rabbit” which is a generic noun and how it was turned into a proper name by capitalizing and adding a definite article “The

White Rabbit”. However, the translations of fictitious characters’ names like these may also cause a problem for the translator if there are no articles in that language.

These three categories may also be traced in *City of Glass* in the latter parts of this thesis. Tymoczko (1999) also claims that proper names can indicate “racial, ethnic, national and religious identity” (p. 223). She also adds that these names are a “dense signifier” and they may be problematic in translation as they depend on “cultural paradigms”. That is to say, some proper names may signify things about a character’s race or identity.

1.4.1. Translating Proper Names

Proper names are culture-based and it is the role of the translator to transfer the intended impact effectively. Davies(2003) suggests seven techniques on the translation of culture-specific items as follows:

- 1) Preservation: This occurs when translators “decide to maintain the source text term in the translation” (p. 72). Therefore, nothing in the source text changes in the target text.
- 2) Addition: This technique occurs when a translator decides “to keep the original item but supplement the text with whatever information is judged necessary” (p. 77). The translator adds additional information when this technique is used.
- 3) Omission: In this technique a problematic culture-specific item is omitted by the translator and there are no substitutes for it in the target text (p. 79).
- 4) Globalization: If this technique is used, culture specific references are replaced by more neutral and general ones (p. 83). Therefore, the intended effect of that cultural element is lost and replaced by a universal effect.
- 5) Localization: This strategy occurs when translators “try to anchor a reference firmly in the culture of the target audience” (p. 84). In contrast to the globalization technique, this technique is used when culture-specific references in the source culture are replaced by ones that are familiar to the target culture.
- 6) Transformation: When this technique is applied it may cause some change in meaning (p. 87). There may be slight differences between the source and target texts.
- 7) Creation: In this technique translators create culture-specific references that are not found in the original text (p. 88). Therefore, there may be references in the target text that are not existent in the source text.

The preservation technique does not require the creativity of the translator as the names in the ST remain the same in the TT. In the addition technique translators add

something by their own, so they have to be creative. The omission technique may affect the intended meaning as the target reader will not be able to see the omitted culture-specific item. The same applies for globalization technique as culture specific references are globalized. The localization technique requires the creativity of the translator for replacing the source culture specific references appropriate for the target culture. Transformation is also a technique that may cause the loss of the intended meaning as the translators may create some changes between ST and TT. Finally, the creation technique may cause a mismatch between the ST and TT as the translators create their own culture-specific reference that does not exist in the ST.

1.5. WORDPLAY

Throughout translation history wordplay has been one of the highly disputed issues among theorists. Whether it is translatable or not, whether it gives the intended message in translations or whether it has a communicative function have been argued throughout centuries. The pun which is a type of wordplay has also been one of the most challenging subjects for translators.

Wordplay is used in many places from novels to poems, from TV series to theatres, from comedy shows to stand-up shows and from newspapers to commercial slogans. Because it is used in such a wide range of places it can be said that it is used both in written and spoken language. What is the difference between written and spoken wordplay? Written wordplay may be claimed as more subtle because it is up to the reader to understand the humor behind the wordplay, however spoken wordplay which is used in TV series, stand-up shows etc. is more obvious because of the intonation, mimics and gestures of the actors or comedians.

In the basic sense, Delabastita (1996) defines wordplay as follows:

Wordplay is the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings. (p. 128)

As can be understood from Delabastita's definition, wordplay is based on the linguistic structures and should have a communicative function. So through language, the reader should pursue a message from the play on words.

In *Chambers 21st Century Dictionary* wordplay is defined as, "verbal ambiguity exploited to produce puns and witty repartee" (Robinson, 1996, p. 1634). According to this definition, one of the aims of wordplay is to produce a humorous effect and this is achieved through verbal ambiguity and puns. An important aspect of wordplay is ambiguity. If there is wordplay in a text, ambiguity is inevitable. As there are several different meanings lying in wordplay, the commentary of the meanings will not always be clear, therefore the meanings will be ambiguous. According to Delabastita (1993), wordplay and ambiguity can be studied from a variety of perspectives such as: philosophy, logic, semantics and syntactics, automatic language processing, psycholinguistics, sociolinguistics, cultural anthropology, semiotics, stylistics, rhetoric, close-reading methods, literary history, narratology, aesthetics etc. (p. 56). In other words, wordplay and ambiguity can be traced out in linguistic, social, cultural even psychological contexts.

A similar definition of wordplay is made in the Collins English Dictionary, "verbal wit based on the meanings and ambiguities of words; puns, clever repartee, etc" (Makins, 199, p. 1767). Once again the focus is on wit and ambiguity. In addition to this, wordplay is defined as follows in the *Dictionary of Contemporary English*, "joking about word meanings; PUNning" (Procter, 1981, p. 1269). From this definition, it can be denoted that wordplay includes jokes, therefore the aim is to create an amusing effect. One other definition of wordplay is as follows, "Wordplay is a literary device and a form of wit in which the words that are used become the main subject of the work, primarily for the purpose of intended effect or amusement" (Word Play). In addition Popa (2003) states, "*Wordplay* refers to the language content in humour"(p. 54).

By looking at all the above definitions, wordplay can be defined as a literary device which focuses on the structural features of language to create a humorous and intended effect through verbal wit, ambiguities and jokes about the meanings of the words.

1.5.1. Types of Wordplay

To begin with, wordplay can be divided into two as horizontal and vertical. Delabastita (1996) defines the two types of wordplay clearly below:

In horizontal wordplay, the mere nearness of the pun components may suffice to bring about the semantic confrontation; in addition, grammatical and other devices are often used to highlight the pun. In vertical wordplay one of the pun's components is materially absent from the text and has to be triggered into semantic action by contextual constraints. (p. 129)

As it can be seen from the definition, in horizontal wordplay, the meaning created through the pun is clear and grammatical and other devices help to make the wordplay clearer. However, in vertical wordplay not all the components of the pun are in the text and the reader has to find the meaning by looking at the context, so it can be remarked that puns are textual phenomena.

Now that the horizontal and vertical wordplay is understood, other devices that create wordplay could be examined in more detail. The puns form different meaning on the basis of their formal similarity. The linguistic structures that form this formal similarity can be divided into four as homonymy, homophony, homography and paronymy. In homonymy, the words are identical both in sound and spelling; in homophony the words are identical in sounds but different in spelling; in homography there is different sounds but identical spelling; and in paranomy there are differences both in sound and spelling. These could best be understood with a chart drawn by Delabastita (1996, p. 28):

Table 1. Dirk Delabastita's Categorization of Wordplays

Homonymy	Homophony	Homography	Paronymy
VERTICAL Pyromania: a burning passion	VERTICAL Wedding belles	VERTICAL MessAge [name of mid- 1990s rap band]	VERTICAL Come in for a faith lift [slogan on church]

HORIZONTAL	HORIZONTAL	HORIZONTAL	HORIZONTAL
Carry on dancing carries Carry to the top [article on ambitious young dancer named Carry]	Counsel for Council home buyers	How the US put US to shame	It's G.B. for the Beegees [article on pop band touring Britain]

As stated above, in all of the vertical wordplays the context should be known and the puns are not as clear as in the examples of the horizontal wordplays, so the reader should find the missing component of the pun. For instance, in the example of homophony the wedding 'belles' refer to the beautiful women at the wedding while wedding 'bells' which is missing in the text refers to real wedding bells. It is up to the reader to find the missing component in vertical wordplays. On the contrary, all the puns are clearly seen in horizontal wordplay as in the example for homography; 'How the US put US to shame'. In this wordplay the grammatical devices also help to highlight the wordplay.

Of course there are other ways of creating wordplay in addition to formal structure and linguistic features. Wordplay can be classified under Delabastita's 4 headings: Formal Similarity, Semantic Dissimilarity, Metalingual and Significant. Formal Similarity includes, alliteration, jingle, consonance and rhyme forms, so it is generally about the sounds of the words and their pronunciation. Semantic Dissimilarity consists of figures of repetition, polyptoton etc. so it focuses on words independently they do not need to be puns in order to serve as wordplay. Metalingual Wordplay, includes irony, speech-act ambiguity, allegory, allusion, metaphor, referential equivocality and referential vagueness. This means that metalingual wordplay depends on literary devices. Finally, Significant Wordplay includes unmarked, single reading sentences, unintentional ambiguities, unintentional sound echoes, Freudian slips so this shows that some wordplays can be unintentional (Delabastita, 1993, p. 134).

Jakobson (1967) sees the metalingual dimension as the central feature of wordplay. According to Jakobson's communication model, "wordplay typically fulfills the referential function (wordplay as object-oriented language) and the metalingual function (wordplay as comment on the medium) *simultaneously*" (p. 302). As the medium of wordplay is language, the metalingual function comments on the language. Delabastita (1993) claims that "the metalingual dimension of wordplay involves two aspects: not only does it make a comment on individual characteristics of the particular language that is used, but, by the same token, it also implies a general assertion to the effect that language is no more than a semiotic structure" (p. 67-68).

It can be stated that wordplay can be classified under many categories. The basic division is horizontal and vertical wordplay. Then these could be categorized according to the linguistic structures as homonymy, homophony, homography and paronymy. In addition to that, wordplay can be classified under four headings which are; Formal Similarity, Semantic Dissimilarity, Metalingual and Significant and these four headings show other ways of creating wordplay like using metaphor, alliteration, allegory, repetitions and etc.

1.5.2. Translating Wordplay

Translating wordplay has been one of the most challenging subjects for translators. Literary translators continuously try to find the best way to transfer the ST wordplay into the TT. As Landers (2001) states, "It should come as no surprise that translators are notorious punsters and that few things are as gratifying to the literary translator as discovering a perfect TL equivalent of a SL play on words"(p. 109).

First of all, the translator should make the distinction between non-significant and significant wordplay before choosing a translation method. Non-significant wordplay includes Freudian slips that are errors of speech, unintentional ambiguities, potential ambiguities that lack sufficient contextual support. In short, it includes, "all sorts of phenomena that will either pass unnoticed or be condemned as inadequate linguistic performance" (Delabastita, 1993, p. 166). However, in significant wordplay the

question of translatability arises. Although it is not unintentional, and the translator notices the wordplay the question whether language determines meaning causes a problem for the translator. The two questions that are asked in significant wordplay are: “(i) Can and should translation be defined as *a priori*, or had we better use an empirical concept of translation? (ii) Does language determine meaning, or does it merely convey autonomous, pre-linguistic meanings?” (Delabastita, 1993, p. 171).

Another problem arises from the dilemma between non-significant and significant wordplay. This is called the problem of over-reading and under-reading. For instance, if the translator adds too much to the meaning intended in the text this is called over-reading or if the translator reduces the meaning and misses the essential message this is called under-reading. As Delabastita (1993) states:

The terms *over-reading* and *under-reading* suggest that both stand for extremes and that there is a sort of safe middle course that the translator can, and should, steer- a different job, like walking a tightrope- but one that will result in a stable and definitive corpus of *the* puns in the text under discussion. (p. 161)

So the translator should definitely find a middle way during translation and not go to extremes which have the risk of changing the whole meaning of the text.

Translators have to make some choices during translation because there are several linguistic and cultural differences in terms of wordplay between the SL and TL. As Delabastita (1996) claims:

On the one hand, when the wordplay is non-significant or unintended, translators are generally expected to do the writer of the original a service by ridding the text of it- and of course by avoiding any clumsiness themselves in the formulation of their end-product. [...] On the other hand, it is usually claimed that significant wordplay in the original text has to be preserved rather than eliminated, but here the snag is that it often seems to defy any attempt to that effect. (p. 133-134)

So in order not to take a risk, translators generally choose to eliminate the non-significant wordplay, however in significant wordplay they have to stay loyal to the source text. They have to reflect the culture specific, linguistic and communicative functions of the source text. How could they both stay loyal to the source text and transfer the preserved meaning into the target text? Below are the eight translation methods Delabastita (1996) proposes:

- 1) PUN>PUN: the source-text pun is translated by a target language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual function.
- 2) PUN>NON-PUN: the pun is rendered by a non-punning phrase which may salvage both senses of the wordplay but in a non-punning conjunction, or select one of the senses at the cost of suppressing the other; of course, it may also occur that both components of the pun are translated 'beyond recognition'.
- 3) PUN>RELATED RHETORICAL DEVICE: the pun is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which aims to recapture the effect of the source-text pun.
- 4) PUN>ZERO: the portion of text containing the pun is simply omitted.
- 5) PUN ST=PUN TT: the translator reproduces the source text pun and possibly its immediate environment in its original formulation, i.e without actually 'translating' it.
- 6) NON-PUN>PUN: the translator introduces a pun in textual positions where the original text has no wordplay, by way of compensation to make up for source-text puns lost elsewhere, or for any other reason.
- 7) ZERO>PUN: totally new textual material is added, which contains wordplay and which has no apparent precedent or justification in the source text except as a compensatory device.
- 8) EDITORIAL TECHNIQUES: explanatory footnotes or endnotes, comments provided in translators' forewords, the 'anthological presentation of different, supposedly complementary solutions to one and the same source-text problem, and so forth. (p. 134)

The translator has a wide range of choices to transfer the wordplay in the ST to the TT. If the translator succeeds in making the right decisions the TT will almost give the same effect as in the ST. Examples of the eight translations methods will be sought in *City of Glass* in the core chapter of this thesis.

When discussing the translation of wordplay two terms should not be ignored which are bilingual wordplay and oblique wordplay. What are bilingual and oblique wordplay? What are their differences and similarities? The two languages used in translation interact with each other in bilingual wordplay. This means the SL penetrates into the TL, "In bilingual pun the two languages involved do not just meet on the borderline but actually penetrate each other's semantic territory" (Delabastita, 1993, p. 154). In other words, the difference between similar forms and dissimilar meanings go together with the languages involved. For instance, "the words 'bras' and 'brass' are French and English respectively" (Delabastita, 1993, p. 157). What about oblique wordplay? Oblique wordplay also includes some bilingual performance because it includes two languages; however its semiotic structure is different. Delabastita (1993) explains the main difference between bilingual and oblique wordplay as follows:

With oblique wordplay, [...] the form-meaning discrepancies turn out to be facts of one language only: they reside in phonetic coincidences ('sinned' and 'Sind' sound alike in English) or in occurrences of polysemy ('have' as either an auxiliary or a lexical verb) that are characteristic of this one language in question. The role of the second language is much more restricted. The translation into the second language basically aims to select one of the readings of the ST ambiguity. (p. 157)

To sum up, it can be stated that in oblique wordplay the translator has to make a choice from the ST ambiguities and transfer only one into the TT. So because oblique wordplay focuses on the characteristics of one language it can be said that it has a monolingual potential.

One last question that should be asked about translating wordplay is if there are any restrictions. According to Delabastita (1993), there are two types of constraints which are theoretical and normative and the following questions should be asked about these constraints:

- (i) To what extent is it possible to produce a punning utterance in the T.ling. code?
- (ii) To what extent is it possible to build a pun in the T.ling.code which meets particular requirements regarding its relationship with the S.T. pun? (p. 28)

So what if the translator fails to use the translation methods properly and cannot find the counterpart of the elements in the ST in the TT? This raises the question: Is every language capable of wordplay? Because of the similarities between significant and non-significant puns wordplay has a potential of universality in human language. For instance, the phonemic principle is one of the basic universals because every language has a phonological system, polysemy also shows universality because in every language one word has more than one different meaning. Another universal aspect is idiomaticity because every language has idioms. In short, it can be claimed that each language is capable of wordplay because of the universal aspects however translating the wordplay in these languages into another language is the difficult part.

In conclusion, although translating wordplay is an uphill job for translators, there are several methods that may help them translate. The question is whether the translator will give the same effect of the source text in the target text.

1.5.3. Puns

The definition of the pun which is one of the most important examples of wordplay will be explained in more detail as the types of wordplay have been defined. Samuel Beckett (1938) one of the first postmodernists wrote in his book *Murphy*, “in the beginning was the pun” (p. 41). From his words it can be inferred that wordplay is ingrained in the structure of language and the human mind. In addition to this, pun is something universal therefore can be found in every culture. Hence puns owe their meanings to the language they belong to. Delabastita (1993) defines puns as an ‘instance of wordplay’ (p. 56). In the most basic sense, pun is defined in *The Oxford Universal Dictionary Illustrated* as follows: “The use of a word in such a way as to suggest two or more meanings, or the use of two or more words of the same sound with different meanings, so as to produce a humorous effect; a play on words” (Little, 1961, p. 1619).

Evidently, puns create wordplay and because they intend a humorous effect they also form jokes. In his article “Translating jokes and puns”, Low (2011) explains puns as follows:

The word ‘puns’ designates those kinds of wordplay that exploit the ambiguities of words or phrases. Since the majority of puns have a humorous intent, they form a subset of ‘jokes’. But puns pose special problems for translators because, unlike most kinds of verbally expressed humour, they use the specific features of a particular language. (p. 59)

From this definition it is again seen that ambiguity is in the foreground. Also the use of language is the key point of puns. Redfern (1984) considers puns as “accidents of language”(p.71). This description shows that puns are dependent on language. Delabastita (1993) claims that puns refer to the abstract structure of language (p. 69). Therefore, they blur the differences between the meanings by the use of language. The same two words may refer to totally different concepts.

Delabastita (1996) also sees puns as textual phenomena. He claims that they depend on the structural characteristics of language as an abstract system. As they are textual phenomena they should also function within the text. These functions include “adding to the thematic coherence of the text, producing humour, forcing the reader/listener into greater attention, adding persuasive force to the statement, deceiving our socially conditioned reflex against sexual and other taboo themes” (p. 128-129).

1.5.4. Neologism

Another type of wordplay which is quite significant especially in “*City of Glass*” is neologism. In the basic sense Epstein (2012) defines neologism and how it should be translated as follows:

Literally, the word *neologism* means *new word*. Since word-formation rules differ amongst languages, if an author creates and employs neologisms in a text, a translator has to understand how the word was made and then decide whether the component parts of the new words should be broken down and then recreated in the target language or whether a different strategy works better. (p. 29)

Neologisms show the creativity of the writer and translating them and giving the intended effect depends on the creativity of the translator.

Algeo (1999) believes that new words are needed both for pragmatic and aesthetic purposes. “Pragmatically, when there are new things to talk about, we need new words to name them” (p. 14) and “aesthetically new words may fit the sound or appearance of the text” (Epstein, 2012, p. 29).

As neologisms are needed both pragmatically and aesthetically there are several ways to form them. The following chart shows four word formation methods (Epstein, 2012, p. 32):

Table 2. Epstein’s Methods of Word Formation

Method of Word Formation	Definition
novel usage/shifting	To use language in a way not previously accepted; this can include respelling a word, changing its grammar, giving it a new meaning, or otherwise using it in a new and different way
borrowing	to take a word or phrase from a different language and employ it
creation	to come up with an entirely new word of nothing

modification	to create a neologism through modification means to take an existing word and modify it in some way; this can involve compounding, blending, or derivation
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All these methods require the creativity of the translator, however, they may cause changes in the intended meaning as they may not reflect the original meaning in the ST.

1.5.5. Alliteration

Alliteration could be classified as a sub-category of wordplay where the emphasis is on the rhythm of the sentence. It is a category of phonology, so the focus is on sounds. Wales (1989) defines alliteration as “initial rhyme” (p. 18). As it is a tool to foreground initial sounds.

As one of the very old and common literary devices, alliteration dates back to Old English poetry and is used in epics such as *Beowulf* (Sanders, 1994, p. 20). Lindstromberg and Boers (2008) note that nearly 20 percent of English idioms, 28 percent of binomials and 42 percent of similes alliterate (p. 202-203). Therefore, it is a very old and common literary device used in English.

According to Benczes (2013), there are five functions of alliteration. Firstly, alliteration and rhyme are very effective in foregrounding an expression for emphasis (p. 178). Secondly, “alliteration and rhyme play a significant role in helping the reader/hearer decipher the meaning of the novel expression by phonologically linking it to the source lexeme” (p. 179). That is to say, with alliteration it is easier for the readers to understand the meaning of the ST words. Thirdly, Benczes adds that alliteration acts as a “memory enhancing device” (p. 179). Fourthly, alliteration has a playful and informal quality and rhyme as in “hobby bobby” and “snail mail” (p. 179). Finally, although alliteration is enjoyable to use for the speaker it requires the “active participation of the hearer/reader” (p. 179). Therefore, it helps the reader to interact with the text.

Although alliteration has many functions, transferring the rhythm and sound with the intended effect to the target culture may be problematic for some translators. As Lefevere (1992) states:

The alliteration gives emphasis to particular words and a certain rhythm to the sentence. Translators should ask themselves whether it is necessary, desirable, or vital to reproduce these two features. No matter what their answer is, they will realize that the translation problem raised by alliteration is an obvious one: it may be possible to match the sound in other languages, but not the meaning, or, alternatively, the meaning, but not the sound. (p. 20)

1.6. IDIOLECT

Idiolect is an individual's unique language. It refers to "the personal register, the individualized use each speaker makes of a language" (Lefevere, 1992, p. 67) while sociolect refers to the particular use of language of a social group. Wu (2009) defines idiolect as follows, "An idiolect is defined as a variety of a language unique to an individual. An idiolect can contain a phrase or a sentence as one of the ways in which the variety is expressed. In addition, idiolect is frequent and recurrent in an individual's speech"(p. 27). This unique use of language in idiolect includes vocabulary, grammar and pronunciation of an individual, so specific word choices, adequate or inadequate use of grammar and the way the character pronounces specific words is very significant. However, there is an obvious difference between idiolect and common language. Dummett (1974) asserts that:

A language, in the everyday sense, is something essentially social, a practice in which many people engage; and it is this notion, rather than that of an idiolect, which ought to be taken as primary. We cannot, indeed, dispense with the notion of an idiolect, representing an individual's always partial, and often in part incorrect, understanding of his language; but it needs to be explained in terms of the notion of a shared language, and not conversely. (p. 135)

As mentioned above, Dummett prioritizes the rules of common language and claims that idiolect does not have common rules as it is about an individual's speech. In order to achieve communication one has to know the rules of the common language.

When classifying idiolects the key point that needs to be considered is written and spoken language. Wu (2009) claims that:

Speech is spontaneous and instant with superfluous comments (e.g., “you know,” “you see,” etc.), whereas writing consists of more organized and compact expressions due to careful sentence structuring. Informal vocabulary (contractions, nonsense vocabulary, e.g., “thingamajig”) only occurs in speech, whereas formal vocabulary occurs both in speech and writing. The differences and features between written and spoken texts are helpful to our idiolect classification. (p. 129)

Although Wu claims that informal style is reflected in speaking, in *City of Glass* there is a different case as Auster reflects this informal style in writing through writing a character’s speech. This informal style will be sought while analyzing idiolect in *City of Glass*.

Idiolect has no rules as it is the speech of an individual. Because it is personal and may show characteristic traits of a character through language, translating idiolect may cause problems for translators. As Lefevre (1992) states,

[...]since each speaker is also a member of at least one social group belonging to the larger group of all users of that language, the distinction between idiolect and sociolect is not always easy to make and even less easy to maintain. Translators should be able to recognize that both present problems and ideally to solve those problems. They should not waste their time trying to decide whether a certain problem is more likely to be caused by idiolect than by sociolect or vice versa. (p. 67)

As stated above, differentiating between idiolect and sociolect may also be problematic. It can be noted that, this problem can be challenging to get through for translators as the recognition of sociolect and idiolect is difficult.

1.7. GRAMMATICAL NORMS

Before mentioning grammatical norms the first thing that needs to be sought is language norms which consists grammatical norms. In the book *Grammar between Norm and Variation*, Hundt (2010) asserts that, “there is no clear cut definition of a language norm which is accepted uncontroversially by the linguistic community” (p. 27). However, he writes about five aspects of language norms which are obligation, the claim of validity and the application of the language norm, sanctions, associated values and explicitness of the norm.

Hundt (2010) states that obligation is “the deontic character of a language norm” (p. 27) which shows what is permitted and not permitted in language use. The claim of validity and application of the language norm are both essential as they seek the obligatory rules in a language norm. Whether the language users stick to these norms and apply them in their speech is an important element of this aspect. Thirdly, sanctions’ function is to maintain the norm, in other words, make sure that norms are used correctly. Hundt (2010) suggests that, “violations of language norms are sanctioned in orthography, morphology, syntax, semantics and stylistics in school (by good or bad grades) or in professional contexts (e.g. by getting a job or not)” (p. 27). Therefore, sanctions even affect our professional life. In addition, associated values are about the social values of norms. For instance, this aspect looks at whether the language is adequate in certain communicative situations. Finally, in the explicitness of the norm, it is claimed that although there are codifications in language norms, the codification of the norm is not an essential part of the norm. Therefore, norms do not have to be prescriptive in certain languages to be applied (Hundt, 2010, p.27-28).

Each language has different language norms. As Turkish and English have different grammatical structures, in other words, sanctions, the syntax may be challenging to translate for translators. However, as Lefevere (1992) notes, “Translators have to decide what to do with the syntax of the target language” (p. 36).

1.8. TYPOGRAPHY

Typography comes from the Greek words *typos*, “form” and *graphein*, “to write”. Therefore, it is the technique of placing words, letters differently on the page to make it more appealing to the reader. Typography, in the basic sense, is the arrangement of words on a page and some writers use this to give an illocutionary effect (Lefevere, 1992, p. 80). Although typography is generally used in poems, it is evident in novels, also. Norgaard (2009) claims that there is a general tendency to disregard the semiotic potential of typography by just focusing on the meaning of a word (p. 141). When talking about semiotics, Pierce’s terms “index” and “icon” cannot be ignored. Norgaard (2009) states that:

In the case of iconicity, the signifier resembles or imitates the signified, while the meaning potential of the index resides in a basically physical and / or causal relation between the signifier and the signified [...]. Typographically, the same kinds of meaning occur when a typographical signifier either looks like that which it signifies (icon), or invokes the material origin of its own coming into being (index). Although at times interacting in typographic meaning-making, these two types of meaning seem so differently motivated that they are best treated as different semiotic principles. (p. 147)

Hence, even though index and icon seem to work together in making a typographic meaning, they need to be considered differently.

According to Erkazancı (2007), “Typographical iconicity always depends on the characteristics of the medium in which the form is evident. Typographical iconicity is semantically motivated” (p. 54). Therefore, if a writer uses typography there is a certain meaning behind it. It is the duty of the translator to reflect that certain meaning, however there may be some challenges if the same letters do not exist in the alphabet of the TL. This is the case in *City of Glass*.

1.9. ALLUSION

Literary allusion means referring to well-known texts in literature. Tao (2013) defines allusion as follows, “The allusion is an implied or indirect reference to a person, event or thing or to a part of another text” (p. 1176). Another definition of allusion is, “words [which] typically describe a reference that invokes one or more associations of appropriate cultural material and brings them to bear upon a present context” (Leddy, 1992, p.112). These words may have both implicit and explicit meanings. If it is implicit it refers to the “associations” and if it is explicit it is obvious in the “context”. Irwin (2001) supports this idea by stating:

A reference that is indirect in the sense that it calls for associations that go beyond mere substitution of a referent. Allusions often draw on information not readily available to every member of a cultural and linguistic community, are typically but not necessarily brief, and may or may not be literary in nature. (p.289)

Hence, it is up to the reader to identify these allusions in order to fully understand the text. However, transferring these hidden references to another language is even more

difficult and it is the duty of the translators to translate these allusions appropriate for the target culture.

Most writers, especially postmodern writers like Auster, allude to well-known texts very frequently in their works. It is challenging to translate allusions as they may be works of art of a particular culture and may include intertextuality. They may also include historical figures that may not be known by the target readers. Translators have to be very careful and be aware of the allusions that they encounter and reflecting these allusions as intended in the ST requires creativity and attention. Lefevere (1992) states that:

Translators have to be able to recognize those allusions and to decide whether they should reproduce them in their translations. If they decide to do so and if they translate into a language that shares a culture with the language of the source text, their difficulties are minor. If they consider that an allusion in the original no longer enhances the writer's point, they may decide to replace it with another kind of allusion. In that case they are likely to face greater difficulties. (p. 22)

It can be noted that, the decision to reproduce the allusions in the ST recognized by the translators causes a difficulty in translation.

1.9.1. Biblical Allusions

Biblical allusions are references made to the Bible. Lester (2009) asserts that with biblical allusions, "one can then discern an emerging trend from an emphasis on historical criticism to a focus on allusive poetics, and an accompanying trend from isolation towards deeper engagement with secular literary criticism on allusion"(p. 289). Therefore, the readers will gain an idea of historical and literary criticism through these allusions. In most novels writers allude to biblical texts.

1.10. FOREIGN WORDS AND EXPRESSIONS

Foreign words are words that are borrowed from a different language than the original text. Foreign words are replaced in some texts for a purpose, but if they are translated this may cause the problem of double translation (Lefevere, 1992, p. 29). However, if

they are not translated and left as in the original text this may cause a problem for the target readers as they would not be able to understand the intended effect of the foreign words. In *City of Glass*, the only two examples where foreign words are not translated will be analyzed.

CHAPTER 2

PAUL AUSTER AND *CITY OF GLASS*

2.1. THE LIFE OF PAUL AUSTER

Paul Auster, one of the most famous writers of American fiction, was born in Newark, New Jersey on 3 February 1947. He was born into a middle-class family of Jewish origin. His father Samuel Auster was a landlord and his mother Queenie Auster was 13 years younger than his father. Unfortunately, they had an unhappy marriage which ended in divorce. When Auster was three years old his mother gave birth to his sister. His sister had psychological problems.

Auster's interest in literature started when his uncle Allen Mandelbaum who was a talented translator left boxes of books to the Auster family's house and left to Europe. When he was just 12 years old Auster began to read these books eagerly and as a teenager he began to write poems.

He went to high school in Maplewood and after travelling to Europe he attended Columbia University. Although he quit college at first because of the loaded academic requirements, a dean made him come back to college. After graduating from Columbia University's English and Comparative Literature Department in 1970, he moved to France and started translating the works of French writers such as Sartre, Mallarmé and Joubert. In 1974 he moved back to the United States and published several poems, essays, novels, and his translations of French Literature.

In 1972 his first book *A Little Anthology of Surrealist Poems*, a collection of translations was published (Interview: The Art of Fiction). In 1979, his father died and three years after his father's death he published his first prose book, a memoir called *The Invention of Solitude* that was about fatherhood. The book consists of two parts:

“The Invention of Solitude”, which is regarding the unexpected loss of Auster's father, whereas in “The Book of Memory”, Auster portrays his individual

opinions relating to themes such as coincidence, destiny, and seclusion. (The Life of Paul Auster)

On 6 October 1974, he married the writer Lydia Davis and had a son named Daniel Auster. However, this marriage ended in divorce. In 1981, he married his second wife Siri Hustvedt who is also a writer and had a daughter named Sophie Auster. In 1986 Auster became a lecturer at Princeton University and he continued this post until 1990.

Auster was influenced by several writers. A few of the American writers that influenced him were; Fitzgerald, Hemingway, Faulkner, Dos Passos and Salinger. He was also influenced by the nineteenth century writers such as Poe, Melville, Whitman, Emerson, Thoreau and especially Hawthorne. In one of his interviews he states, “Of all writers from the past, he’s the one I feel closest to, the one who talks most deeply to me” (Interview: The Art of Fiction). In addition to that, he was mostly affected by the Russian and French writers from the Europeans such as, Tolstoy, Dostoyevski, Camus, Gide but he liked Joyce the most. Finally, the contemporary writers he likes include; Russel Banks, Salman Rushdie, Orhan Pamuk, David Crossman, Charles Baxter, his wife Siri Hustvedt and many others. Therefore, it can be stated that Auster was influenced by a variety of writers from different countries and different eras which may have influenced his distinct style of writing.

2.1.1. Auster’s Works and Art

Auster has been one of the most versatile writers of this era. He wrote from fiction to poetry, from screenplays to memoirs, from essays to songs and has translated a remarkable number of texts.

His works of fiction include; *Squeeze Play* (1982) he wrote this novel under the pseudonym Paul Benjamin, *The New York Trilogy* (1987) which consists of three novels *City of Glass*, *Ghosts*, *The Locked Room* and is the main concern of this thesis, *In the Country of Last Things* (1987), *Moon Palace* (1989), *The Music of Chance* (1990), *Auggie Wren’s Christmas Story* (1990), *Leviathan* (1992), *Mr. Vertigo* (1994), *Timbuktu* (1999), *The Book of Illusions* (2002), *Oracle Night* (2003), *The Brooklyn Follies* (2005), *Travels in the Scriptorium* (2006), *Man in the Dark* (2008), *Invisible*

(2009), *Sunset Park* (2010) (Paul Auster). The distinctive feature of his fictions and poems are the experience of language and city life. Brown (2007) states the following:

In Auster's poetry and early prose works there are distinct correspondences between the experience of language and the experience of metropolitan living. Many times we see how the relationship the poet or character forms with language is governed by the conditions under which she or he experiences it. (p. 7)

As noted above, the relationship between the character's experience and language forms a significant relationship in his prose and poetry.

His works of poetry are as follows; *Disappearances: Selected Poems* (1988), *Ground Work Selected Poems and Essays 1970-1979* (1991), *Collected Poems* (2007). The last poem Auster wrote was in 1979. He gave up writing poetry and in his interview with Michael Wood he explains giving up poetry with the following words, "I ran into a wall. For ten years, I concentrated the bulk of my energies on poetry and then I realized that I'd written myself out, that I was stuck. It was a dark moment for me. I thought I was finished as a writer"(Interview: The Art of Fiction). In addition to poetry, he dealt with many other genres. He has done critical writing and translations; however, he explains dealing with so many genres as his "literary apprenticeship":

I haven't done any translating or critical writing in many years. Those were preoccupations that absorbed me when I was young, roughly from my late teens to my late twenties. Both were about discovering other writers, about learning how to become a writer myself. My literary apprenticeship, if you will. (Interview: The Art of Fiction)

As Auster states above, dealing with so many genres was the reason for him to become such a versatile writer.

His screenplays include *The Music of Chance* (1993), *Smoke* (1995), *Blue in the Face* (1995), *Lulu on the Bridge* (1998), *The Inner Life of Martin Frost* (2007).

His essays, memoirs and autobiographies consist of *The Invention of Solitude* (1982), *The Art of Hunger*(1992), *The Red Notebook* (1995), *Hand to Mouth*(1997), *Winter Journal* (2012), *Here and Now: Letters, 2008-2011* (2013), *Report from the Interior* (2013).

Finally, his translations are as follows, *The Uninhabited: Selected Poems of Andre du Bouchet* (1976), *Life/Situations* by Jean-Paul Sartre (1977), *A Tomb for Anatole* by Stephane Mallarme (1983), *Chronicle of the Guayaki Indians* (1998), *The Notebook of Joseph Joubert* (2005), *Vicious Circles: two fiction & "After the Fact"* by Maurice Blanchot (1999).

As Brown (2007) states, "Auster's poetry, books and films have always focused on characters moving through space, and so the 'spatial turn' of the new cultural geography offers a particularly productive analytical approach to Auster's work" (p. 5). That is to say, even though he writes in different genres there is a common theme of space and this helps the readers to gain a more fruitful approach towards his work.

One of the key features in Auster's work is the autobiographical references. Auster makes references to his own life in most of his novels. One of the key elements in these autobiographical references is the father figure. Shiloh (2012) claims that, "The figure of the real father, as depicted in Auster's autobiographical work, seems to offer the prototype for the protagonists of the fictional works, not only in *City of Glass*, but in *Ghosts* and *The Locked Room* as well" (p. 41). Auster also makes autobiographical references through names. For instance, in *City of Glass* he both uses his own name and his son Daniel's name. Two of the characters in the novel are named Paul Auster and Daniel Quinn. Also in *The Locked Room* which is the third novel in *The New York Trilogy* there is a character named Sophie which is his daughter's name. In addition to using the names as a reference to his own life, there are also other personal traits in Auster's novels. In one of his interviews he says that he writes in notebooks, "I suppose I think of the notebook as a house for words, as a secret place for thought and self-examination. I'm not just interested in the results of writing, but in the process, the act of putting words on a page"(Interview: The Art of Fiction). In *City of Glass*, Quinn also records his observations in a red notebook just like Auster. Besides this, one of the inspirations that made him write *City of Glass* came from real life. In the early 1980s, Auster moved to an apartment in Brooklyn, "It was here that a pair of wrong-number phone calls intended for the Pinkerton Agency planted the seed that would become *City of Glass*" (Interview: The Art of Fiction). In his interview with Michael Wood, Auster says that some incidents in *The Locked Room* came directly from his own life:

In *The Locked Room*, however, several incidents come directly from my own life. Ivan Wyshnegradsky, the old Russian composer who befriends Fanshawe in Paris, was a real person. I met him when he was eighty and saw quite a lot of him when I lived in Paris in the early seventies. The business about giving Ivan the refrigerator actually happened to me—in the same way it happens to Fanshawe. (Interview: The Art of Fiction)

Auster also uses intertextuality a lot in his novels by making references to his favorite writers and novels. For instance, in *The Locked Room* there is a character named Fanshawe which comes from Hawthorne's first novel. There are also several other references to Hawthorne in most of his novels:

In the Country of Last Things begins with an epigraph from Hawthorne; in *Ghosts*, Hawthorne's story "Wakefield" becomes part of the structure of the novel; and in *The Book of Illusions* another one of Hawthorne's stories, "The Birthmark," is the subject of an important conversation between Zimmer and Alma. (Interview: The Art of Fiction)

In addition to this, one of his favorite novels was Cervantes' *Don Quiote*. In *City of Glass* there is a reference made to this novel and Daniel Quinn's initials are the same with Don Quiote's.

Generally the themes in his novels revolve around a search for an identity, loss of language, coincidence, absence of a father, the inability to understand, failure, metafiction which is a literary technique that shows the writing process of the writer in the novel. Because Auster uses literary techniques such as metafiction, intertextuality, framing and parody he can be defined as a postmodern writer. The readers who read his novels will immediately notice that there is not a linear plot structure. He makes the reader a part of his novels, "A novel is the only place in the world where two strangers can meet on terms of absolute intimacy. The reader and the writer make the book together. No other art can do that. No other art can capture the essential inwardness of human life" (Interview: The Art of Fiction). Auster doesn't use his words excessively while writing a novel he believes that, "Art is about eliminating almost everything in order to focus on the thing that you need to talk about" (Talks with Paul Auster). He also says the following about the value of words:

I'm very concerned that every word, every sentence in my book is pertinent. I don't want to indulge myself in the luxury of writing beautiful paragraphs just for the sake of making beautiful writing. That doesn't interest me. I want everything to be essential. In a sense, the center is everywhere. Every sentence of the book is the center of the book. (Talks with Paul Auster)

New York has become a key feature for the setting in Auster's novels, because he has been living in New York for more than thirty years. As Brown (2007) states, "Paul Auster has consistently taken the city of New York as a central feature in his work. The city inhabits his essays, novels and films both as a backdrop against which the plots unfold, and as an active agent in their outcomes"(p. 1). In other words, the city acts as a key element in the resolution of the events in his work of art. *The New York Trilogy* is the best example of this key feature. The protagonists in each novel of the trilogy, *City of Glass*, *Ghosts* and *The Locked Room* wander around in the streets of New York. Auster describes the city so effectively that the city even becomes a character. Luc Sante in the Introduction Part of *The New York Trilogy* comments on Auster as follows:

There have been, in two hundred years, a great many novels and stories set in New York City, but until Paul Auster's trilogy no one had made a serious effort to demonstrate its extreme antiquity, its surface flimsiness compared to its massive subterranean depths, its claim on the origins of stories far older than written culture. (Auster, 2006, xi)

Finally, Auster's numerous list of awards are as follows, 1989 Prix France Culture de Littérature Étrangère for *The New York Trilogy*, 1990 Morton Dauwen Zabel Award from the American Academy of Arts and Letters, 1991 PEN/Faulkner Award for Fiction finalist for *The Music of Chance*, 1993 Prix Médicis Étranger for *Leviathan*, 1996 Bodil Awards - Best American Film: *Smoke*, 1996 Independent Spirit Award - Best First Screenplay: *Smoke*, 1996 John William Corrington Award for Literary Excellence, 2001 IMPAC Award longlist for *Timbuktu*, 2003 Fellow of the American Academy of Arts and Sciences, 2004 IMPAC Award shortlist for *The Book of Illusions*, 2005 IMPAC Award longlist for *Oracle Night*, 2006 Prince of Asturias Award for Literature (received in previous years by Günter Grass, Arthur Miller, and Mario Vargas Llosa), 2006 Elected to the American Academy of Arts and Letters for Literature, 2007 Honorary doctor from the University of Liège, 2007 IMPAC Award for *The Brooklyn Follies*, 2007 Commandeur de l'Ordre des Arts et des Lettres, 2008 IMPAC Award for *Travels in the Scriptorium*, 2010 Médaille Grand Vermeil de la ville de Paris, 2010 IMPAC Award for *Man in the Dark*, 2011 IMPAC Award for *Invisible*, 2012 IMPAC Award for *Sunset Park* (Paul Auster). All these awards indicate what a versatile and successful writer he is.

2.2. THE NEW YORK TRILOGY

The New York Trilogy consists of three novels which are *City of Glass*, *Ghosts* and *The Locked Room*. *City of Glass* was published in 1985, followed by *Ghosts* and *The Locked Room* in 1986. The three novels can be defined as examples of postmodern detective fiction. Thematically, the three novels complement each other. Shiloh (2012) states that, “Each story is structured around a detective quest” and adds that all protagonists are acting as a detective: “The protagonist acting as a detective tries to fathom a mystery: Quinn the mystery of Stillman’s behavior, Blue the puzzle of Black scribbling in his locked room, and the nameless narrator of *The Locked Room* the enigma of Fanshawe's disappearance” (p. 35).

In *City of Glass* the protagonist’s name is Quinn who is a mystery novel writer. He uses the pseudonym William Wilson and the protagonist in his novels is named Max Work. He lives alone in an apartment in New York and has lost his wife and son years ago. One night, someone dials him by mistake assuming to call the private detective “Paul Auster”. Quinn introduces himself as Paul Auster and accepts the mission as a private detective. His mission is to protect Peter Stillman from his father Peter who has the same name. Peter Stillman’s wife Virginia tells Quinn that the father Peter Stillman has been in jail for twenty years for abusing his son in a language experiment by keeping his son in a dark room for seven years. The purpose of locking his son in a room is to find out whether he would forget English and learn the language of God. Because Stillman has been released out of jail, Virginia is afraid that he will find Peter and kill him.

After learning his mission, Quinn starts to follow Peter Stillman in the streets of New York and writes Stillman’s activities in his red notebook. As he follows him he discovers that the way he walks gives the letters of TOWER OF BABEL. Stillman’s aim is to establish a new Tower of Babel and reach the language of God. He collects items from the streets and gives them names in order to reach his aim. Quinn decides to meet Stillman in person. First, he introduces himself as Danielle Quinn. The second time they meet he introduces himself as Henry Dark who is a character in Stillman’s book. Finally, he introduces himself as Peter Stillman who is the son of Stillman. Each

time they meet they have awkward talks about Stillman's aim to reach God's language. After some time, Quinn loses track of Stillman and calls the real Paul Auster for help, however he finds out that Paul Auster is not a private detective but a writer who is questioning the true authorship of *Don Quixote*. Then Quinn tries to warn the Stillmans but cannot find them in their house and Virginia does not answer any of his calls. For this reason, he decides to settle in the street across their apartment in order to watch the entrance of the apartment. As nobody comes or goes, after a while he quits and goes back to his own apartment, however he finds out that his apartment has been rented and his belongings have been thrown away. He also finds out that Stillman has committed suicide. Quinn, devastated both physically and mentally, decides to go to Stillman's empty apartment and continues to write in his red notebook. When the red notebook is out of pages Quinn disappears. In the final two pages of the novel the reader finds out that the book has been written by a friend of Paul Auster by gathering the pieces in the red notebook.

Ghosts, the second and the shortest novel of *The New York Trilogy* also takes place in New York and the characters are named in colors. The protagonist is a real detective named Blue, hired by White to watch Black. White rents an apartment for Blue so he can watch Black. Blue has to write his observations about Black in a notebook. After giving the weekly notes to White he gets paid. However, Black does nothing except reading and writing which is a quite frustrating situation for Blue. White doesn't tell much to Blue about the details of the case and after a while Blue decides to meet Black in person. First, he disguises himself as an old man and learns that Black is also a private detective. Then he breaks into Black's apartment and steals the papers in Black's apartment. When he looks at the papers he discovers that it is his own notes about Black that he gave to White. Blue suspects that Black and White are the same person. Blue feels that he's losing his own identity and experiences because his life is intertwined with Black's life. Finally, Blue confronts Black one more time and at the end of the novel an unnamed narrator appears and tells that Blue escaped after beating up Black and stealing his notes.

The Locked Room, which is the final novel, is narrated by an unnamed protagonist. When his childhood friend Fanshawe disappears, his wife Sophie contacts him. She tells

him that Fanshawe wanted his manuscripts to be given to the narrator. Sophie supposes Fanshawe is dead because he has disappeared for months. In the novel, the narrator tells his childhood memories with Fanshawe and how talented he was. The narrator decides to publish Fanshawe's manuscripts. Fanshawe's works turn out to be very successful. In the meantime, the narrator marries Sophie and adopts Fanshawe's son. In a way, he lives Fanshawe's life. One day, the narrator receives a letter from Fanshawe thanking him for his help, however, he still wishes to be known as dead. The narrator begins to believe that his life is being controlled by Fanshawe and in order to get rid of this he writes the biography of Fanshawe, however, nothing changes and at the end he decides to confront Fanshawe. The narrator finds Fanshawe in a bar in Paris, but Fanshawe tells his name is not Fanshawe but Peter Stillman. When Fanshawe leaves the bar the narrator follows him and they have a rough fight which Fanshawe wins. Three years later, Sophie and the narrator have a child and the narrator receives another letter from Fanshawe telling that they must meet in Boston. When Fanshawe and the narrator meet, Fanshawe tells him that he poisoned himself a few hours ago and all the answers to why he left are written in the red notebook. In the end, after reading it the narrator tears the pages of the notebook one by one.

Evidently, all three novels have several common points. First of all, the identity problem and the search for identity are one of the striking themes. In *City of Glass* Quinn denies his own identity as a writer and plays the role of a private detective called Paul Auster. His identity denial as a writer can be inferred from his writing under the pseudonym William Wilson. While following Stillman he forgets about his own life and loses everything that belongs to him. In *Ghosts*, Blue watches Black so long that he turns into Black and when he realizes this he wants to get back his own life. The situation in *The Locked Room* is quite similar. The narrator starts to live the life of Fanshawe and believes that his life is controlled by him. Holzapfel (1996) who wrote a book about the structure of *The New York Trilogy* states that:

The identity search undertaken in all three novels by their central characters i.e. Quinn, Peter Stillman Sr., Blue, Black, Fanshawe and his narrating friend, fails. All of Auster's characters show multiple identities. They are either split personalities from the very beginning, or they undergo the process of splitting during the search. They are doubled in their antagonist. The characters are decentralized and fictionalized through their names, pseudonyms or literary work.

During the identity search all characters involved are writing texts. They create a fictitious reality for themselves in which they begin to live. For them fiction is more real than reality. (p. 109)

As stated above all the characters involved in *The New York Trilogy* write in a notebook which is another common point. We find the red notebook both in *City of Glass* and in *The Locked Room*. Even the character names in the novels are connected because in *The Locked Room* Fanshawe introduces himself as Peter Stillman, who is one of the protagonists in *City of Glass*. Therefore, it can be traced that the characters in all three novels are interrelated.

Another important theme in all three novels is the locked room convention both physically and metaphorically. In *City of Glass* Stillman is locked into a room for years by his father, metaphorically Quinn's mind is locked into a room because of his obsession about Stillman. In *Ghosts* Blue has to stay in a room and watch Black and in *The Locked Room* the narrator lives the life of his friend and cannot escape it which puts him mentally in a locked room. As Dawson states, "Quinn, Blue and the narrator are the primary characters who are caught in the novel, a city of glass or locked room that pens them in, constrained by others' control of them" (An Examination of the Author and Character). Shiloh (2012) claims that one of the elements that associate *The New York Trilogy* with the detective genre is the locked room convention and adds that Auster uses this for his own purposes (p. 37). By using the detective genre in all three novels Auster also reflects the locked room convention.

The futility of language is also emphasized in the novels. This is demonstrated best in *City of Glass*. The father Peter Stillman is in search of the language of God. However, he fails to find a common language and commits suicide. He does a language experiment on his son, Peter Stillman who cannot speak proper English and speaks in gibberish. The futility of language and not finding God's language is reflected through his speech. In the other two novels, the characters try to load a meaning to the world by writing about it; however, their efforts are also futile because Blue learns that he writes for nothing and the narrator cannot gain his life back even if he tries to get rid of the control of Fanshawe by writing his biography. Alford (2010) denotes that, "Auster's trilogy dramatizes the assertion that the self can gain knowledge only through language

because in a strict sense, the self is language” (Mirrors of Madness). Therefore, one of the most important themes in all three novels is the futility of language.

As can be seen from the themes, all three novels are interconnected. They are not examples of traditional detective novels and it is up to the reader to answer the questions and solve the problems of postmodern detective fiction. Auster by placing himself in the novels questions true authorship and invites the reader to take part in the novels. In his review, Gioia claims:

The New York Trilogy is very much the quintessential post-modern work of fiction. It is ambiguous and open-ended. Yet the stories also seem closed and almost claustrophobic, with the plots of the three novels turning in on themselves. The book is multi-layered and invites the reader to approach it from many different angles, but also works as straightforward story-telling. Yet Auster’s greatest achievement may be his ability to achieve all this, while staying true to the pacing and narrative build of a detective tale. (The New York Trilogy)

All in all, Auster achieves to reflect common themes in the three novels through his witty use of setting, characters and multi-layered structure of the book. His characters are interrelated as one character can also appear in another novel, all three novels have common themes such as the futility of language, identity problems and a similar pattern which is writing in a notebook.

With the multi-layered structure, characterization and themes *The New York Trilogy* can be categorized as an example of postmodern fiction which will be clarified in the following part of this chapter.

2.3. POSTMODERNISM AND CITY OF GLASS

2.3.1. Postmodernism

Postmodernism is a movement that developed against the conventions of modernism in the late 20th century. According to Fischer (2014), the term postmodernism was first coined in the 1950s but did not become a well-known term until the 1970s in France and even unheard by most people in the United States (p.29). Postmodernism has several definitions. McGowan (1991) defines it as “a particular, if admittedly

diminished, version of romantic dreams of transformation”(p. 1). Waugh (1992) defines postmodernism as follows:

Instead of accepting Postmodernism on its own terms as a radical break with previous Western modes of knowledge and representation, it may be more fruitful to view it as a late phase in a tradition of specifically *aestheticist* modern thought inaugurated by philosophers such as Kant and embodied in Romantic *and* modernist art. (p. 3)

From the above mentioned definitions postmodernism can be identified as a movement that developed after romanticism and modernism going beyond the aesthetic practices of these two movements with a different style. Waugh (1992) denotes that, in the early 1980s the range of aesthetic practices involved playful irony, parody, parataxis, self-consciousness, fragmentation. However, the term started to encompass “a more general shift in thought and seems to register a pervasive cynicism about the progressivist ideals of modernity” (p. 5).

Postmodernism is prevalent in the fields of art, architecture and criticism and its purpose is to criticize modernism. One of the most common fields it served this purpose of criticism was literature. As D’haen (2013) claims, “Postmodernism was the hottest item in literary studies—at least in the West, although it also made a considerable stir in China [...] for approximately two decades, roughly speaking from 1970 to 1990, but has been far less debated, as far as literature is concerned, since the end of the 1990s”(p.271). For most postmodernists, “reality exists outside our fictions” (Waugh, 1992, p. 23). That is to say, the key point in postmodernist literature is the fiction-making process which is called metafiction. In the 1970s, metafiction was defined as “fiction with self-consciousness, self-awareness, self-knowledge, ironic self-distance (Currie, 1995, p. 1). Waugh (1991) asserts that, “Fiction must be metafiction or it may collapse into a dangerous mythology where subjective and provisional fictions are taken to be absolute realities. Self-consciousness is necessary for the preservation of and respect for otherness” (p. 123). In order not to take fictions as reality, the postmodern writer has to reflect the writing process with self-consciousness. Currie (1995) claims that self-consciousness in metafiction once seemed to signal “the death of the novel” but this introspective thought turned out to be outward-looking (p.2). To sum up, metafiction is indispensable in postmodern literature.

There is not a single narrative technique that has been associated with postmodernism. It includes a combination of several techniques that are innovative and its main focus is referentiality (D’haen, 2013, p. 272). By referring to several theorists from Fiedler to Hutcheon, D’haen (2013) reaches the conclusion that the following features mark postmodernism:

self-reflexiveness, metafiction, eclecticism, redundancy, multiplicity, discontinuity, fragmentation, indeterminacy, intertextuality, parody, the dissolution of character and narrative instance, the erasure of boundaries-especially between high and low, but also between genres- and the destabilization of the reader. (p. 273)

The above postmodern features that are present in *City of Glass* will be defined in the latter part of this chapter. In addition to these features, play on language is one of the common characteristics of postmodern literature. As there are no rules that govern language in postmodernism, the writer is free to play with language. Lyotard (1984) asserts, “The postmodern artist or writer is in the position of philosopher, the text he writes, the work he produces are not in principle governed by pre-established rules and cannot be judged according to a determining judgement, by applying familiar categories to the text or to the work” (p. 81). Therefore, the postmodern writer is free to break the rules of traditional literature.

2.3.2. Postmodern Elements in *City of Glass*

Several elements of postmodernism could be traced in this novel as Auster wrote it in the postmodern era and used several postmodern techniques while writing the novel. The main postmodern elements in *City of Glass* are metafiction, language play, intertextuality, framing, fragmentation and parody. These elements will be explained through referring to the novel.

Although *City of Glass* has been rejected seventeen times by New York publishers, finally it was published in 1985 by Sun and Moon Press in San Francisco and has been translated into more than thirty languages. It is considered as a postmodern novel because of the literary techniques mentioned before.

To start with, metafiction is used in order to question authorship. It is a book about how to write a detective story in the postmodern era. Quinn’s writing process is shown; “He

had been writing in it now for many days, filling page after page with his erratic, jostled hand, but he had not yet had the heart to read over what he had written” (Auster, 2006, 65). When Auster meets Quinn it shows the process of characters meeting their authors, which shows that the control is not just in the hands of the author. The authorship is also questioned through *Don Quiote*, “Cervantes, if you remember goes to great lengths to convince the reader that he is not the author. The book, he says, was written in Arabic by Cid Hamete Benengeli” (Auster, 2006, p. 96). *Don Quiote* is also an example of intertextuality. He frames the story by writing; “The last sentence of the red notebook reads: ‘What will happen when there are no more pages in the red notebook?’ ” (Auster, 2006, p. 129). This question is asked to the reader. Auster also involves the reader in the book and makes them play an active role. The sense of authorship is totally destroyed in the end when we find out that an unnamed narrator wrote the book from Quinn’s red notebook. Auster, Quinn and Stillman are all lost and they are all writers. The characters disappear as soon as the pages of the book come to an end.

Language play means manipulating the forms and functions of language as a source of fun (Crystal, 1996, p. 328). It is used as a device in order to question language in literary texts. One of the key postmodern features in *City of Glass* is the language play. There is also a naming problem in the novel. Max Work means maximum work. Stillman refers to a still man. There are three Peters and three Paul Austers in the book. Both Daniel Quinn and Don Quiote are failures in life. The naming reflects the split identities. Peter has a language of his own and he speaks in gibberish; “Wimble click crumblechaw beloo” (Auster, 2006, p. 17). Language is composed of different sounds and the correlation between words and things is destroyed. The father Peter Stillman believes in the relation between the object and the name is arbitrary but he claims that this shouldn’t be arbitrary. After the fall this arbitrary relation is destroyed. He considers the arbitrariness as the fallen character of language and he thinks his job is to find the language of God; “They are God’s language, and no one else can speak them. They cannot be translated” (Auster, 2006, p. 20). Language is questioned and the impossibility of creating the logos is confirmed by Stillman committing suicide. Because he cannot create a logocentric world he commits suicide. The death of Stillman also indicates that the capacity of language is not sufficient. Brown (2007) suggests that, “The disorienting nature of the darkly urban world that Auster represents in *The New*

York Trilogy – like his poetry – calls into question the capacity of language to provide a stable mediation of the metropolitan world for the individuals who inhabit it” (p. 38). In other words, through the chaotic nature of the metropolitan world the capacity of language becomes insufficient. Briefly, through language play Auster also questions the capacity of language.

Intertextuality, which is a term used for reference in other words allusion, shows the relationship between earlier and contemporary texts (Abdi, 2013, p. 611). This postmodern concept is one of the key features of the book. Auster introduces several writers and their stories in the novel. Several texts are made use of to show that texts depend on each other. For instance, Defoe’s *Mere Nature Delineated* is associated with Peter’s alienation. Milton’s *Paradise Lost* suggests the reestablishment of the Fall. The story of Tower of Babel is significant because it refers to reaching God and having one language. When God gets mad he destroys the tower and Peter Stillman’s main aim is to rebuild that tower in New York to reach a single language. The *Don Quiote* example also shows that texts are related to each other. Shiloh (2012) asserts the following about *Don Quiote*, “Besides offering a self-reflexive comment on *City of Glass*, "Auster's" quest for the authorship of *Don Quixote* is another variation on Quinn's pursuit of Stillman and Stillman's pursuit of the ideallanguage” (p. 52). Therefore, intertextuality in *City of Glass* both refers to the quest of the author and the characters. Additionally, Quinn’s pseudonym William Wilson is a character of Edgar Allan Poe’s short story “William Wilson” (1839). By using these texts Auster blurs the line between reality and fiction and shows that everything that is created is fiction.

Framing is a narrative technique used in postmodern literature. The novel has multiple layers which creates framing. All of the characters in the frames are writers. The main frame is Auster’s *City of Glass* which contains Quinn’s red notebook, Quinn’s life and his mystery novels, Stillman’s movements, Stillman’s book and Henry Dark’s book. At the end of the novel, it is found out that the frame is broken by an unnamed narrator and he has the red notebook of Quinn. Also another frame contains Paul Auster’s *Don Quiote*. The frames prove that all characters exist only in their pages. There are also visual frames such as maps which form letters. Stillman’s photo also creates a visual frame.

Fragmentation, which is one of the key elements of postmodern literature, means the dispersion of several elements such as character, plot and themes. The story is not fragmented in terms of plot structure but the multiplicity of identities creates fragmentation. New York is a chaotic fragmented city and it is described in detail like a character. The metropolitan city suggests the multiplicity of identities. The title of the novel also suggests fragmentation. Glass is breakable which shows the fragmented city. Another thing that shows fragmentation is Stillman collecting fragments from the street in order to find God's language.

The last postmodern element in the novel is parody which is a type of imitation of a work of art used for criticizing it through humour. Waugh (1992) claims that, "Parody is viewed as a perfect postmodern form because it always acknowledges implication in that which it criticizes, implicitly asserting that if there can be no position outside culture from which to oppose it, there can be critique from within (p. 205). Therefore, works of postmodern literature are open to criticism. *City of Glass* is a parody of detective fiction and realistic fiction. The detective and writer are associated. The detective is like an omniscient narrator. While the detective is supposed to give order to events, the writer is supposed to give order to the text. Max Work stands as a logocentric narrator and Quinn can never become a successful detective like him. The detective is supposed to be white, male, elitist, Godlike and heroic while Quinn stands as an anti-hero. In a traditional detective story there is supposed to be a crime, a well dressed detective who is intelligent and knows how to solve a crime, his assistant, a conclusion and suspense. In this novel however, there is no crime, an inexperienced writer replaces the detective, there is no conclusion and no suspense. The writer does not know how to solve the problem and is a shabby looking man. He learns from another writer that Stillman committed crime. By parodying detective fiction this novel questions the role of the detective and detective fiction.

Several postmodern strategies are seen in *City of Glass* which make this novel quite distinctive. Shiloh (2012) argues that, "Postmodern strategies of characterization, personal autobiography and contemporary philosophical and psychological theories- these elements seem to provide the triple inspiration for Auster's poetic world" (p. 44). Therefore, all these elements inspire Auster in the writing process.

In conclusion, the trilogy has been summarized, the common points of the three novels have been sought, postmodernism has been defined and *City of Glass* has been analyzed with reference to the postmodern elements in the novel. *City of Glass* which is accepted as a postmodern novel will be analyzed in the light of Venuti's theory of invisibility in the following chapter of this thesis.

2.4. ABOUT THE TRANSLATORS

City of Glass was first translated in 1993 by Yusuf Eradam and was published by Metis Publications (Metis Yayınları). The second translation was done by İlknur Özdemir in 2004 and published by Can Publications (Can Yayınları). *City of Glass* has also got a graphic novel version by Paul Karasik and David Mazzuchelli published in 1994. The graphic novel version also has two Turkish translations. One is by Gül Çağalı Güven published by Aksoy Publications (Aksoy Yayınları) in 1998 and the other is translated by Senem Kale published by Turkuvaz Book (Turkuvaz Kitap) in 2012.

Can Publications published most of Auster's books from *The Red Notebook*(1995), *The Invention of Solitude* (1982) to *Hand to Mouth* (1997). His works were translated by İlknur Özdemir, Seçkin Selvi, Armağan İlkin, Taciser Ulaş Belge and Fatih Özgüven. İlknur Özdemir translated the whole trilogy (*City of Glass*, *Ghosts*, *The Locked Room*) as one book with Can Publications, so there were not published as three separate novels. Metis Publications only published *The New York Trilogy* by Auster as three separate novels. Yusuf Eradam translated *City of Glass* and *The Locked Room* and Fatih Özgüven translated *Ghosts*.

2.4.1. Yusuf Eradam

Yusuf Eradam was born in Niğde in 1954. He graduated from Darüşşafaka High School and Hacettepe University, Department of English Language and Literature. He taught comparative literature at Hacettepe University and British Culture Association. He participated in many seminars, conferences, panels about language, translation and literature and gave speeches both in Turkey and abroad. His short stories, poems and translations were published both in Turkey and abroad and two of his stories titled

“Külkedisi” and “Dirgendeki Tay” were taught in universities in the U.S.A. He is a member of Pen Association of Writers, Harold Pinter Society, David Mamet Society and he is one of the founders of ÇEVBİR (Kitap Çevirmenleri Birliği) and American Etudes Association. He translated the works of Paul Auster, Sylvia Plath, Anthony Storr, Herman Melville, Okot p’Bitek, Glen and Krin Gabard. He has written books of poetry, essays, short stories and research. He also composes music and writes lyrics besides taking photos. He retired from Ankara University, Faculty of Language, History and Geography as the head of the Department of American Culture and literature and moved to İstanbul in 2004. He founded the Department of Translation and Interpretation in Haliç University. He taught popular culture and cinema in Işık University between the years 2005-2006. He won the Best Translation Award for his translation of the play “The Pillowman” by Martin McDonagh. This award was given to him by Ankara Art Foundation (Ankara Sanat Kurumu) in 2011 (Yusuf Eradam).

2.4.2. İlknur Özdemir

İlknur Özdemir was born in İstanbul. She graduated from İstanbul German High School and studied Management at Boğaziçi University. She worked in different companies until 1990 and in 1991 she joined the publication and literature industry. The first book she translated was Paul Auster’s autobiographical book *Invention of Solitude* (1997). She has translated over 45 works of art from English and German. She won the World Book Translation Award (Dünya Kitap Çeviri Ödülü) with her translation of Micheal Cunnigham’s book *Hours* in 2000. She translated the novels of Toni Morrison, Bruno Schulz, Stefan Zweig, Max Frisch, Umberto Eco, Gabriel Garcia Marquez. She wrote several short stories and published them by Can Publications. She was also editor-in-chief in Can Publications from 1995 to 2004. She worked as an editor-in-chief and executive editor in several publishing houses like Yapı Kredi Publishing House and Merkez Publishing House. She translated most of Auster’s works which can be listed as follows; *The Invention of Solitude*(1997), *Timbuktu*(1999), *The Book of Illusion s*(2002), *The Red Notebook* (2003), *Oracle Night* (2004) and *The New York Trilogy* (2004). She is continuing to translate books (İlknur Özdemir).

CHAPTER 3

CASE STUDY

This chapter will give a detailed analysis of the examples of the elements that create translation difficulties in *City of Glass*. The seven elements, chosen for this thesis are; proper names, wordplay, idiolect, grammatical norms, typography, allusion and foreign words and expressions. The examples of the translations of these seven elements will be compared with the different translation strategies used by the translators. This comparison will be done through employing Venuti's theory of the translator's invisibility.

3.1. PROPER NAMES IN *CITY OF GLASS*

There are a few names in *City of Glass* that could be analyzed through the semiotic terms of Pierce. The first name is Quinn who is the protagonist in the book. However, he uses the name William Wilson as his pseudonym as a writer and when someone calls him and asks for the Detective Paul Auster, although he rejects the first call, he says that he is Paul Auster at the second call. It can be indicated that this proper name is an example of index because the object which is literature "William Wilson" and detective "Paul Auster" causes Quinn to change his name. Therefore, Quinn is affected by the objects in changing his name.

The name Paul Auster can be referenced to Norm's first category which is "names explicitly referring to the real world of author and original addressees" as it is the real name of the author of the book. In addition to that, the name William Wilson belongs to Norm's third category which is "names referring to fictitious characters" as he is a fictitious character in Quinn's book. However, as "William Wilson" is also a short story by Edgar Allan Poe it can also be categorized under, names implicitly alluding to the real world of author.

In both Eradam's and Özdemir's translations the names remain the same as there is no special meaning in these names, so the translations cannot be considered to cause a problem in terms of these names. However, for the name "William Wilson" neither of the translators adds a footnote to show that it is an allusion to Edgar Allan Poe's short story.

Although these names do not cause any problems in the translations, there are other proper names that are controversial and cause problems in the translations in terms of transferring the intended meaning. The first of these names is Virginia who is Peter Stillman's wife and who called Quinn by thinking of him as Detective Auster. From Peter Stillman's words about his wife it can be understood that she is not an innocent and "virgin-like" character:

Example 1:

"Poor Virginia. She does not like to fuck. That is to say, with me. Perhaps she fucks another. [...] But maybe if you are nice to Virginia she will let you fuck her. (Auster 2006, p. 73)

Eradam (2009) translates the above excerpt as follows:

"Zavallı Virginia. Şaapmaktan hoşlanmıyor. Benimle yani. Belki başkasıyla şaapıyordu. [...] Ama belki ona iyi davranırsanız belki, Virginia onu şaapmanıza izin verir. (p. 26)

Özdemir (2012) translates it as:

"Zavallı Virginia. O becerilmekten hoşlanmaz. Yani benim tarafımdan. Belki başkasıyla yatıyordu. [...] Ama siz Virginia'ya iyi davranırsanız belki de kendisini becermenize izin verir. (p. 35)

The name Virginia is an example of a proper name as a rheme, because there is an interpretant about being a virgin. However, ironically the character is an example of a seductive woman. Although the name represents virginity as an object, ironically it tries to give the opposite meaning to the reader. In both translations the name Virginia stays the same and is not translated by a different name to convey the message. However, from Özdemir's translation of the word "fuck" we can interpret that Virginia is a more seductive character. The preservation technique is used by the translators for this proper

name. Because the name is preserved as it is in the ST, both translators foreignize the text for the TT readers and can be claimed to remain visible as translators.

Another significant proper name is Peter Stillman. This name refers to a legisign a general type and a habit of action about the character. From what Auster (2006) writes in *City of Glass* about Stillman we can understand that Stillman is really a still man:

Example 2:

The body acted almost exactly as the voice had: machine-like, fitful, alternating between slow and rapid gestures, rigid and yet expressive, as if the operation were out of control, not quite corresponding to the will that lay behind it. (p. 15)

Eradam (2009) translates this part as follows:

Gövdesi, aynen sesi gibi işliyordu; makine gibi, kesik kesik, bir yavaş bir hızlı hareketlerle; sanki ardındaki iradeye pek denk düşmediğinden, makinenin işleyişi kontrolden çıkmış gibi sert ama yine de anlamlıydı hareketleri. (p. 20)

Özdemir (2012) translates this part as:

Adamın bedeni de tıpkı sesi gibi davranıyordu: mekanik, kesik kesik, bir ağır bir hızlı hareket ederek, katı ama yine de anlamlı sanki yaptığı iş kontrolünün dışındaymış, kafasında yatan istekle tam olarak örtüşmüyormuş gibi. (p. 7)

In both translations the name Stillman remains the same instead of translating it as “Durgun Adam”. However, through the descriptions in both translations we can understand Stillman is really a “still man”. By not translating this name as “Durgun Adam”, both translators do not domesticate the text and remain visible.

One other important name in the novel is Max Work who is a character in Quinn’s novel. Auster (2006) writes Max Work as follows:

Example 3:

His private-eye narrator, Max Work, had solved an elaborate series of crimes, had suffered through a number of beatings and narrow escapes, and Quinn was feeling somewhat exhausted by his efforts. (p. 6)

From this description it can be understood that Max Work is a very hard-working character and his name is suitable for his characteristic features which is “Maximum work” so this proper name can be an example of a legisign which shows a general feature of a particular character.

Eradam (2009) translates the part about Max Work as follows:

Öykü anlatıcısı özel dedektif Max Work, bir dizi çetrefil suçu çözümlenmiş, dayaktan ve birkaç olaydan kılıpayı kurtulmuştu; bütün bunlar da Quinn'i biraz bitkin düşürmüştü. (p. 10)

While Özdemir (2012) translates it as:

Romanın kahramanı özel dedektif Max Work bir dizi karmaşık cinayeti çözmüş, pek çok dayak yemiş, ölümden kurtulmuştu, Work'ün çabaları Quinn'i yormuştu nedense. (p. 16)

As it can be seen from two translations, both of the translators left the proper name as in the original and did not translate it as “Maksimum İş” so the Turkish readers may not really understand the real meaning lying behind this name. Therefore, through the preselection technique, they foreignize the text and remain visible as translators.

The names Virginia, Stillman and Max Work can be categorized under Norm's second category which is “names implicitly alluding to the real world of author and original addressees by means of wordplay” as there are wordplays implicitly in all three names.

All in all, the proper names in *City of Glass* have special meanings lying behind them and they can be categorized under Peirce's trichotomy of legisign, index and rheme. However, leaving these names as they are in the ST may cause problems for Turkish readers, as they might not understand the meanings behind the proper names. As both translators did not change the proper names, they both had a source-oriented approach. They are also distancing the text from the target reader by not explaining the meanings behind the names, so they are foreignizing the text. As they are foreignizing the text, both translators are visible in the use of proper names.

3.2. WORDPLAY IN *CITY OF GLASS*

3.2.1. Puns in *City of Glass*

The translations of puns in *City of Glass* will be analyzed below. Quinn, the protagonist, introduces himself as a private detective although he is a writer. Auster (2006) explains his double identity as an investigator and a writer by writing the following pun:

Example 1:

Private eye. The term held a triple meaning for Quinn. Not only was it **the letter “i”**, standing for **“investigator”**, it was **“I” in the upper case, the tiny life-bud buried in the breathing self**. At the same time, it was also **the physical eye of the writer**, the eye of the man who looks out from himself into the world and demands that the world reveal itself to him. For five years now, Quinn had been living in the grip of this pun. (p. 8)

Eradam (2009) translates this homophony as:

Private eye. “Kiralık Göz”, yani özel dedektif. Bu terimin Quinn için üçlü bir anlamı vardı. **“Ö” özel dedektifi akla getirirken, “göz” soluk alıp veren ben’in bedenine gömülmüş o minicik yaşam tomurcuğuydu.** Aynı zamanda **yazarın gözlerini temsil ediyordu.**; kendinden dışarı bakıp dünyanın kendini ona açıklamasını isteyen insan gözlerini. Tam beş yıldır Quinn bu kelime oyununun pençesinde yaşıyordu. (p. 12)

Özdemir (2012) translates it as follows:

Özel Göz, yani özel dedektif. Bu sözcüğün Quinn için üçlü anlamı vardı. Yalnızca **“Göz” değildi, yani araştırmacı anlamına gelen sözcük değildi; aynı zamanda “Ben”di, dünyaya açılan pencereydi, yaşayan bir insanın bedeninde gizli minicik hayat goncasıydı.** Bir yandan da yazarın **fiziksel gözüydü**, kendi içinden dışarıya, dünyaya bakan ve dünyanın önüne apaçık serilivermesini bekleyen adamın gözü. Tam beş yıldır Quinn bu sözcük oyununun tutsağı olmuştu. (p. 20)

In this example, the homophony, which is identical sounds but different spelling, is “I” and “eye”. In Eradam’s translation, it is seen that he also uses the original words “Private Eye” used in the source text. He does expansion in a sense and explains the “i” with the letter “Ö” for private investigator and then writes the Turkish equivalent of “I” by saying “ben”. From this translation, it can be stated that Eradam uses Delabastita’s pun> non-pun technique because he does not find a pun in Turkish but chooses to expand the English pun by using explanations. Therefore, he is source-oriented and foreignizes the text. When we look at Özdemir’s translation it can be observed that she ignores the letter “i” and translates it as “Göz”, later like Eradam she also uses the Turkish equivalent “ben” for “I”. Although she does not expand the translation as much as Eradam she also prefers to use the pun>non-pun technique however, by omitting the letter “i” from the translation she uses the pun>zero technique. Because she does not use the English phrase “Private eye” like Eradam, she domesticates the pun for the TT readers, and achieves invisibility as a translator.

Secondly, let us look at an example of paronymy. In paronymy there are differences both in sound and spelling. Auster compares the god and a dog in the following example. By this comparison, Peter Stillman questions God's language. The reversed words create an example of paronymy:

Example 2:

She says the father talked about **God**. That is a funny word to me. **When you put it backwards, it spells dog. And a dog is not much like God, is it? Woof woof. Bow wow.** (Auster,2006, p. 20)

Eradam (2009) translates it as follows:

Baba **Tanrı**'dan bahsedermiş, öyle diyor. Komik bir sözcük benim için. **Tanrı-Manrı!Bir köpeğin hav hav demesi bence daha anlamlı!Vov vov, hav hav.** (p. 25)

While Özdemir (2012) translates it as:

Karım, babanın **Tanrı**'dan söz etmiş olduğunu söylüyor. Bu sözcük komik geliyor bana. **Tersinden okuyunca ırnat oluyor. İrnat da Tanrı'ya benzemez değil mi?** (p. 34)

In his translation, Eradam does not reverse the word "Tanrı" but uses another rhetorical device by repetition "Tanrı-Manrı". He also creates rhyme through saying "bir köpeğin hav hav demesi bence daha anlamlı" after "Tanrı-Manrı". By this way, he associates the dog and god. He uses Delabastita's pun>related rhetorical device through creating repetitions and rhyme in order to capture the effect of the source text pun. He achieves to transfer the intended meaning in the source text. In contrast to Eradam, Özdemir chooses to reverse the word as in the source text by writing "Tanrı" and "İrnat". However, İrnat does not mean anything in Turkish. From her translation it is hard to understand god is associated with dog. It can be stated that she uses Delabastita's Pun ST=Pun TT because she leaves the source text pun in its immediate environment and by writing just the reversed word she does not actually translate the pun effectively. The reason why the translators do not give the exact meaning is that it may be problematic in the Muslim culture to call God a dog. In the translation of this pun, Eradam is invisible while Özdemir is visible because Özdemir leaves the pun in its immediate environment and foreignizes the pun.

3.2.2. Neologism in *City of Glass*

Neologism has been defined and categorized before, so some examples from *City of Glass* can be analyzed to gain a better understanding. One of the key features of *City of Glass* is the made-up words of Peter Stillman. In order to question language he speaks in gibberish and creates words of his own:

Example 3:

Wimble click crumblechaw beloo. Clack clack bedrack. Numb noise, **flacklemuch, chewmanna.** Ya, ya, ya. Excuse me. I am the only one who understands these words. (Auster, 2006, p. 17)

Eradam (2009) translates this as follows:

Çatmatkap ağz dolukırıntımıya.Çatır çaturdar yıkık yatak. Uyuşmuş ses, **faşirt maşirt, çiğnemeya.** Ya ya ya. Afedersiniz. Bu sözcükleri benden başkası anlayamaz. (p. 22)

While Özdemir's (2012) translation is:

Topidik mopidik hop. Takata tukata tuk. Uyuşuk gürültü, **saçma sapan, sapan saçma.** Ya,ya, ya. Kusuruma bakmayın. Bu sözleri benden başkası anlayamaz. (p. 30)

From the made-up language of the character it can be claimed that the character speaks in a specific rhythm. While Eradam achieves to reflect the rhythm of the source text in the translation, Özdemir creates a new rhythm. Also from the translation of “flacklemuch, chewmanna” it is obviously seen Eradam is more invisible than Özdemir because Özdemir just reverses the words as follows, “saçma sapan, sapan saçma” and it looks totally independent from the source text. Because her translation does not sound natural in the TT she distances the target reader from the ST, she foreignizes the text. However, Eradam's translation, “faşirt maşirt, çiğnemeya” is related to the source text and achieves to pursue the source text rhythm besides catching the meaning by translating “chew” as “çiğne” and as it sounds natural in the TT he achieved invisibility. It can be inferred that although the made-up language looks meaningless at first sight, when you look in detail there is a subtle meaning. Also it can be claimed that Auster uses the modification method to create neologism in words such as; “crumblechaw”, “bedrack” and “chewmanna” because “crumble”, “bed” and “chew” are meaningful

words alone but through blending these words with certain meaningless words the writer creates neologism.

While explaining the paradise in *The New Babel*, another example of a made-up word which is “wordhood” is used:

Example 4:

For utopia was nowhere- even, as Dark explained, in its “**wordhood**”. (Auster, 2006, p. 46)

Eradam’s (2009) translation is:

Çünkü ütopya hiçbir yerdeydi- hatta, Dark’ın açıkladığı gibi, “**sözcüğün kendisindeydi**”. (p. 54)

Özdemir’s (2012) translation is:

Çünkü ütopya hiçbir yerdeydi; hatta Dark’ın açıkladığı gibi o “**sözcük**”te bile yoktu. (p. 68)

The translation of “wordhood” is important here because it is a made-up word. Eradam’s translation is more target-oriented because Özdemir chooses to keep the translation of “wordhood” as “word”. However, Eradam also does not achieve to translate the made-up word because he does not create a made-up word. Both translators only leave the quotation marks but from both translations the words they use are not understood as a made-up word. An alternative translation could be as follows:

Çünkü ütopya hiçbir yerdeydi; hatta Dark’ın açıkladığı gibi “sözcüklük”teydi.

The word “wordhood” can be an example of novel usage method, because the writer gives the word a new meaning through using the word in a different way. Although both translators try to sound natural in the TT and be invisible, they do not transfer the intended meaning in the ST.

3.2.3. Alliteration in *City of Glass*

In the light of the definition and functions of alliteration written in the prior part of this thesis, some examples from *City of Glass* can be analyzed. In the following example Auster, through writing twenty rhyming words with Quinn creates alliteration:

Example 5:

Quinn. A most resonant word. Rhymes with twin, does it not?

“That’s right. **Twin.**”

“And **sin**, too, if I’m not mistaken.”

“You’re not.”

“And also **in- one n- or inn-** two. Isn’t that so?”

“Exactly.”

“Hmmm. Very interesting. I see many possibilities for this word, this Quinn, this...**quintessence...of quiddity. Quick**, for example. And **quill**. And **quack**. And **quirk**. Hmmm. Rhymes with **grin**. Not to speak of **kin**. Hmmm. Very interesting. And **win**. And **fin**. And **din**. And **gin**. And **pin**. And **tin**. And **bin**. Hmmm. Even rhymes with **djinn**. Hmmm. And if you say it right, with **been**. (Auster, 2006, p. 73)

Eradam (2009) translates alliteration created through twenty words rhyming with Quinn as:

Quinn. Çok tınlayan bir sözcük. Kim ikizin ile kafiyeli, değil mi?

“Evet, öyle, **ikizin.**”

“Ve **günah kimin** ile de, yanılmıyorsam.”

“Yanılmıyorsunuz.”

“Bir de **için ve otelin** ile kafiyeli. Öyle mi?”

“Aynen öyle.”

“Hımmm. Çok ilginç. Bu sözcük için birçok türev aklıma geliyor. **Hâkimin ...özü kimin ...Kinin örneğin.** Hımmm. Biraz sapmayla **yakının** ile de kafiyeli. Hımmm. Çok ilginç. **Galibin** ile de. Ve **nihayetin. Yüzgecin. Tepişin.** Ve **hin.** Ve **cin**, evet onunla bile kafiyeli. Ve **teneken. Dibin.** (p. 83-84)

Özdemir (2012) translates it as:

Quinn. Çok tınlı bir sözcük. “İkizin sözcüğüyle uyaklı, değil mi?”

“Doğru, **ikizin**’le uyaklı.”

“Ve **günahın**” ile de, eğer yanılmıyorsam

“Yanılmıyorsunuz.”

“Aynı zamanda **iç’in ve ‘için’** ile de. Doğru mu?”

“Çok doğru.”

“Hımmm. Çok ilginç. Bu sözcük pek çok yöne çekilebilir, bu Quinn sözcüğü, örneğin ‘kimliğin’... ‘kişiliğin’. ‘Kısmetin’. Ve ‘kirpiğin’. Hımmm. ‘Kinin’le de uyaklı. ‘Kuzenin’i de unutmayalım. Hımmm. Çok ilginç. Ve ‘kesin’. Ve ‘keskin’. Ve ‘derdin’. Ve ‘bezin’. Ve ‘sepetin’. Hımmm. Hatta ‘cinin’le bile uyaklı. Hımmm. Eğer doğru telaffuz edersen ‘geçtin’le bile uyaklı olur. (p. 101)

From both translations it is seen that the translators try to stay loyal to the source text, however, they do not use the same words that are used in the source text in the translation because of the rhyming problem. They both try to find equivalent rhyming words in Turkish. Also it can be inferred that Eradam’s translation flows and is more creative while Özdemir’s translation is more compelling because of trying to stay loyal to the source text. This is best seen from the translation of the following sentence, “And also in- one n- or inn- two. Isn’t that so?” While Eradam’s version “Bir de için ve otelin ile kafiyeli. Öyle mi?” is fluid and understandable, Özdemir’s version “Aynı zamanda iç’in ve ‘için’ ile de. Doğru mu?” is compelling and not very understandable. To sum up, while Eradam has a more target oriented approach and is more flexible with the translation of some alliterations, Özdemir is source-oriented and tries to stay loyal to the ST as much as possible. Because Eradam sounds more natural in the TT, he domesticates the text, while Özdemir foreignizes it. It can be stated that Eradam achieves translator’s invisibility whereas Özdemir is more visible.

Additionally, Eradam also states in the interview that when translating wordplays he tried to find the Turkish equivalent phrases, how it would be said in Turkish (See Appendix 1, Question 5). This is also a proof for his domestication strategy.

3.3. IDIOLECT IN *CITY OF GLASS*

From the word choice and sentences that are not meaningful, Stillman’s language can be an example of idiolect which can be immediately recognized. Stillman has his own style of speech. An example of Stillman speaking in gibberish is written below:

Example 1:

That is why there was so much **boom, boom, boom**. Every time Peter said a word, his **father would boom him**. At last Peter learned to say nothing. **Ya ya ya**. Thank you. (Auster, 2006, p. 20)

Eradam's (2009) translation is as follows:

Onun için bu kadar çok bum bum bum vardı. Peter ne zaman o sözcükleri söylese **babası ona bum bum yapardı**. Sonunda Peter hiçbir şey dememeyi öğrendi. Ya ya ya. Teşekkür ederim. (p. 26)

Özdemir (2012) translates this as:

İşte bu yüzden o kadar çok bum bum bum vardı. Peter ne zaman bir sözcük söylese **babası ona bum yapıyordu**. Sonunda Peter hiçbir şey söylememeyi öğrendi. **Ya ya ya**. Teşekkür ederim. (p. 34)

Both translators translate this excerpt in the same way. They choose a similar sound in Turkish that can be an equivalent of "boom" and translate it as "bum", so they transfer the sound as the same to the target culture. Therefore, it can be claimed that they are target-oriented and domesticating the text for the target reader. Hence, they are invisible as translators.

Below is another example from Stillman:

Example 2:

No mother, then. Ha ha. Such is my laughter now, **my belly burst of mumbo jumbo**. Ha ha ha. Big father said: it makes no difference. To me. That is to say, to him. **Big father of the big muscles and the boom, boom, boom**. No questions now, please. (Auster, 2006, p. 16)

Eradam's (2009) translation is:

Demek anne yok. Ha ha ha. Kahkahamı tutamıyorum. **Saçma ama göbeğim çatlayacak**. Ha ha ha. Koca baba dedi ki: fark etmez. Benim için. Yani onun için. **Kocaman kash ve bum bum bumlu koca baba**. Şimdi soru yok, lütfen. (p. 21)

Özdemir's (2012) translation is:

Anne yok, demek. Hah ha. Artık böyle gülüyorum ben, **karnım abuk sabuk sözcüklerden patlıyor**. Hah ha ha. Koca baba, fark etmez, dedi. Bana. Yani ona. **İri kash koca baba ve bum bum bum**. Soru sormayın lütfen. (p. 29)

There are several differences between the two translations. Firstly, Özdemir's translation of "my belly burst of mumbo jumbo" reflects the source text meaning more than Eradam's translation because Eradam gives another meaning by saying "Saçma ama göbeğim çatlayacak" the belly bursts because of the mumbo jumbo and Eradam does not give the same meaning. Another difference is the translation of "Big father of the big muscles and the boom, boom, boom." Eradam's translation is more similar to the source text meaning this time. The translators' preferences may be caused by trying to make the ST sound more natural in the TT. For this example, because Eradam is not as dependent on the ST as Özdemir, it can be claimed that he domesticates the idiolect while Özdemir foreignizes it.

Another example of idiolect is:

Example 3:

And the boom, boom, boom. **The caca piles. The pipi lakes. The swoons.** Excuse me. **Numb and naked. Excuse me anymore.** (Auster,2006, p. 16)

Eradam's (2009) translation is:

Bir de o bum, bum, bum. **Kaka yığılıları. Çiş gölleri. Bayılmalar. Afedersiniz. Hissiz ve çıplak. Afedersiniz. Artık.** (p. 22)

Özdemir's (2012) translation is:

Ve bum bum bum. **Kaka yığılıyor. Çiş göl oluyor. Baygınlıklar. Özür dilerim. Duygusuz ve çıplak. Özür dilerim. Artık yok.** (p. 29)

While Eradam is loyal to the source text and translates "the caca piles and pipi lakes" as a noun phrase in Turkish, Özdemir makes them a verb and changes the meaning. Although Özdemir changes the meaning, because she tries to make the idiolect sound more natural in the TT she domesticates this excerpt and achieves invisibility. Also they both translate "Excuse me anymore" differently and they both do not achieve to give the original meaning. An alternative for this translation may be only one sentence without separating "Excuse me" and "anymore" as follows:

Afedersiniz artık.

The next example is:

Example 4:

I say what they say because I know nothing. I am only poor Peter Stillman, the boy who can't remember. **Boo hoo. Willy nilly. Nincompoop.** Excuse me. They say, they say. But what does poor little Peter say? Nothing, nothing. Anymore. (Auster, 2006, p. 16)

Eradam's (2009) translation is as follows:

Onların dediğini diyorum, çünkü bir şey bilmiyorum. Ben zavallı Peter Stillman, bir şey anımsayamayan çocuk. **Ühü ühü. Kimin umurunda. Geri zekâlı.** Afedersiniz. Onlar öyle diyor, öyle diyorlar. Ama zavallı küçük Peter ne diyor? Hiçbir şey. Artık hiçbir şey. (p. 15-16)

Özdemir's (2012) translation is:

Onların dediklerini diyorum, çünkü ben hiçbir şey bilmiyorum. Ben yalnızca zavallı Peter Stillman'ım, anımsayamayan çocuk. **Üü üü. İster istemez. Sersem adam.** Özür dilerim Öyle diyorlar, diyorlar. Ama zavallı küçük Peter ne diyor? Hiçbir şey, hiçbir şey. Artık demiyor. (p. 29)

In this example, although “willy nilly” and “nincompoop” look like a made-up word they are actually words in the dictionary. The translators prefer to translate these by using different words and the word choice of Eradam is more effective than Özdemir as it reflects the correct meaning of “willy nilly” which means “reluctant” and “nincompoop” which means “idiot”. For this excerpt, by adding a new meaning to “willy nilly” Özdemir actually foreignizes the excerpt, while Eradam's translation sounds more natural in the TT.

All in all, both translators tried to find an equivalent for the expressions and words that sound like nonsense in order to reflect the idiolect in the source text. Although in some parts they both achieved domestication in most parts the translations were source-oriented therefore foreign to the target reader. Therefore, in some parts they were visible and in some invisible.

3.4. GRAMMATICAL NORMS IN *CITY OF GLASS*

There is one striking example in *City of Glass* which shows the different syntax of English and Turkish. The validity, application and sanctions of a language norm could be understood through this example.

Example 1:

While explaining the words that fill in a gap Auster (2006) writes:

It was something like the word **“it” in the phrase “it is raining” or “it is night.”** What that **“it” referred to Quinn had never known.** A generalized condition of things as they were, perhaps; **the state of is-ness** that was the ground on which the happenings of the world took place. (p. 109)

Eradam (2012) translates this as:

Bu, **“yağmurdur” ya da “akşamdır” gibi sözcüklerin “-dur” ve “dır” takılarında gizli olan anlamlar gibi bir şeydi. Bunun ne olduğunu Quinn hiçbir zaman bilememiştir.** Belki de şeylerin buldukları hallerinin genelleştirilmiş bir durumuydu. Belki de, dünyada olup bitenlerin temeli olan **–dır halidir.** (p. 121)

Özdemir’s (2012) translation is:

“Yağmur yağıyor,” ya da “gece indi” cümlelerindeki gibi kader. Bu yağmuru yağdırmanın ya da geceyi indirenin ne olduğunu Quinn hiç bilmemiştir. Her şeyin genelleştirilmiş **bir durumuydu belki;** dünyada olup bitenlerin üzerinde oturduğu temeldi. (p. 143)

This is a quite problematic example because the “it” in Turkish does not compensate the meaning of “it” in this excerpt and Auster creates a new word, “is-ness”. Eradam translates “it” with the Turkish suffix “dır” and it is a very creative translation solution. However, he couldn’t find such a creative solution for the word “is-ness”. Özdemir’s translation is totally different she does not even try to find an alternative to translate “it” but uses expansion and explains the sentence with the word fate. She also uses omission and doesn’t translate the word “is-ness”.

Also for the different syntax, while Eradam prefers to add the suffix “dır” for both “it is raining” and “it is night” and does not transfer the verb, Özdemir prefers to translate both parts with verbs although “gece indi” does not mean “it is night”. All in all, both translators do not achieve to translate the syntax successfully, as they do not give the

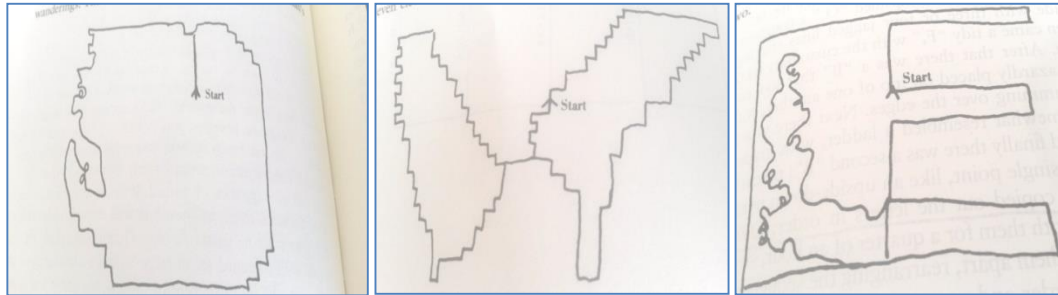
intended meaning because of the different grammatical structures of English and Turkish. As for the validity and application of the language norm, they both apply the norms of the TL, so the meaning is valid in Turkish. However, the norms of the SL are not reflected because of the different syntax. Because of the lack of finding an equivalent for the syntax in the ST, both translators domesticate this excerpt through different strategies.

3.5. TYPOGRAPHY IN *CITY OF GLASS*

The best examples of typography are the letters O, W and E. As Quinn follows Stillman in the streets of New York, he realizes that Stillman draws these letters as he walks (Auster, 2006, p. 66-68-69):

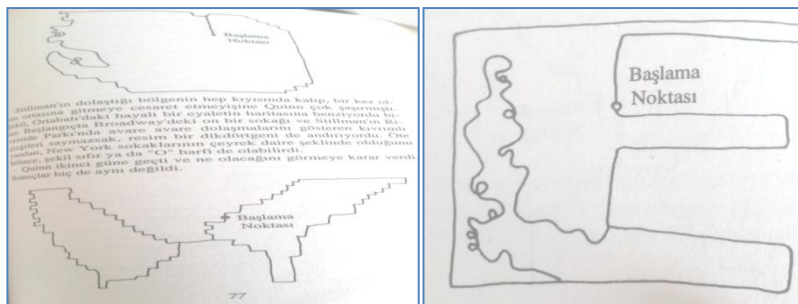
Example 1:

Figure 1. Typography in *City of Glass*



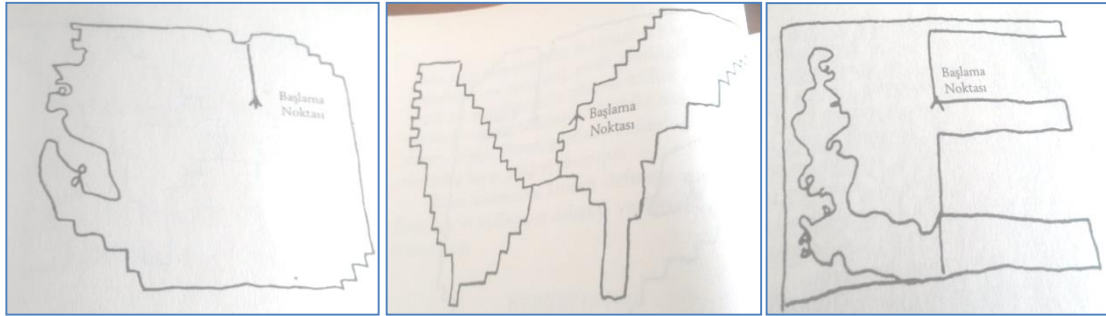
Both translators keep the letters as they are and the only thing they translate is “Start” as “Başlama Noktası”. The main difference in Eradam’s translation is that the letters “O” and “W” are placed on the same page (Eradam, 2009, p. 77-78):

Figure 2. Typography in Eradam’s Translation



While in Özdemir’s translation all three letters are on different pages (Özdemir, 2012, p. 93-94-95):

Figure 3. Typography in Özdemir’s Translation



Obviously there is a semantic reason why typography is used in such a way. These letters signify “THE TOWER OF BABEL”:

Quinn then copied out the letters in order: **OWEROFBAB**. After fiddling with them for a quarter of an hour [...] he returned to the original order and wrote them out in the following manner: OWER OF BAB. [...] Making all due allowances for the fact that he had missed the first four days and that Stillman had not yet finished, the answer seemed inescapable: **THE TOWER OF BABLE**. (Auster, 2006, p. 70)

Eradam (2009) translates this excerpt as follows:

Quinn bundan sonra harfleri yan yana yazdı: **OWEROFBAB**. On beş dakika boyunca yerlerini değiştirip [...] eski sırasına yeniden koydu ve şöyle yazdı: OWER OF BAB. [...] İlk dört günü kaçırmış olması ve Stillman’ın turunu henüz bitirmemiş olduğunu da düşününce, yanıt kesin gibi görünüyordu: **THE TOWER OF BABLE [Babil Kulesi]**. (p. 79)

While Özdemir (2012) translates it as:

Quinn harfleri sırayla deftere yazdı: **OWEROFBAB**. Harflerle on beş dakika kadar oyalandıktan sonra, onların yerlerini değiştirip [...] ilk sıralamaya döndü ve şöyle yazdı: OWER OF BAB. [...] İlk dört günü kaçırdığını ve Stillman’ın yazacaklarını henüz bitirmediğini de göz önüne alınca ister istemez şu sonuç çıkıyordu. **THE TOWER OF BABEL (BABİL KULESİ)**. (p. 96)

It can be seen from both translations that neither of the translators translated the letters “OWER OF BAB” but both of them wrote “Babil Kulesi” in parenthesis. Özdemir italicized the English version and wrote the Turkish translation in capitals that can create a difference. All in all, this is a challenging part to translate because there are letters such as “W” which is not in the Turkish alphabet, so both translators chose not to

translate the letters and left them as they are in the original text. From this point of view, both translators were source-oriented and left the foreign elements like the letter “W” and “Tower of Babel” as in the original. The translators foreignized this part of the text and were visible as they added the explanation in paranthesis.

3.6. ALLUSION IN *CITY OF GLASS*

When we look at both translations of *City of Glass* there are several differences in the translations of allusions.

Example 1:

The first allusion that will be analyzed is made to the Greek writer Herodotus:

As far as he could remember, the earliest account of such an experiment appeared in the writings of **Herodotus**: the **Egyptian pharoah Psamtik** isolated two infants in the seventh century B.C. and commanded the servant in charge of them never to utter a word in their presence. (Auster, 2006, p. 33)

Eradam (2009) translates this excerpt as follows:

Anımsayabildiği kadarıyla, böyle bir deneye ilk olarak **Herodot**’un yapıtlarında rastlanmıştır: M.Ö. yedinci yüzyılda, **Mısır firavunu Psamtik** iki çocuğu toplumdan böyle uzaklaştırılmış ve çocuklara bakmakla yükümlü hizmetkâra onların yanında tek bir sözcük bile konuşmamasını buyurmuş. (p. 39)

Özdemir (2012) translates it as:

Anımsayabildiği kadarıyla böyle bir deneyim hakkında en eski bilgi **Herodot**’un yazdıklarında bulunuyordu; **Mısır Firavunu Psamtik**, MÖ yedinci yüzyılda iki bebeği böyle dış dünyadan ayırmış ve onlara bakan hizmetçiye çocukların yanında tek bir sözcük bile etmememesi emrini vermişti. (p. 50)

Both translators prefer to use the Turkish equivalent of Herodotus’ name, however, they both leave the original name Psamtik and do not try to find a Turkish equivalent for it. In this example, they are domesticating the name Herodotus, hence they are invisible as translators.

With the H.D. letters, a lot of references are made to certain characters and writers in literature. The first allusion is made to Henry Dark, a character in Quinn’s novel, when

he introduces himself as Henry Dark to Stillman. This is also an example of intertextuality as there is a reference made to another novel in the book.

Example 2:

“I don’t think so,” said Quinn. “My name is **Henry Dark**.” (Auster, 2006, p. 78)

In Eradam’s (2009) translation this part is as follows, but he adds a footnote and writes,

“*Dark, İngilizce’de karanlık anlamına gelir (ç.n) (p. 89).”:

“Sanmıyorum,” dedi Quinn. “Adım **Henry Dark**.” (p. 88)

Özdemir (2012) also chooses to add a footnote about this name and writes, “Dark: Karanlık. (Ç.N) (p. 108).”:

“Sanmıyorum,” dedi Quinn. “Adım **Henry Dark**.”(p. 106)

In this example, both translators felt the need to add a footnote for the character’s surname in order to reflect the intended meaning of the allusion which is probably Quinn becoming a pessimist, dark character, because without the footnote the Turkish reader would not have been able to understand the meaning. Footnotes are used as a translation strategy in this example. The two translators use footnotes for the purpose of clarifying the meaning of “Dark” to the target reader in order to achieve the intended effect. However, by adding footnotes they are both actually foreignizing the allusion and remain visible as translators. In the interview, for the decisions the translator has to take Eradam stated that if it is not necessary, translators should not use footnotes (see Appendix 1, Question 7). Evidently, in this example it was necessary to use footnotes in order to clarify the meaning for the target reader.

The other references made with the H.D. letters are to the writers Henry David Thoreau and Hilda Doolittle:

Example 3:

As in **Henry David Thoreau** [...] For the poet **Hilda Doolittle**. (Auster, 2006, p. 79)

Eradam's (2009) translation is:

Henry David Thoreau'da olduđu gibi [...] Şair **Hilda Doolittle**'ı kastediyorum. (p. 90)

Özdemir's (2012) translation is:

Henry David Thoreau'da olduđu gibi? [...] Şair **Hilda Doolittle** olabilir mi? (p. 108)

Because these are writers' names both translators have to keep the names as they are. However, by not adding any footnotes about these writers the allusions do not reach their intended effect and the translators remain visible to the target reader by foreignizing the excerpt.

The other reference is made to the philosophers Heraclitus and Democritus:

Example 4:

H for the weeping philosopher, **Heraclitus**... and D for the laughing philosopher, **Democritus**. (Auster, 2006, p. 79)

While Eradam(2009) translates this sentence as:

H ağlayan düşünür **Heraklitos**... D ise gülen düşünür **Demokritos**. (p. 90)

Özdemir (2012) translates it as:

H. ağlayan filozof **Herakleitos** için. D. de gülen filozof **Demokritos** için. (p. 108)

Both translators change the spelling according to the target culture, but Özdemir spells Heraclitus differently than Eradam, so even while writing the names appropriate for the Turkish culture there are differences between the two translators. By writing the spelling appropriate to Turkish both of them are domesticating the excerpt.

One of the most significant allusions is the reference made to Humpty Dumpty:

Example 5:

'When *I* use a word, **Humpty Dumpty** said, in rather a scornful tone, it means just what I choose it to mean- neither more nor less. The question is, said Alice, whether you *can* make words mean so many different things. The question is, said Humpty Dumpty, which is to be master-that's all.' (Auster, 2006, p. 80)

Eradam (2009) translates Humpty Dumpty as it is and does not change the name:

‘Ben herhangi bir kelimeyi kullandığım zaman,’ der **Humpty Dumpty** küçümser gibi, ‘ne demek istiyorsam tam tamına o anlama gelir, ne eksik, ne fazla.’ Alice ise ‘mesele, bir kelimenin çeşitli anlamlara gelmesini sağlayıp sağlayamayacağımızdır’ diye karşılık verir. ‘Mesele,’ der Humpty Dumpty, ‘kimin efendi olacağıdır, o kadar.’ (p. 90)

Özdemir prefers to add a footnote for this part, “Lewis Carroll, *Aynanın İçinden*, Türkçesi Tomris Uyar, Can Çocuk Yayınları. Özgün kitapta Humpty Dumpty adı verilen yumurta, Tomris Uyar tarafından Kumkuma olarak Türkçeleştirilmiştir. Ancak harf oyununu bozmamak amacıyla bu çeviride Humpty Dumpty kullanılmıştır (Ç.N.) (Özdemir, 2012, p. 109).” and writes the Turkish equivalent of Humpty Dumpty even though she writes “Humpty Dumpty” at the beginning and at the other pages of the book:

‘Ben bir sözcüğü kullandığımda,’ dedi **Kumkuma** onu aşağılayarak, ‘tam ne demek istediğimi söylerim; ne eksikliğini ne fazlasını.’ ‘Asıl sorun,’ dedi Alice, ‘sözcükleri bu kadar değişik anlamlarda kullanıp kullanmayacağımızdır.’ ‘Asıl sorun bir ustalık sorunudur, o kadar,’ dedi Kumkuma. (p. 109)

The main difference between the translators is that Özdemir explains Humpty Dumpty in detail through a footnote while Eradam leaves it as it is in the source text. Also Özdemir italicizes the whole excerpt. However, both translators do not stay loyal to the punctuation in the original text and add extra quotation marks in the translation. Özdemir through giving detailed information tries to achieve the intended effect of the allusion. However, through adding footnotes she is quite visible as a translator in this excerpt although she domesticates the allusion. Eradam’s purpose is to stay loyal to the source text by just writing the name as in the original. Through this approach he uses foreignization as a strategy.

One other allusion that the translators translate differently is made to the work *Don Quiote* which stands an important allusion in the novel as the character is associated with Daniel Quinn:

Example 6:

The current piece was about *Don Quixote*. (Auster, 2006, p. 96)

Eradam's (2009) translation is:

En son yazdığı deneme *Don Kişot* üzerineydi. (p. 107)

Özdemir's (2012) translation is:

O günlerde *Don Quijote* üzerine bir yazı yazıyordu. (p. 127)

Both translators prefer to use italics while writing the book's name. Although the Turkish version of *Don Quixote* is *Don Kişot* it is hard to understand why Özdemir changed the spelling. It can be claimed that Eradam's translation achieves the intended effect of the allusion while Özdemir's remains weak and not very meaningful. Eradam also domesticates the allusion, while Özdemir foreignizes it through a different spelling.

3.6.1. Biblical Allusions in *City of Glass*

In *City of Glass* the most significant biblical allusion and one of the key features of the novel is *The Tower of Babel*. *Tower of Babel* is written in the Book of Genesis 11 (Genesis 11). The story of Tower of Babel is significant because it refers to reaching God and having one language. When God gets angry, he destroys the tower and Peter Stillman's main aim is to rebuild that tower in New York to reach a single language. Hence, references made to the *Tower of Babel* and their translations are important.

Example 7:

Auster (2006) writes:

The Garden and the Tower: Early Visions of the New World was divided into two parts of approximately equal length, "The Myth of Paradise" and "The Myth of Babel." (p. 41)

Eradam's (2009) translation of this excerpt is:

Cennet Bahçesi ve Kule: Yeni Dünya'dan İlk Görüntüler başlıklı kitap eşit uzunlukta iki bölümden oluşuyordu: "Cennet Mitosu" ve "Babil Mitosu." (p. 48)

Özdemir's (2012) translation is:

Bahçe ve Kule: Yeni Dünyanın İlk Görüntüleri aşağı yukarı aynı uzunlukta iki bölüme ayrılmıştı: "Cennet Mitosu" ve "Babil Mitosu." (p. 61)

Although both translators choose the word “mitos” for “myth”, their translation of the “Garden” is different. While Eradam writes “Cennet Bahçesi” in order to clarify the meaning, Özdemir leaves it as “Bahçe” which may sound meaningless to the Turkish reader if they do not know the context. Therefore, this allusion creates a translation problem. Eradam’s solution is appropriate for this example as the garden refers to heaven. Although the translation is problematic, both translators domesticate the biblical allusion.

Example 8:

Another allusion is made to the Bible through the Book of Genesis:

Later in the **book of Genesis** there is another story about language. According to Stillman, the Tower of Babel episode was an exact recapitulation of what happened in the Garden [...] The story takes place on special meaning when its placement in the book is considered: chapter eleven of Genesis, verses one through nine. This is the very last incident of prehistory in the Bible. After that the Old Testament is exclusively a chronicle of the **Hebrews**. (Auster, 2006, p. 43)

Eradam’s (2009) translation is as follows:

Daha sonra **Yaradılış Kitabı’nda (Tekvin)** dilin bir başka öyküsüne rastlarız. Stillman’a göre, Babil Kulesi bölümü Cennet’te olup bitenin tam bir özeti idi [...] Kitaptaki yeri göz önüne alındığında öykü özel bir anlam taşıyor: Yaradılış’ın on birinci babı, birinci ayetten dokuzuncu ayete kadar. Bu Kitabı Mukaddes’deki en son tarihöncesi olaydır. Bundan sonra, Eski Ahit tümüyle **Museveiler**’in vakayinamesidir. (p. 50)

Özdemir’s (2012) translation is the following:

Daha sonra **Tekvin Kitabı’nda** dil hakkında bir başka hikâye yer alır. Stillman’ın görüşüne göre, “Babil Kulesi” hikâyesi, cennette yaşananların tamı tamına bir özeti idi [...] Hikâye, kitaptaki yeri dikkate alındığında, özel bir anlam kazanır: Tekvin’in on birinci babında, birinci cümleden dokuzuncu cümleye kadar olan bölümdedir. Bu hikâye, Kutsal Kitap’ta yer alan tarihöncesi olayların sonuncusudur. Ondan sonra Eski Ahit tümüyle **İbranilerin** tarihidir. (p. 64)

There are several differences between the two translations. Firstly, Eradam writes “Yaradılış Kitabı” and writes Tekvin in parenthesis to make sure the target reader is aware of which book is being written about but Özdemir just writes Tekvin. The second difference is that Özdemir puts “Babil Kulesi” in quotation marks, although quotation

marks are not used in the source text. It can be claimed that her aim is to highlight the allusion. The biggest difference is their translation of the Bible. Eradam confuses the target reader by translating the Bible as “Kitabı Mukaddes” while Özdemir has a simpler approach and writes “Kutsal Kitap” but neither of them chooses “İncil” which is the appropriate translation. Finally, their translation of “Hebrews” is different. Eradam writes “Museviler” which may also mean Jews but Özdemir chooses to write “İbraniler” which may also refer to a community. All in all, the translation of these allusions creates confusion for the Turkish reader because there are not any strategies used to clarify the biblical allusions. However, because Eradam added extra information about the Book of Genesis, it can be claimed that he remained visible as a translator.

When asked the translation strategies used for the allusions, Eradam answered that if they were translated into Turkish he would use those phrases; however, if they were not translated he would try to find a phrase that would correspond to those phrases (See Appendix 1, Question 6).

3.7. FOREIGN WORDS AND EXPRESSIONS IN *CITY OF GLASS*

There are two foreign phrases borrowed from a different language in *City of Glass*. The first one is Latin and the second one is French.

After writing what Satan said in Milton’s *Paradise Regained* through making a biblical reference, Auster (2006) writes:

Example 1:

And, because of Christ, did the fall not have a happy outcome, was it not a *felix culpa*, as doctrine instructs? (p. 47)

Eradam (2009) translates it as:

Ve İsa sayesinde Cennet’ten kovulmak mutlu sonla bitmemiş miydi, öğretinin de öğrettiği gibi bu bir *felix culpa* değil miydi? (p. 55)

Özdemir’s (2012) translation is as follows:

Ve İsa sayesinde, cennetten kovuluşun mutlu sonu olmadı mı, bir *felix culpa* değil miydi, doktrinin söylediği gibi? (p. 69)

In Latin, *felix* means happy and *culpa* means fall or fault. Both translators leave this part untranslated and they do not even add a footnote to clarify the meaning for the target reader. Therefore, they both foreignize the excerpt. Lefevre (1992) proposes the following solution for these types of translations:

An expedient solution, used fairly often, is to leave the foreign word or phrase untranslated and then to append a translation between brackets or even to insert a translation into the body of the text a little later where it would be expedient to do so. (p. 29)

By not trying to find any solutions in the translation of this foreign word both translators fall short of reflecting the intended meaning in the ST.

Auster (2006) uses French in one part of the novel and then he tries to explain what that French sentence means:

Example 2:

Baudelaire: *Il me semble que je serais toujours bien la ou je ne suis pas.* In other words: It seems to me that I will always be happy in the place where I am not. Or, more bluntly: Wherever I am not is the place where I am myself. Or else, taking the bull by the horns: Anywhere out of the world. (p. 108)

Eradam (2009) translates this part as:

Il me semble que je serais toujours bien la ou je ne suis pas. Baudelaire. Yani: Bana öyle geliyor ki, olmadığım yerde mutlu olacağım hep. Ya da, daha kabacası: Her nerede değilsem, bizzat bulunduğum yer orasıdır. Yoksa, biraz cesaret toplayıp, dünyanın dışında neresi olursa mı demeli? (p. 120)

Özdemir's (2012) translation is:

Baudelaire: *Il me semble que je serais toujours bien la ou je ne suis pas.* Başka bir deyişle: Öyle sanıyorum ki benim mutlu olacağım yer hep bulunmadığım yer olacaktır. Ya da daha açık söylemek gerekirse: Bulunmadığım yer, kendim olduğum yerdir. Ya da iyice dobralışırsak: Dünyanın dışında neresi olursa olsun. (p. 142)

Although both translators do not translate the French sentence through a footnote there are some differences between their translations of the explanation. First of all, Eradam replaces the French poet Baudelaire's name after the sentence and does not stay loyal to the source text. He also writes a question at the end, although there is not a question in the source text. So it can be said that compared to Eradam's version, Özdemir's translation is more loyal to the source text even though she italicizes the French

sentence. However, in order to give the effect that seems to be intended by the author of the ST and not distance the reader from the accurate meaning of the French sentence both translators could have written down the translation of this sentence with a footnote. On the other hand, the intended effect may be estrangement, so the translators made a right decision by preserving the foreign words and expressions and foreignizing the excerpt.

CONCLUSION

This study aimed to compare the translations of the challenging elements to translate and analyze the strategies the translators used while translating these challenging elements in *City of Glass* by seeking the answers for the research questions asked in the introduction part of this thesis. Two translations of the novel which are Eradam's translation (1993) and Özdemir's translation (2004) were chosen for this purpose. Seven components were chosen for the challenging elements that are; proper names, wordplay, idiolect, grammatical norms, typography, allusion and foreign words and expressions.

To this end, Venuti's theory of the translator's (in)visibility was used by referring to the concepts of domestication and foreignization.

For the first component which is proper names both translators took a source-oriented approach by leaving all the names as they are in the original and not adding any explanations about the meanings lying behind the proper names. As a strategy they used preservation. Because they used preservation as a strategy they distanced the TT reader from the ST and remained visible as translators. Unfortunately, they failed to transfer the intended effect of the names to the target text. However, they had to leave the names untranslated in order not to disrupt the original work of art.

The second component wordplay had three subcategories as pun, neologism and alliteration. Delabastita's eight translation methods were chosen as the basis in the analysis of wordplays. For puns, it is seen that Eradam has a more target-oriented approach and tries to give the intended effect in the target text by adding a new style. In a way he domesticates the text. However, Özdemir is more source-oriented and tries to stay loyal to the text by trying to translate the puns word for word but some parts become meaningless for the Turkish reader. Similarly in the translation of neologism and alliteration the same thing applies. While Eradam is more target-oriented, Özdemir stays source-oriented. In the translation of alliterations, Eradam adds extra words in order to achieve the intended effect but Özdemir stays loyal to the source text. Therefore, Eradam was more invisible as a translator while Özdemir remained visible.

The third component, idiolect, is best seen through Stillman's speech. In the translation of the idiolect both translators try to stay loyal to the source text and try to find the equivalent terms in Turkish.

One problematic example from grammatical norms has been analyzed because of the different syntax of two languages. Both translators apply different strategies for this problem; however, they both fail to give the intended meaning through changing the syntax. However, because they translate it appropriate to Turkish grammar and syntax it can be claimed that they domesticate the grammatical norms in the example in *City of Glass*.

The fifth component, typography, causes the biggest problem for translation and is left untranslated by both translators. Auster places the letters "O", "W" and "E" to symbolize Stillman's walk in the streets of New York and Quinn following him. These letters have a significant meaning because they refer to "The Tower of Babel". Both translators leave the letters as they are in the original and write "The Tower of Babel" in addition to writing (Babil Kulesi) in parenthesis. Both translators preserve the original letter and leave it untranslated. They have to leave it untranslated because there is no letter as "W" in Turkish. As both translators bring the TT reader closer to the ST, they foreignize the text and remain visible as translators.

Allusions have one subcategory as biblical allusions. In the translation of allusions, both translators took different approaches. In several allusions, Eradam domesticates the allusion by using Turkish spelling. Özdemir tries to stay loyal to the source text allusion by writing them with the same spelling. In most allusions, they use different words for the titles of the works. Eradam keeps the original title and writes the Turkish explanation for some titles while Özdemir translates the titles word for word. In one allusion, referring to a character name, both translators add a footnote to explain the meaning of "Dark" in order to transfer the intended meaning to the TT reader. Özdemir uses a footnote also for the explanation of Humpty Dumpty and tries to domesticate the text by writing the Turkish equivalent name, while Eradam is more source-oriented in this part. Their translations of the biblical allusions confuse the reader as their word choices are quite different and do not reflect the intended effect. Therefore, in most allusions Eradam is target-oriented and Özdemir is source-oriented. Hence, Eradam can

be claimed to be invisible and Özdemir to be more visible as a translator in the translations of allusions.

Finally, the two foreign languages used in *City of Glass* are left untranslated. One is Latin and one is French. Both translators leave these parts as they are and do not even add a footnote for explanations, so they are quite source-oriented. However, this creates a problem for the Turkish reader as they are not able to transfer the effect that seems to be intended by the author. Also because they bring the reader closer to the ST they both use the foreignization strategy.

In order to find answers for the research questions a comparative approach has been followed in this study. By analyzing these seven challenging components, the answers for the Research Questions of this thesis have been found as follows:

- 1) To what extent are the translators able to transfer the meaning that seems to be intended by the author into the TT in *City of Glass*?

When looking at the seven components separately, it is seen that in some of them, the translators were not able to transmit the intended meaning and in some of them they were by using different strategies. Firstly, for proper names both translators did not succeed in transmitting the meaning that seems to be intended in the ST to TT because they left the names as they are without giving any clarifications about the meanings lying behind those names. For wordplay, it can be stated that Eradam got closer to transmitting the intended meaning of the author as he was more target-oriented and added extra words to transfer the messages to the Turkish reader, while Özdemir was more source-oriented and stayed loyal to the ST, making it harder for the Turkish reader to understand the intended meaning. As for the translation of the third component, idiolect, both translators were source-oriented but they were close to transmitting the intended effect by finding Turkish equivalent terms. However, for the translation of grammatical norms they were not able to achieve the intended meaning because of the different syntax of two languages. The same applies for typography as both translators left the letters “O, W and E” untranslated. In the translation of allusions both translators used different strategies to transmit the intended effect to the target reader, however, for biblical allusions they were not able to transfer the intended meaning as their word

choices were very different. Finally, they were both not able to transfer the intended meaning of the foreign words as they left those parts untranslated without even adding a footnote for explanations.

- 2) What strategies do the translators use to translate the challenging literary elements in *City of Glass*?

The two translators use several strategies to translate these challenging literary elements. First of all, for proper names they both use the preservation technique as they leave the names untranslated. For the translation of wordplays, Eradam uses Venuti's domestication technique, while Özdemir uses the foreignization technique besides using Delabastita's eight translation strategies. As for idiolect, by staying loyal to the source text in most parts they foreignize the text but in some parts the idiolect sounds natural so they domesticate the text. For grammatical norms Eradam uses the addition technique, while Özdemir uses omission. For allusions Eradam domesticates the text and Özdemir foreignizes it. However, in some allusions Eradam takes a source oriented approach and also foreignizes the text. For typography and foreign words and expressions both translators chose to leave them as in the original text. Therefore, they foreignize the text.

- 3) In the light of Venuti's theory of the translator's (in)visibility, which translator is more visible or invisible?

This question could best be answered with a chart which summarizes the strategies used by the translators for translating the seven challenging elements. The example numbers used in the thesis are written beside the challenging elements.

Table 3. Comparison of the translation strategies used for the seven challenging elements in *City of Glass*

	ERADAM	ÖZDEMİR
PROPER NAMES 1,2,3	Preservation Visible	Preservation Visible

WORDPLAY	Pun>Non-pun	Pun>Zero
1 Pun	Visible	Invisible
2 Pun	Pun>Related Rhetorical Device	Pun ST=Pun TT
	Invisible	Visible
3 Neologism	Domestication	Foreignization
	Invisible	Visible
4 Neologism	Domestication	Domestication
	Invisible	Invisible
5 Alliteration	Domestication	Foreignization
	Invisible	Visible
IDIOLECT	Domestication	Domestication
1	Invisible	Invisible
2	Domestication	Foreignization
	Invisible	Visible
3	Foreignization	Domestication
	Visible	Invisible
4	Domestication	Foreignization
	Invisible	Visible
GRAMMATICAL NORMS	Domestication	Domestication
1	Invisible	Invisible
TYPOGRAPHY	Foreignization	Foreignization

1	Visible	Visible
ALLUSION	Domestication	Domestication
1	Invisible	Invisible
2	Adding Footnotes	Adding Footnotes
	Visible	Visible
3	Preservation	Preservation
	Visible	Visible
4	Domestication	Domestication
	Invisible	Invisible
5	Foreignization	Adding Footnotes
	Visible	Visible
6	Domestication	Foreignization
	Invisible	Visible
Biblical Allusion	Domestication	Domestication
7	Invisible	Invisible
8	Addition	Domestication
	Visible	Invisible
FOREIGN WORDS AND EXPRESSIONS	Preservation	Preservation
1,2	Visible	Visible

From the chart, it can be claimed that Eradam was more invisible as a translator than Özdemir with the translation strategies he used. He was invisible in twelve of the challenging examples while Özdemir achieved invisibility in only nine examples.

Considering the seven components which make this novel challenging to translate it can be claimed that Eradam has a more target oriented approach by domesticating some parts and trying to make the novel as fluent as possible for the target reader. His target based approach can also be understood from the interview performed via a social network website. Eradam admits that he had a target based approach while translating *City of Glass*. He states that he did not make use of any translation theories but made use of the theory of equivalence. He tried to find the Turkish equivalent phrases for the challenging parts in the novel (See Appendix 1, Question 2).

Compared to Eradam, Özdemir has a more source-oriented approach as she tries to stay loyal to the source text as much as possible. She translates some parts word for word which create problems in transferring the intended meaning to the TT reader. She brings the reader closer to the foreign culture, so it can be stated that she uses foreignization as a strategy in most parts.

All in all, this thesis does not aim to praise or criticize the translators but analyzes the main differences of their translations of the challenging components and the strategies they used to translate these challenging components. It seems that their education and career backgrounds also affect their choices. Eradam studied literature while Özdemir studied management at university, so the difference in their style is inevitable. In that sense, translators may take different approaches while translating challenging elements and sometimes even leave some parts untranslated. However, the key point is not accepting anything as untranslatable and trying to find the best solution to reflect the intended meaning of the author.

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APPENDIX 1:

Çevirmen Yusuf Eradam ile Cam Kent romanının çevirisi üzerine röportaj

1) Cam Kent romanını çevirmeye nasıl karar verdiniz?

Metis Yayınevi'nden "Bir oku, beğenirsen çevirir misin?" diye uzatıldı kitap. Sevdim, çevirdim. Üçlemeyi (New York Trilogy) Metis, üç ayrı kitap halinde yayımlama telifini almıştı. Çevirmeye başladıktan sonra, ikinci kitap Hayaletler'i başka bir çevirmenin (sanırım Fatih Özgüven idi) çevirdiğini ilettiklerinde, üçlemenin iki kitabı benim çevirim ile, ikinci kitap Fatih'in çevirisi ile yayımlandı. Daha sonra, biliyorsunuzdur, Can Yayınları'ndan İlnur Özdemir çevirisi ile tek kitap halinde yeniden yayımlandı. Çizgi roman hali başka bir çevirmen tarafından yapıldı vs.

2) Cam Kentromanının çevirisinde belirli bir çeviri kuramı ya da yaklaşımından yola çıktınız mı?

Hayır, bir kuram tasası ile değil, denklik ilkesinden yola çıkarak, Türkçe yazılmış olsaydı nasıl söylenirdi ölçütlerimle çevirdim.

3) Kaynak metin odaklı mı hedef metin odaklı mı bir yaklaşım izlediniz?

Haliyle, hedef metin odaklı oldu.

4) Cam Kent romanının çevirisinde sizi en çok zorlayan faktörler ne oldu?

Kültürel karşılıkları bulunmayan bölümler ya da deyimler: Örneğin, Baseball terimlerine karşılık bulmakta zorlandığımı anımsıyorum. Sonra yayınevi ile birlikte bir çözüm bulduk.

5) Kelime oyunlarının çevirisinde hangi stratejileri kullandınız?

Hep aynı tasa ile karşılık bulurum. Türkçe dengi nedir, Türkçe söylenirse nasıl söylenir, çeviriyormuş gibi değil, erek dilde yazılıyormuş gibi düşünerek bulmaya çalışırım karşılığını.

6) Diğer metinlere çok referans yapılıyor? Çeviri sürecinde bunlarla nasıl başa çıktınız?

Referans ya da analogi Amerikan yazarlarının ya da sinemasının alışkanlıklarından, zor anlar yaşadığımı anımsamıyorum, o yapıtların Türkçeye çevrilmisse çevrilmiş ve tanınan karşılıklarını kullanmak gerekir. (NeverLand gibi) Çevrilmemişse, sizin bir denk karşılık bulmanız gerekir (Moby Dick'in alaycı karşılığı Mopy Dick'i 'Gamlı Çük' diye karşılayışım gibi)

7) Almanız gereken çevirmen kararlarından bahseder misiniz? (Çeviride bazı yerleri atlamak, değiştirmek, çevirmen notu kullanmak vb.)

Atlamak olmaz, amaç kısaltarak çevirmek değil çünkü. Değiştirmek de otokontrol ya da sansüre girer ki bana göre etik değil, çevirmem daha iyi. Çevirmen notu kullanmak da zorunlu olmadıkça, kullanılmamalı derim.

8) Paul Auster'ın postmodern tarzı çeviri sürecinde zorluklara neden oldu mu?

Hayır olmadı, çeviri bitmek üzereyken kendisi ile Brooklyn'deki ofisinde söyleşme şansım da oldu. Didik didik ettim romanı, onun tahmin etmediği yorumlarla şaşırttım yazarı ve sanırım bu yanıtlar ya da soruları çıkarabilmiş olmam da çevirinin kalitesini etkiledi. Cumhuriyet'te kapak olarak çıkmıştı söyleşi, benim de Aşk Bir Şiddet Eylemidir başlıklı kitabımda yer aldı.

9) Akademik geçmişinizin çeviri sürecine bir katkısı oldu mu?

Mutlaka olmuştur, çok okuyup çok çevirmenin de yararı olur. Dil ve edebiyatla haşır neşir olmak işe yarar. Romanı okurken, çevirmek zorunda olduğunuz yabancı bir dilmiş gibi okumak yerine, anadilinizde yazılmış bir eser gibi okumak da güzel bir zihinsel alıştırmadır ve bu yolla/bu sırada bazı çeviri meselelerinin çözümü kendiliğinden geliverir.


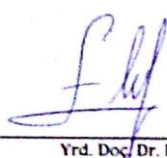
10) Sylvia Plath, Herman Melville gibi birçok ünlü yazarın eserlerini çevirmişsiniz. Çevirmekten en çok zevk aldığınız yazar hangisi oldu?

Hepsi diyebilirim çünkü ben profesyonel çevirmen değilim, yani bu işi para kazanmak için yapmıyorum. Çevirmezsem mutsuz olacağıma inanırsam çeviririm, ama şiir çevirisini ya da hayatta benim de derdim olmuş meselelerle ilgilenen kitapları/yapıtları çevirirken, işe yarayacağımı, zamanımın boşa gitmeyeceğini bildiğim için daha çok mutlu olduğumu söyleyebilirim. Bu yüzden, canım çok sıkılsa da, karamsarlık deryasına düşmüş gibi hissetsem de kendimi Plath ya da şiir çevirisi beni hep çekmiş ve çok doyummuştur; öte yandan, sivil itaatsizlik başyapıtı ve Kafka gibi devleri etkilemiş Katip Bartleby gibi yapıtı da dördüncü çevirisi olmasına karşın yaptım çünkü yapmazsam mutsuz olacaktım. Derslerimde de okutuyorum bu eserleri, hayatımın parçaları artık. Sevgiler...

Yusuf Eradam

29.12. 2014, Cihangir

APPENDIX 2: ETHICS BOARD WAIVER FORM FOR THESIS WORK

HACETTEPE UNIVERSITY	
	GRADUATE SCHOOL OF SOCIAL SCIENCES ETHICS BOARD WAIVER FORM FOR THESIS WORK
HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES TO THE DEPARTMENT PRESIDENCY OF TRANSLATION AND INTERPRETING	
	Date: 12/06/2015
Thesis Title / Topic: A Case Study on the Two Turkish Translations of Paul Auster's <i>City of Glass</i>	
My thesis work related to the title/topic above:	
<ol style="list-style-type: none"> 1. Does not perform experimentation on animals or people. 2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.). 3. Does not involve any interference of the body's integrity. 4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development). 	
I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.	
I respectfully submit this for approval.	
	12.06.2015
Name Surname:	Ipek HUYUKLU
Student No:	N1124785
Department:	Translation and Interpreting
Program:	Translation and Interpreting in English
Status:	<input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.
ADVISER COMMENTS AND APPROVAL	
 Yrd. Doç. Dr. Elif ERSOZLU	



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TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU**

**HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM-TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA**

Tarih:12/06/2015

Tez Başlığı / Konusu: Paul Auster'ın *Cam Kent* adlı Eserinin İki Çevirisi üzerine bir Çalışma.

Yukarıda başlığı/konusu gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
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Gereğini saygılarımla arz ederim.

12.06.2015

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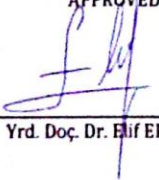
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APPENDIX 3: ORIGINALITY REPORT

 <p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES THESIS/DISSERTATION ORIGINALITY REPORT</p>
<p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES TO THE DEPARTMENT OF TRANSLATION AND INTERPRETING</p> <p style="text-align: right;">Date:03/07/2015</p> <p>Thesis Title / Topic: A Case Study on the Two Turkish Translations of Paul Auster's <i>City of Glass</i></p> <p>According to the originality report obtained by my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 03/07/2015 for the total of 84 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 7%.</p> <p>Filtering options applied:</p> <ol style="list-style-type: none"> 1. Approval and Declaration sections excluded 2. Bibliography/Works Cited excluded 3. Quotes excluded 4. Match size up to 5 words excluded <p>I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.</p> <p>I respectfully submit this for approval.</p> <p style="text-align: right;">03.07.2015</p> <p>Name Surname: İpek HÜYÜKLÜ</p> <p>Student No: N11124785</p> <p>Department: Translation and Interpreting</p> <p>Program: Translation and Interpreting in English</p> <p>Status: <input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.</p>
<p>ADVISOR APPROVAL</p> <p>APPROVED.</p> <p style="text-align: center;">  <hr/> Yrd. Doç. Dr. Elif ERSOZLU </p>



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Tarih: 03/07/2015

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Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 84 sayfalık kısmına ilişkin, 03/07/2015 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 7'dir.

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- 3- Alıntılar hariç/dâhil
- 4- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç

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Gereğini saygılarımla arz ederim.

03.07.2015

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Programı: İngilizce Mütercim-Tercümanlık
Statüsü: Y.Lisans Doktora Butünleşik Dr.

DANIŞMAN ONAYI

UYGUNDUR.

Yrd. Doç. Dr. Elif ERSÖZLÜ