



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**A STYLISTIC ANALYSIS OF THE TRANSLATION OF ANTI-
LANGUAGE AND NEOLOGISM IN SCOTT LYNCH'S
GENTLEMAN BASTARD SERIES**

İdil Berfin AKIN

Master's Thesis

Ankara, 2025

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ACCEPTANCE AND APPROVAL

The jury finds that İdil Berfin AKIN has on the date of 17.06.2025 successfully passed the defense examination and approves her Master's Thesis titled "A Stylistic Analysis of the Translation of Anti-Language and Neologism in Scott Lynch's *Gentleman Bastard* Series".

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ETİK BEYAN

Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandıđım verilerde herhangi bir tahrifat yapmadıđımı, yararlandıđım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, **Do. Dr. Hilal ERKAZANCI DURMUŐ** danıřmanlıđında tarafımdan retildiđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđını beyan ederim.

İdil Berfin AKIN

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ABSTRACT

AKIN, İdil Berfin. *A Stylistic Analysis of the Translation of Anti-Language and Neologism in Scott Lynch's Gentleman Bastard Series*, Master's Thesis, Ankara, 2025.

The *Gentleman Bastard* series is a fantasy fiction series written by American author Scott Lynch. In Türkiye, the series was translated by İthaki Publishing (2014). This thesis focuses on the translation of anti-language (i.e., language used by subcultures to resist and subvert mainstream societal norms) in terms of neologisms and different translation techniques.

Translating neologisms necessitates meticulous attention to style in order to ensure that the inventive and subtle elements of neologisms are conveyed in the target language. The series' usage of neologisms and anti-language calls for a detailed study into the analysis of how neologisms are formed and their function within the books' setup.

The thesis discusses how the translator renders the complicated neologisms in the *Gentleman Bastard* series. The thesis consists of an amalgam of methodologies, focusing on Michael Halliday (1976) for anti-language, Peter Newmark (1988) for neologism types, and Lucía Molina and Amparo Hurtado Albir (2002) for translation techniques.

Keywords

style, *Gentleman Bastard* series, fantasy fiction translation, anti-language, neologism

ÖZET

AKIN, İdil Berfin. *Scott Lynch'in Centilmen Piç Serisinde Gizli Dil ve Neolojizm Çevirisi Üzerine Biçemsel Bir İnceleme*, Yüksek Lisans Tezi, Ankara, 2025.

Centilmen Piç serisi, Amerikalı yazar Scott Lynch tarafından yazılmış bir fantastik kurgu serisidir. Türkiye'de seri, İthaki Yayınları (2014) tarafından çevrilmiştir. Bu tez, gizli dilin (alt kültürlerin ana akım toplumsal normlara direnmek ve onları yıkmak için kullandığı dil) neolojizmler ve farklı çeviri teknikleri açısından çevirisine odaklanmaktadır.

Neolojizmleri çevirirken neolojizmlerin yaratıcı ve incelikli unsurlarının hedef dile iletilmesini sağlamak için biçeme titizlikle yaklaşmak gerekir. Serideki neolojizm ve gizli dil kullanımı, neolojizmlerin nasıl oluştuğunun ve kitapların kurulumu içindeki işlevlerinin analizine dair ayrıntılı bir çalışma gerektirmektedir.

Tez, çevirmenin *Centilmen Piç* serisindeki karmaşık neolojizmleri nasıl sunduğunu tartışmaktadır. Tez, gizli dil için Michael Halliday (1976), neolojizm için Peter Newmark (1988) ve çeviri teknikleri için Lucía Molina ve Amparo Hurtado Albir (2002) olmak üzere bir dizi metodolojinin birleşiminden oluşmaktadır.

Anahtar Sözcükler

biçem, *Centilmen Piç* serisi, fantastik kurgu çevirisi, gizli dil, neolojizm

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ABBREVIATIONS

ST Source Text

TT Target Text

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INTRODUCTION

1. GENERAL REMARKS

In translation studies, meaning and tone are transferred across diverse languages and cultural contexts. The difficulty of translating new words or old words with new meanings, which are named neologisms (Newmark, 1988, pp. 140–150), especially with imaginative elements in fantasy literature, presents a unique set of challenges. Fantasy literature often constructs complex universes with particular beings, advancements and societal systems that require a specialized vocabulary. Introducing new language elements builds a fictional world and increases reader involvement by introducing unfamiliar environments and ideas.

Such a distinct lexicon may include neologisms and specialist languages developed by subcultures in these fictional societies. But not all neologisms constitute anti-language. Anti-language, as defined by Michael Halliday in 1976, is any language employed by disenfranchised or oppositional social groups to undermine normative discourse. This uses antithetical logic, often employing slang, and invented lexical items to reinforce group identification or challenge dominant ideologies. Anti-language has an antithetical logic distinct from mainstream linguistic norms and may contain coded expressions, slang, or entirely novel lexical items to reinforce group identity and resist dominant discourses (Halliday, 1976, p. 570). This is especially apparent in the speech patterns of characters belonging to different societal factions (thieves, rebels, or mystical cults) which construct their own linguistic reality in opposition to the mainstream world of the story (Fowler, 1979, p. 264).

As the construction and interpretation of meaning are both rooted in language, their translation is crucial for target audiences to engage the invented realities of fantasy fiction. And indeed, the construction of fantasy in literature often rests on the intangible and the inexplicable, elements which are reflected in its language (Mendlesohn & James, 2012, p. 11). The challenge for the translator is to faithfully render the imaginative and stylistic dimensions of the source text's neologisms and anti-language in a way that is

familiar to the target readership and secondly to ensure that socio-cultural dimensions underlying these linguistic features remain socio-culturally relevant to the translated text.

2. PURPOSE AND SIGNIFICANCE OF THE STUDY

This work focuses on the translation of neologisms and anti-language from a fantasy fiction series titled *Gentleman Bastard* by Scott Lynch and its Turkish translation. Main objectives are identification of neologism types that consist of anti-language features of the source text and analysis of translation techniques for Turkish rendering of these linguistic elements. Analyzing techniques employed by the Turkish translator reveals patterns in the translation process that either preserve or alter the stylistic and socio-cultural value of these features.

Because fantasy often contains worlds and concepts the reader does not know, the language used to represent them is crucial to verisimilitude in the fictional setting. Whether by affixation, mixing, borrowing or semantic extension they are neologisms that help to draw out the contours of a fictional universe. Also, anti-language (Halliday, 1976), often embedded in the speech of characters from criminal or underground societies, reinforces power relations, social hierarchies and themes of resistance or exclusion. If the aim of translation is to recreate the source text's style, such elements may need to be translated with an appreciation for both linguistic creativity and wider cultural and social implications inherent in the original text. Additionally, in fantasy worlds subcultures may form own oppositional languages. Translating these nuances requires linguistic equivalence, cultural relevance, and target audience expectations. Translators may have to balance fidelity to the source text and reader accessibility while preserving linguistic innovation while maintaining usability. How successful these techniques are may affect how the translated work is received and how readers respond to the text and its imaginative universe.

Its significance lies in its potential to translate creative and unconventional language use in a genre both popular and the object of ongoing critical debate as to its literary merit and definition. With fantasy literature gaining worldwide readership, its translation offers an important area of translation study - how linguistic innovation is mediated across languages and cultures. Focusing on the English-Turkish language pair may also help to

understand cross-linguistic and cross-cultural transfer within the fantasy literature context. Translated works have increased in the Turkish fantasy fiction market but little attention has been paid to linguistic adaptation in this genre. The reverse translation of fantasy fiction is less common and does not often reach an international audience. Therefore, such research can have broader implications for the study of fantasy translation beyond its immediate scope and point out the particular difficulties encountered in rendering fantastical linguistic elements across cultural boundaries.

In translation studies, translation strategy and translation technique are used interchangeably, which suggests a lack of consensus. For this study, Molina & Hurtado Albir's (2002, pp. 509–511) translation techniques were preferred over Newmark's (1988, pp. 68–91) strategies due to their greater specificity, clarity, and the overall comprehensiveness of their framework for analyzing translation at the micro-textual level. Following the classification proposed by Molina & Hurtado Albir (2002), here the term technique is used to designate the steps taken to resolve translation problems and reach micro-textual equivalence. Since this study uses their framework for analyzing translator choices, the term technique is preferred to broader categories like strategy or method, in keeping with their terminology.

In this context, this study seeks to examine how translators deal with translating neologisms and anti-language from the *Gentleman Bastard* series. Rather, this research examines translation techniques to contribute to a broader discussion of stylistic retention, linguistic creativity, and the role of the translator in mediating meaning between source and target texts.

3. RESEARCH QUESTIONS

This research endeavors to answer the following questions:

1. How are the stylistic markers of anti-language preserved in the Turkish translation?
2. Which translation techniques does the translator employ to translate the anti-language and neologisms prevailing in the *Gentleman Bastard* series?

3. In what ways does the criminal jargon used in Türkiye align or conflict with the meaning and narrative style of the Turkish translation of the criminal jargon in the *Gentleman Bastard* series?

4. METHODOLOGY

This qualitative research study compares the source text of the selected fantasy fiction series with its Turkish translation. The analysis will focus on neologisms and anti-language identification and classification together with translation techniques used. The methodology has two phases addressing different research goals.

Initial phases will include the examination of the source text for neologisms and anti-language occurrences. These will be categorized into typologies developed by Peter Newmark (1988, pp. 141–149), who defines different types of neologisms as lexical neologisms (new words), syntactical neologisms (new sentence structures) and morphological neologisms (new word forms). Each neologism is considered in relation to the narrative and to its function in constructing the fantasy fiction world.

Anti-language as defined by Michael Halliday (1976) is a deliberately oppositional language, representing a subcultural system of communication. Anti-language in fantasy literature is often a means of world-building, where language distinguishes characters, societies, and ideologies. Excesses of anti-language will be distinguished by vocabulary including slang, jargon, coded expressions, and distinctive vocabulary which suggest rebellion, subversion, or resistance in the fictional world. In this study, Halliday's framework provides a conceptual basis for identifying anti-language in the *Gentleman Bastard* series and evaluating how these linguistic elements are rendered in Turkish. Accordingly, the analysis categorizes selected examples from the source text and their translations to assess how (and to what extent) the oppositional and stylistic functions of anti-language are preserved or transformed.

After the neologisms that fall into the category of anti-language are identified, a comparative analysis of the source text with its Turkish translation will follow. This analysis focuses on the translation techniques used, in relation to frameworks like Lucía Molina & Amparo Hurtado Albir (2002, pp. 509–511). Each anti-language neologism

example will be compared with its Turkish equivalent to see whether the translation succeeded in preserving the intended meaning, stylistic effect, and cultural relevance. More specifically, the translator's handling of translating these linguistic features in the light of the Turkish language and cultural context. A final part of the methodology will evaluate the translation techniques used, in terms of meaning preservation and style preservation. Evaluation will consider which translation techniques were used to preserve the fantasy world's linguistic identity and the experience of the reader. This phase will also examine how translation choices relate to Turkish cultural norms and language use and whether stylistic nuances of the original text are preserved or adapted for the target audience.

Lastly, it will examine translation as a process that reflects wider issues of identity and social structures, often central to fantasy fiction. In this regard, the research gains additional depth and relevance by drawing on Savaş Şahin's (2016) study of thieves' cant in Turkish. Şahin's work serves as a comparative reference point, helping to contextualize and assess how similar linguistic phenomena have been translated within Turkish literary discourse. By combining theoretical translation models with existing target-language research, the study ensures a systematic and culturally grounded approach to evaluating the translation of anti-language elements. This study considers translation not a linguistic operation, but a process shaped by narrative context, stylistic nuance, and the internal logic of the fictional world. The rendering of invented dialects and registers in the *Gentleman Bastards* demonstrates how translation may also reflect broader issues of social structure and group identity within the target text. Though not the central concern of this thesis, such elements always guide translation decisions - especially when characters such as the Gentleman Bastards inhabit a subcultural space defined by particular linguistic codes and social relations.

5. LIMITATIONS

The study offers some limitations though it gives an insight into how neologisms and anti-language were translated into a fantasy fiction series.

- **Scope of Corpus:** The analysis is restricted to the *Gentleman Bastard* fantasy fiction series (2006-2013) with its currently published three books [*The Lies of*

Locke Lamora (Lynch, 2006), *Red Seas under Red Skies* (Lynch, 2007), and *The Republic of Thieves* (Lynch, 2013)] and their Turkish translations. This focused scope might limit the generalizability of results to other genres, especially when considering different language pairs or subgenres in fantasy literature. Different translators may use different techniques, so the findings will be relevant to similar contexts but not necessarily universal.

- **Subjectivity in Identification:** The identification and classification of neologisms and anti-language is subjective since these linguistic features are sometimes open to interpretation. The researcher may draw on individual interpretations of what constitutes a neologism or anti-language in the narrative. Identification and classification of neologisms and anti-language are always subjective since such linguistic features are context dependent and may vary in interpretation. To mitigate this, the study used Peter Newmark's (1988, pp. 141–149) typology of neologisms for the identification and categorization of newly coined lexical items. For analysis of anti-language, Halliday's (1976) framework is applied to language forms that signify group identity or subcultural resistance. Also, to evaluate how such features are translated in Turkish translation, the study uses as a comparison Savaş Şahin's work (2016) on the thieves' cant in Turkish. The study combines theoretical models with relevant target-language research for systematic and contextually grounded analysis.
- **Theoretical Framework Limitations:** The analysis will be guided by a particular theoretical framework, primarily Halliday (1976) for anti-language, Newmark for neologisms (1988, pp. 141–149), and Molina & Hurtado Albir (2002, pp. 509–511) for translation techniques. Alternative frameworks might yield different conclusions regarding translation techniques. Though anchored in established theories, other approaches to translation theory may offer alternative insights.
- **Cultural and Sociological Factors:** The study will concentrate on the linguistic aspects of translation and may not go into the cultural, sociological or reception aspects of translation of fantasy literature. Translator decisions are often informed by larger social and cultural considerations, which are topics for future research.

- **Specific Translation Norms for Fantasy:** The fantasy genre may have specific translation conventions which will be analyzed. But these are relative norms and expectations in fantasy translation, and the findings could be more applicable to particular trends or practices in the genre than necessarily to all translation types.

6. OUTLINE OF THE STUDY

The structure of this thesis intends to take the reader through a systematic analysis of the translation of neologisms and anti-language in a fantasy fiction series. A summary of contents of each chapter is broken down below:

Chapter 1 defines fantasy fiction, its magical elements, its world-building and supernatural settings first. Afterwards it gives a brief history of fantasy fiction literature from ancient mythologies to contemporary literary movements. The chapter also examines how translators maintain fantasy fiction in translation. Also included in this chapter are two subsections dealing with translation of fantasy fiction in Türkiye with examples of translated works and key figures in the field, and worldwide, focusing on how fantasy fiction is translated and received in different linguistic and cultural contexts.

Chapter 2 examines how style informs literature. Then it deals with style translation - how translators cope with trying to preserve stylistic features of original text while adapting it to a new language and culture. The chapter also discusses anti-language, a special kind of linguistic feature employed in literature, particularly fantasy fiction, to denote oppositional or subcultural meanings. The chapter examines anti-language in literature, in particular fantasy, and which translation techniques could be used to preserve its subversive and individual character.

Chapter 3 describes the methodology used to identify and classify neologisms and anti-language in the source text of the fantasy fiction series and its Turkish translation. This chapter describes neologism types defined by Peter Newmark (1988, pp. 141–149) and translation techniques developed by Molina & Hurtado Albir (2002, pp. 509–511) that is used for analysis. The chapter gives a rationale for the corpus selection and describes the analytical approach used to evaluate translation techniques according to linguistic and stylistic characteristics of the text.

Chapter 4 is a case study of the Turkish translation of the *Gentleman Bastard* series focusing on examples of neologisms and anti-language in the source text and their translations. This chapter describes the series, the author, and the translator, and provide context for the translation. It analyzes selected examples, identify translation techniques used and assess their effectiveness in communicating original meaning, style, and subcultural features of the text. Analyses are be discussed in relation to theoretical frameworks introduced in previous chapters and mainly concern techniques adopted to preserve linguistic creativity and subcultural meanings in the Turkish translation.

Lastly, **Conclusion** summarizes the results of the study, focusing on the translation techniques employed in the *Gentleman Bastard* series and their application to the translation of fantasy fiction. It also considers the wider implications of these results in translation studies generally, in particular the translation of neologisms and anti-language in fantasy literature. In the final part of the chapter, the study suggests future directions for research in fantasy translation, particularly regarding issues of linguistic innovation and subculture-specific language preservation in translated works.

CHAPTER 1

FANTASY FICTION

1.1. DEFINITION OF FANTASY FICTION

As the many perspectives offered by authors, critics and theorists suggest, delineating fantasy fiction is a complex scholarly task. A single, universal definition of the genre is not yet available despite its increasing prevalence across media (Zorčec, 2021, pp. 6–7; Ay, 2022, p. 14). This kind of fluid, imaginative fantasy fiction also makes attempts to define boundaries difficult. Herein we define fantasy fiction according to various academic definitions, identify its features and place it within the larger genre of speculative fiction. In addition, it discusses the genre's historical development, its thematic significance and relationship with cultural and literary traditions.

Fantasy fiction is commonly classified as literature written outside the constraints of the real world (*FANTASY Definition & Meaning - Merriam-Webster*, n.d.). It is considered a blank canvas on which stories which stories can be written in imaginable settings, magic is experienced and mythical creatures dwell (*Fantasy | Mythology, Magic & Adventure | Britannica*, n.d.). And unlike genres based in observable reality, fantasy crafts worlds with their own rules and possibilities. Such worlds usually derive from mythology, folklore, and the imagination. Often confused with science fiction, fantasy is concerned with the supernatural and impossible rather than scientific or technological possibilities (James & Mendlesohn, 2012, p. 1). Key to fantasy is the acceptance of plots that cannot possibly happen in the real world, and often places characters in settings where magic is accepted. This includes werewolves, witches and vampires - beings from human lore in new settings (*Fantasy - Definition of Fantasy by The Free Dictionary*, n.d.).

The elements of fantasy fiction often violate natural laws of reality. This distinguishes fantasy from science fiction which often deals with seemingly impossible concepts but provides rational or scientific justifications for its plot premise (Rabkin, 1976, pp. 226–227; Presley, 2020, p. 76; Campbell, 2021, p. 20). However, this distinction is often fuzzy, especially with subgenres like dark fantasy-horror, fantasy and sometimes science fiction

that blur strict genre classifications. Hybridization within speculative fiction further blurs definitional boundaries as works incorporate elements from several genres (Wolf, 2013, p. 97).

Fantasy as defined in the *Encyclopedia of Fantasy* (1999) by John Clute and John Grant is any form of storytelling involving elements of the fantastic but not based on scientific or religious explanations. They do not give a rigid definition of fantasy but describe it through structural and thematic patterns, in particular the “fantasy structure”: wrongness (a disturbance in the world), thinning (a loss or weakening of something essential), recognition (the protagonist recognizing the problem) and healing/return (a resolution that restores balance) (Clute & Grant, 1999, pp. 337–339). Different scholars give definitions of fantasy fiction, which have different narrative and thematic features. By definition, fantasy fiction is fiction that involves fantastical or magical events, Alize Can Rençberler (2021, pp. 425–426) defines it as “a genre encompassing narratives characterized by fantastical and magical occurrences”. Similar arguments hold that fantasy literature employs supernatural and magical elements in its plots and settings, often drawing on mythological and folkloric traditions, Meera Prasannan (2018, p. 1) suggests. These definitions agree with the premise that fantasy fiction grew out of a human attraction to the unknown and the inexplicable. The genre’s recourse to the unreal and supernatural is a major factor in its classification within speculative fiction.

Fantasy fiction has defining characteristics. Most prominent is its capacity to create immersive secondary worlds that are either separate from reality or are altered versions of the real world (Wolf, 2013, p. 109). These settings may include supernatural occurrences, mythical creatures, invented languages, fictional geographies, and alternative historical frameworks. Fantasy fiction is characterized by world-building, where authors construct mythologies and systems of magic that help construct the internal structure of the stories (Wolf, 2013, p. 180; Presley, 2020, p. 291). Their dimensions and complexity often recall those of historical and cultural mythologies. Magic and paranormal phenomena rooted in cultural mythologies are therefore a major component of fantasy fiction. That furthers its affinity with pre-modern and folkloric narratives but separates it from realism and science fiction. Additionally, enchanted objects, prophetic

visions and divine interventions further demonstrate the genre's departure from empirical reality.

In addition, fantasy literature frequently violates norms by presenting stories that are impossible within the framework of real-world logic. Dynamic, fast-paced fantasy plots also have this characteristic, and draw on conventions of adventure fiction (Baytar, 2024, p. 488). Fantasy protagonists often have extraordinary abilities - either through natural magic talent, divine intervention, or other supernatural means. Recurrent themes in fantasy include archetypal figures like magicians, mythical beings, and enchanted objects. These enhance immersion and reinforce the themes of transformation, heroism, and struggle against opposing supernatural forces.

Fantasy fiction has philosophical, moral, and existential questions beyond its structural elements. The genre may be a vehicle for social critique, allegory, or escapism. Typical examples are classics like *The Lord of the Rings* by J.R.R. Tolkien and *The Chronicles of Narnia* series by C.S. Lewis contain allegorical dimensions reflecting theological, ethical, and ideological considerations. Similarly, modern fantasy literature deals frequently with contemporary social issues such as identity, power structures and environmental issues. Fantasy fiction presents alternate realities within which to question societal norms and the consequences of human behavior in hypothetical worlds. Good versus evil is often a motif of fantasy battles, quests, and moral dilemmas. A narrative archetype identified by Joseph Campbell (1949, p. 30) called "the hero's journey" is particularly prevalent in fantasy literature. This framework, in which a protagonist departs, initiates, and returns, demonstrates the genre's emphasis on personal growth and discovery. Moreover, anti-heroes and morally ambiguous characters are becoming more commonplace in contemporary fantasy, suggesting a trend toward more nuanced storytelling (D'Amassa, 2006, p. 137; James & Mendlesohn, 2012, p. 117). The mythology, folklore and religious texts that form fantasy fiction are historically grounded (D'Amassa, 2006, p. v; Mendlesohn & James, 2012, pp. 17–20). In ancient epics like the *Epic of Gilgamesh* and the *Odyssey*, fantastical elements include divine intervention and supernatural beings. Also, medieval romance literature such as *Le Morte d'Arthur* developed fantasy tropes concerning chivalry, magic and heroic quests (Mendlesohn & James, 2012, pp. 117–118).

It is sometimes said that the works of 19th and early 20th century authors such as George MacDonald, William Morris and Lord Dunsany helped modern fantasy become a separate literary genre. George MacDonald's fiction, including *Phantastes: A Faerie Romance for Men and Women* (1858), *At the Back of The North Wind* (1870), *The Princess and the Goblin* (1872) and *Lilith* (1895) influenced many twentieth-century fantasy authors (Wolf, 2013). William Morris's novels *the Story of the Glittering Plain* (1891), *The Wood Beyond the World* (1894), *The Well at the World's End* (1896) and *The Water of the Wondrous Isles* (1897) provide the basis for fantasy (Wolf, 2013, pp. 106–107). Lord Dunsany developed the full fantastic world in novels including *the King of Elfland's Daughter* (1924) and in many short stories (Mendlesohn & James, 2012, p. 114). Authors as Lord Dunsany, L. Frank Baum and J.M. Barrie existed before Tolkien. The first major works of fantasy fiction were Tolkien's *The Hobbit* (1937) and *The Lord of the Rings* (1954-1955). These books changed attitudes towards fantasy dramatically after their publications (Mendlesohn & James, 2012, pp. 114–115). The genre has since spread to include high fantasy, urban fantasy, dark fantasy, and magical realism (Mendlesohn & James, 2012, pp. 14, 139). Fantasy fiction also has shaped films, television, video games and other media besides literature.

Fantasy fiction is ultimately a way of exploring alternate realities beyond those conditioned by societal conventions and empirical experience. By escaping the constraints of reality, the genre invites both authors and readers to imagine possibilities unrelated to traditional narrative structures (Liang, 2010, p. 5). The continued evolution of fantasy fiction demonstrates its adaptability and historical relevance across cultures and historical contexts. Later sections of this thesis will analyze the translation of the fantastical elements, particularly as regards anti-language and neologisms, within Scott Lynch's *Gentleman Bastard* series. With this analysis it aims to highlight linguistic and stylistic difficulties encountered when translating fantasy fiction.

Fantasy's relationship to other genres is fluid and multifaceted, which shows the genre's flexibility and ability to include other narrative elements. For example, the line between fantasy and science fiction is often blurred because both genres deal with the speculative and the extraordinary (Rabkin, 1976, pp. 234, 405; Mandala, 2010, pp. 90–92). The term speculative fiction covers fantasy, science fiction, horror, alternate history and even

fairytale - genres which all engage elements outside of the real world's parameters. However, where horror differs in its intention to induce fear, dread, or unease, fantasy and science fiction usually induce wonder through extensive world-building (Presley, 2020, p. 44). From here dark fantasy develops as a hybrid of horror and fantasy, often set in nineteenth or twentieth-century settings, and including traditional folklore characters such as vampires, werewolves, and other supernatural beings. Unlike conventional horror which often places these figures as objects of fear and antagonism, dark fantasy often offers alternate accounts and realigned sympathies. Furthermore, the New Weird movement (Mendlesohn & James, 2012, pp. 166–167) of the turn of the millennium sought to reimagine traditional fantasy themes in new and sometimes disturbing ways.

Defining fantasy fiction requires acknowledging different interpretations and characteristics. And unlike science fiction whose predominant explanation is often a rational or pseudo-scientific framework, fantasy embraces the unexplainable and the impossible (Clute & Grant, 1999, p. 844; Mendlesohn & James, 2012, p. 265). The genre often employs mythology, folklore, and human curiosity about the unknown to construct stories that deviate from reality. Fantasy fiction has three basic elements: secondary worlds (Wolf, 2013, pp. 25–26), magical events (Roxana, 2020, p. 3), and characters with extraordinary abilities (Prassanan, 2018, p. 3). Together, they constitute a distinct ontological departure from the primary world. The complexity and dynamic nature of the genre are further underlined by its complex relationship with other speculative genres and the critical role of immersive consistent world-building.

Most fantasy fiction is world-building. The construction of complex and believable secondary worlds is what distinguishes fantasy from other literature (Wolf, 2013, pp. 23–24). Although often science fiction is seeking some sort of scientific or technological justification for its imagined worlds, in fantasy the only real principles of existence are magic and the supernatural. “On Fairy-stories”, Tolkien famously articulated the need for rigorous and coherent world-building by saying that a well-constructed secondary world is necessary for “story making in its primary and most potent mode” (Tolkien, 1946, p. 45). The division into four modes of fantasy (portal-quest fantasy, immersive fantasy, intrusive fantasy and liminal fantasy) by Farah Mendlesohn (2008, pp. 13–14) is another example of world-building and how different worlds of the fantastic interact with the

fictional world. Immersive fantasy, for example, constructs a world entirely within itself, where the supernatural and the extraordinary are part of the world (Mendlesohn, 2008, p. 83). In such a mode, readers need an internal consistency that permits the “willing suspension of disbelief” as defined by Samuel Taylor Coleridge (1817), where audiences are prepared to accept the impossible as long as it follows an internally coherent logic.

Constructing secondary worlds is the core of high fantasy, a subgenre where narratives occur entirely within ontologically distinct realms instead of within or upon the primary world (Kaçar, 2008, p. 27). A secondary world is only credible if the author can render it stylistically coherent and internally consistent (Wolf, 2013, p. 25). Fantasy authors may need to establish rules - magical, supernatural, or mythological - that govern how their worlds work. Successful secondary worlds keep their verisimilitude by following their own internal laws rather than following real-world logic (Tolkien, 1946). The play between the impossible and the credible within these constructed worlds is what gives fantasy fiction its power as a story - to change and adapt while remaining rooted in its principles. Fantasy fiction’s relation to other speculative genres, its dependence on immersive world-building and willingness to accept the unfathomable constitute its literary identity (Presley, 2020, pp. 41–42). Its ability to construct secondary worlds operating on alternative ontological principles confers a wonder that separates it from science fiction and horror. Subgenres like dark fantasy and movements like the New Weird further demonstrate the genre’s adaptability and its relevance to literary discourse (D’Amassa, 2006, p. 185; James & Mendlesohn, 2012, p. 214). Fantasy as a literary form that is constantly developing involves myth, folklore, and the limits of the possible.

Secondary worlds are the basis of fantasy literature. These secondary worlds exist apart from the primary reality that readers encounter and thus require world-building on several levels of invention, coherence, and immersion (Wolf, 2013, p. 24). A fantasy work usually depends on the depth and believability of its world, so authors aim to construct elaborate settings, sociocultural structures, and internally consistent laws regarding magic and supernatural phenomena (Presley, 2020, p. 50). It describes the core elements of fantasy world-building, the methods authors employ and theoretical frameworks supporting the immersive potential of secondary worlds. The creation of new and original elements that give fantasy fiction its context and aesthetic is a hallmark. The vehicles, names, worlds,

planets, and devices that distinguish fantasy from other forms of speculative fiction are often invented by authors (Roxana, 2020, p. 11). This includes the creation of whole civilizations, languages and historical narratives that make the fictional world appear real. Constructed languages (“conlangs”) and constructed cultures (“concultures”) (Wolf, 2013, pp. 183–184) are especially important in fantasy world-building as they give the story depth and realism. These creative constructs enrich the story and draw the line between primary and secondary world.

Fantasy fiction is also defined by magic and supernatural elements. Fantasy is not bound to the rules of extrapolated scientific plausibility as science fiction often is, but rather outside the reach of real physics and logic. Incorporation of magic, divine intervention, mythical creatures, and supernatural forces requires internally coherent magical systems (Ekman, 2013, pp. 5–6). Scholars such as Sanderson (2007) stress the need for magic systems defined by rules and limits to maintain internal consistency in the narrative. Magical integration is thus not an arbitrary embellishment but an essential component shaping the mechanics of the secondary world and shaping character development, plot development and thematic exploration (Tolkien, 1946, p. 30). A coherent and immersive secondary world requires high internal consistency. What constitutes the “world logic” or “world-building” of a fantasy setting is the interaction of elements such as geography, history, politics, culture, and metaphysical laws that produce a believable framework. This ontological structure of the world, including alternative laws of physics, cosmologies and temporal dimensions, should not allow narrative dissonance consistency (Wolf, 2013, pp. 52–54).

No secondary world is as complex as the primary world, but successful fantasy narratives try to give the illusion of completeness (Wolf, 2013, pp. 33–34). This is achieved by introducing historically relevant accounts, folklore, customs, economic systems, and architectural styles. This encyclopedic impulse is exemplified in works by George R.R. Martin’s *A Song of Ice and Fire* series lore. Martin reveals additional appendices and supplementary texts that make a world credible (Presley, 2020, pp. 111–112, 388). Such detailed prose creates depth and continuity so readers can feel as if the world itself existed outside of the prose. Fantasy authors construct their worlds differently. Top-down approaches start with big ideas - cosmology, geography, political structures - and refine

details. This method ensures structural coherence and thematic consistency. Instead, the bottom-up approach focuses on localized elements like customs of a region or dialect development before reaching out to wider world-building aspects (Presley, 2020, pp. 61–63). Both have advantages; both provide a macrostructural basis whereas the former allows for organic growth and immersion in discovery.

Maps and timelines are tools for secondary world construction that give authors and readers spatial and temporal orientation. Maps are a commonplace fantasy device, representing the imaginary landscape and bringing it into reality. Similar timelines help establish historical depth by establishing consistent order of events and cultural developments. These infrastructure tools contribute to world coherence by avoiding geography and chronology conflicts that might interrupt immersion (Ekman, 2013, p. 24). All of these may result in creating a “time abyss” (Clute & Grant, 1999, pp. 946–947). In establishing a world, M.D. Presley (2020, p. 106) argues for four C’s as guiding principles: consistency, completeness, creativity and compelling storytelling. The world may need to follow its own rules - consistency prevents logical contradictions. With completeness, even a fraction of the world is presented to the audience as fully realized. Creativity avoids generic or derivative settings. Thirdly, a strong narrative ensures world-building serves the story, not overshadows it. These four principles add internal credibility to a secondary world and increase reader immersion.

Brandon Sanderson’s Cosmere universe which includes *Mistborn* series (2006-2022), *The Stormlight Archive* series (2010-2024) and *Elantris* (2005) is a prime example of detailed secondary world-building involving several interconnected worlds governed by different magical systems, cosmologies, and sociopolitical structures. In this way, Sanderson tends to be internally consistent, often following his own codified “Laws of Magic” (2007) that structure fantastical elements and increase reader immersion. The world-building he does is not decorative but woven into character development and plot progression, so that each narrative can take philosophical and ethical turns while remaining a part of a macrocosm. Such interconnectedness across Sanderson’s novels illustrates what Mark J.P. Wolf (2020) terms “subcreation” - the internal coherence of a secondary world that reflects the complexity of the primary world.

Ursula K. Le Guin's world-building demonstrates depth, cultural nuance, and philosophical insight - especially in the *Earthsea* series and the *Hainish Cycle*. Le Guin's secondary worlds are not geographically or magically defined but have rich sociocultural frameworks, shaped sometimes by language, belief systems or social structures. For example, magic in the *Earthsea* series is based on Old Speech - how language creates reality. On the *Hainish Cycle*, different planets explore human evolution in different social, political and ethical paradigms (Cummins, 1992, pp. 45, 68). Le Guin does more than write fantasy or science fiction; she builds worlds. It constructs speculative settings that ask readers to consider human nature and societal constructs.

Secondary world construction in fantasy fiction is a delicate balance between invention, coherence, and immersive detail. Although it is a genre defined by its separation from reality and engagement with the impossible, its effectiveness rests on the creation of believable and internally consistent worlds. By developing unique elements, incorporating magic systems, maintaining internal logic, and employing world-building methodologies, authors create gripping stories. Whether a secondary world can somehow make an audience feel rooted and authentic determines its success - it requires audiences to suspend disbelief and enter the fantastical world. With rich world-building, fantasy fiction extends the reach of imagination and narrative possibility.

1.2. HISTORY OF FANTASY FICTION LITERATURE

A genre that contains the impossible and unexplainable has a long history from ancient myths and folklore to contemporary popular literature. Though magical elements have permeated storytelling since the beginning, fantasy as a self-conscious genre with particular characteristics has had a more nuanced trajectory. The historical development of fantasy fiction from these sources will be traced through key periods, influential authors and shifting conceptions of this imaginative realm (Clute & Grant, 1999; Mendlesohn & James, 2012). Fantasy has its earliest roots in human culture in myth, legend, and folklore. Precursors to later fantasy fiction are ancient epics containing gods, heroes, monsters, and supernatural interventions, such as the *Epic of Gilgamesh* and Homer's *Odyssey*. These narratives - often religiously infused - explored themes including heroism, morality, and confrontation with the unknown, which would become tropes and archetypes of the genre (Prassanan, 2018, p. 15). With its tales of magical

transformations, strange monsters, sorcerers and dragons, the medieval romance established the fantasy element in Western fiction (Roxana, 2020, pp. 2–3). Source texts such as the *Odyssey* remain a standard for contemporary fantasy, and John Clute coined the term “taproot text” (Clute & Grant, 1999, pp. 921–922).

In their book *A Short History of Fantasy*, Farah Mendlesohn and Edward James discusses that the rise of fantasy as a more self-conscious artistic form is arguably related to realism (or mimesis) in the eighteenth century. It is suggested that only with a clear conception of intentional realism can there be intentional fantasy. This is the period when the Gothic emerged, combining horror, melodrama, and romance in medieval trappings. Classics such as the *Castle of Otranto* (1764) and *The Mysteries of Udolpho* (1794) subverted the known world by the supernatural. Little pure fantasy was produced, but early nineteenth-century Romanticism with poets like Keats, Byron, Wordsworth, Coleridge, and Shelley provided imagery and appreciation of the sublime and mysterious past that would shape later fantasy (Mendlesohn & James, 2012, p. 26).

Mid-nineteenth-century modern fantasy split into distinct branches (Mendlesohn & James, 2012, pp. 26–27). This period saw an explicit reworking of Arthurian romance and fairytale. Richard Dadd’s fairy paintings set the visual language for much of the century depicting fairies. William Makepeace Thackeray contributed the *Rose and The Ring* (1855), a mockery of fairy tales that challenged traditional morality. This inspired an interest in writing new tales, taken up by Oscar Wilde and later Walter de la Mare. Other writers began using fairy tropes for other things. Fairytale elements in Charles Kingsley’s *The Water Babies* (1863) carried a moral message and even explored Darwinian ideas (Mendlesohn & James, 2012). In modern fantasy George MacDonald wrote portal fantasies like *Phantastes* (1858) and Christian allegories for adults and children which shaped twentieth-century authors (Mendlesohn & James, 2012, p. 27).

The turn of the twentieth century saw the rise of authors who wrote specifically for children, arguably having a significant influence on the development of fantasy (Mendlesohn & James, 2012, p. 32). L. Frank Baum (*The Wonderful Wizard of Oz*, 1900) and E. Nesbit (*Five Children and It*, 1902) created what Brian Attebery termed “the indigenous fantasy” (1988), rooted in their native environments. Nesbit introduced the idea that the fantastic could burst into our world at any moment in a matter-of-fact way.

In Britain and Ireland, a highly experimental movement known as “weird fancy” emerged, with authors like Arthur Machen, William Hope Hodgson, Lord Dunsany, and E.R. Eddison creating unique and often unsettling fantastical worlds (Mendlesohn & James, 2012, p. 36). Across the Atlantic, the rise of specialist fantasy magazines like *Weird Tales* (established in 1923) provided a platform for authors such as H.P. Lovecraft, Robert E. Howard, and Clark Ashton Smith, who further blurred the lines between fantasy, horror, and science fiction, often referred to as “weird fiction” (Mendlesohn & James, 2012, pp. 39–41). The 1930s also saw a revival of Christian fantasy with Charles Williams (starting with *War in Heaven*, 1930) and C.S. Lewis’s pre-Narnian “space trilogy” (*Out of the Silent Planet*, 1938; *Perelandra*, 1943 and *That Hideous Strength*, 1945). Crucially, J.R.R. Tolkien’s *The Hobbit*, published in 1937, began to pave the way for modern epic fantasy (Zaripova, 2021, p. 179).

After World War II, fantasy perception changed. Though initially considered children’s literature, the 1960s paperback success of Tolkien’s *The Lord of The Rings* signaled its transition to a serious literary genre for adults (Mendlesohn & James, 2012, pp. 77–78). In 1969, Ian and Betty Ballantine’s Ballantine Adult fantasy reprinted many classics of fantasy to establish the genre in the minds of the readers and garnered critical notice (Mendlesohn & James, 2012, p. 78). The 1960s also saw the rise of Michael Moorcock and the “British New Wave,” whose fantasy heroes were explicitly opposed to earlier ones through Elric of Melniboné (Mendlesohn & James, 2012, pp. 79–80). With science fantasy, the boundaries between science fiction and fantasy were still being blurred.

The 1970s saw the rise of multi-volume quest fantasy with the success of Terry Brooks’s the *Sword of Shannara* and Stephen R. Donaldson’s *Lord Foul’s Bane* (Mendlesohn & James, 2012, p. 107). In addition to this era, history was used in fantasy and the retelling of myths, legends, and fairytales. From around the 1980s onwards quest fantasies were the norm, often in trilogies or longer series (Mendlesohn & James, 2012, p. 107). The genre was satirical and funny in Terry Pratchett’s *Discworld* series. A concern about the literariness of fantasy also increased, with Jonathan Carroll and Joyce Carol Oates exploring magic realism, where the fantastic appears in a world otherwise known as normal. A subgenre called steampunk combined fantasy (or science fiction) with a real or fantasized nineteenth century appeared also (Mendlesohn & James, 2012, p. 131).

The turn of the millennium 2000-2010 saw further diversification within fantasy. The “New Weird” movement (Mendlesohn & James, 2012, pp. 176–177) influenced by authors such as China Miéville offered new and sometimes disturbing interpretations of traditional fantasy themes and blurred genre boundaries. Historical picaresque fantasy grew alongside the study of science as a subject for fantasy. Popular still was portal fantasy, where characters enter a fantastical world from the primary world. Dark fantasy continued to develop, often with nineteenth-or twentieth-century settings and using traditional folklore icons (Mendlesohn & James, 2012, pp. 147–148). Lastly, the history of fantasy fiction winds through mysticism and legend and into many different subgenres. As with the early epics, through to the complex world-building of modern high fantasy, through the fairy tales for children to the dark and experimental novels for adults, fantasy has always represented humanity’s fascination with the impossible and our capacity to see beyond the reach of reality. Its evolution demonstrates its adaptability and ability to retain readers across generations.

1.3. TRANSLATION OF FANTASY FICTION

1.3.1. In the World

Translation research into popular fiction including fantasy is acknowledged to be at a relatively early stage of scholarly development. Although translation studies as a discipline have grown considerably since the mid-20th century, the study of fantasy fiction within this framework remains an area of active inquiry (Bianchi & Zanettin, 2018, pp. 794–795). Fantasy literature is complex and often uses invented languages, neologisms and culturally specific mythologies that require translators to deal with challenging contexts. Fantasy fiction being a globalized genre with diverse linguistic and cultural audiences, it is of prime interest to consider how different translation techniques influence their reception and interpretation in target cultures.

Anikó Sohár’s book (1999) *The Cultural Transfer of Science Fiction and Fantasy in Hungary 1989-1995* studies the popular genres importation to Hungary following the transition to a market economy. An analysis of a Hungarian science fiction and fantasy corpus is carried out which focuses on the proportion of real translations and pseudotranslations (works presenting themselves as translations but written in

Hungarian). The work studies agents involved in publishing, translation sources and linguistic features of genuine and fictitious translations. Thus, Sohár's work contributes to an understanding of translation as technique in the literary polysystem of a "minority" culture undergoing socio-political transformation.

Wen-chun Liang's thesis *Constructing the Role of Human Agents in Translation Studies: Translation of Fantasy Fiction in Taiwan from a Bourdieusian Perspective* (2010) provides a macro-structural and micro-structural investigation. With Pierre Bourdieu's concepts of field, capital and habitus, this research investigates the socio-cultural drivers that guide the decisions of translation agents. The work analyzes how translation of fantasy fiction in the literary field in Taiwan was conditioned by market logic. Parallel corpus analysis called microscopic analysis revealed translation agents' collective textual behavior when translating culture-specific items (CSIs). Findings indicated a source-oriented tendency in the translation of CSIs. Macro analysis, based on interviews with translation agents, investigated production modes of fantasy fiction translation. This research shows how agency and constraints in fantasy translation are understood through sociological theory. It also reveals how fantasy literature is received and transferred in a Chinese-speaking cultural context where linguistic and cultural expectations may differ from Western literary traditions. Fantasy fiction originating from English-speaking countries often contains references to Western mythology, folklore and literary conventions which have no direct equivalents in Chinese culture. Liang's research likely addresses techniques employed to plug these cultural gaps - whether through domestication, foreignization, or some combination thereof. The study's inclusion in discussions of fantasy translation demonstrates the global character of the genre and the diversity of issues confronting translators working across languages and cultures.

Focused translation analysis of neologisms and proper nouns in fantasy fiction is provided in the work of Romana Čačija and Mirjana Marković (2019), analyzing the Croatian translation of Philip Pullman's *His Dark Materials* trilogy. They found translators did not always favor one technique when rendering neologisms, suggesting high variability in translation choices. Such variability might arise because new words are flexible to translate and often require creative adaptation to preserve meaning, tone, and stylistic effect. In turn, Čačija and Marković found that the most common translation technique

for proper nouns was direct copying of source text names into target text. This tendency toward retention might suggest an effort to keep Pullman's fictional universe distinct and recognizable to readers. The work provides an introduction to translation practices in fantasy fiction by demonstrating how different textual elements - invented terms and character names - may be approached differently by translators.

Birsanu Roxana's paper "Applying Descriptivist Norms to Fantasy Translation" (2020) is a case study analysis of the Romanian translations of J.R.R. Tolkien's *The Hobbit*. This research examines Gideon Toury's notion of translational norms - the difference between adequacy (fidelity to the source text) and acceptability (adaptation to the target culture). It examines two Romanian translations with twenty years of gap to see if the translators were more concerned about acceptability or adequacy. Analyzing title translation and intratextual coherence reveals different approaches and concerns for the target audience. The paper demonstrates that the techniques used indicate concern for text acceptance in target culture.

Generally speaking, work in translation studies suggests that readers' responses can affect established norms of translation and thus possibly reconstruct them over time. Such an interactive relationship between the translated text as received by the target audience and the development of translation practices within the literary system is especially relevant to fantasy fiction. In a genre that typically attracts dedicated fan communities, fantasy literature may be more scrutinized by readers demanding high standards regarding terminology, character names and world-building consistency (Wolf, 2013; Sarmaşık, 2022). This may change translation conventions as translators, publishers and even fan translators respond to audience feedback and market demands. The rise of digital communication and online fan communities may amplify this process and allow more direct interactions between readers and translators. Overall, translation research of fantasy fiction remains a dynamic area influenced by linguistic, cultural and market factors. Studies illustrate both the variety of approaches and challenges of translating fantasy literature across contexts. Translation techniques adapt to new linguistic landscapes, reader expectations and publishing trends as the genre develops globally. Given the particular characteristics of fantasy fiction - invented languages, intertextual references,

and a rich and complex domain for translation studies - further scholarly inquiry is likely in years to come.

1.3.2. In Türkiye

A body of academic work which deals with the translation of science fiction and fantasy is found to be relatively scant in Türkiye in translation studies. Translation studies as a discipline developed considerably over the last few decades but little research has investigated the particular difficulties and techniques involved in translating fantasy literature. Fantasy fiction often has complex world-building, invented languages, culturally specific mythologies, and neologisms that provide challenges. A limited scholarly inquiry into this genre in Türkiye points to the need for further research into the linguistic, cultural, and translational dimensions of fantasy literature in the Turkish literary system. Also, this gap points to potential contributions of focused studies on how fantasy fiction is adapted and received in Turkish translation compared with world trends.

One such study is Ayşe Şirin Okyayuz Yener (2006), which investigated the transfer of culture in the Turkish translation of fantasy literature from Türkiye. The study investigated how cultural references, world-specific norms and other culturally embedded elements in fantasy texts are adapted for Turkish audiences. As fantasy literature tends to contain mythological systems, invented customs and supernatural elements that lack concrete equivalents in the target culture, this kind of research is essential to understand how translators deal with such cultural and linguistic obstacles posed by the genre. It may have investigated techniques such as domestication - changing or adapting unfamiliar elements - and foreignization - keeping the cultural marks of the source text intact. Such research has wider implications beyond the Turkish literary landscape and contributes to the discourse on the localization and globalization of fantasy fiction.

In her master's thesis "A Descriptive Study on the Translation of Children's Fantasy Literature" (2008), Naile Kaçar presents a general historical analysis of children's literature and fantasy in the West and in Türkiye. The thesis describes fantasy from its inception, its brief history, sub-genres, and characteristics. It explains the factors that determine which works are translated in Turkey. It also studies the difficulties encountered in translating children's fantasy literature and translation techniques.

Analyzing the Turkish translations of the *Chronicles of Narnia*, the study finds that translators use different techniques - sometimes in accordance with Gideon Toury's translation theory - reflecting individual translator choices.

In her PhD thesis "Translation and Reception of Feminist Speculative Fiction in Turkey: A Multiple-Foregrounding Analysis" (2009), Nil Özçelik analyzes the translation and reception of three feminist speculative fiction works in Turkey. This thesis employs Foregrounding Theory to analyze how discursive elements prioritized by the authors affect readers. The research employs comparative, foregrounding-based reception analysis of source and target text readers to investigate how feminist "nova" translation shapes and differentiates reception. Besides, it analyses Turkish agent discourses used during the editing/translation process to reveal challenges faced and techniques adopted during translation of this subgenre.

Naile Sarmaşık (2022) examines the Turkish translation of invented character names in Mervyn Peake's *Gormenghast* trilogy. This study uses a polysystem analysis of translator choices taking into account translation norms and systemic relations. This research showed that copying was followed by translation, transcription, and substitution for character names. The study also analyses to what extent ostranenie (the feeling of estrangement) is rendered in target texts by these translation methods. Author suggests that peripheral position of translated fantasy literature in the Turkish literary polysystem might influence the recourse to more source-oriented translation techniques.

İlknur Baytar (2024) examines the Turkish translation of Lewis Carroll's *Alice's Adventures in Wonderland* by Tomris Uyar, titled *Alice Harikalar Ülkesinde*. This research is conducted to identify which translation techniques were used for fantasy elements in the source text and how these elements were rendered in the Turkish target text. The study conducts a comparative analysis of selected fantastical elements from the original and their translations in Turkish. A descriptive analysis also examines how these fantasy elements were transferred. Findings reveal modulation was the most commonly used oblique translation technique, which indicates the tendency of the translator to alter the message while preserving its essence. For other types of direct translation techniques, literal translation is used most often. The study concludes that Tomris Uyar considered the target audience's linguistic and cultural background when translating the fantastical

elements of the novel. This point suggests that Uyar sought to balance the imaginative quality of the original text with accessibility for Turkish readers. But this study had its limitations since it examined only some fantasy elements from *Alice's Adventures in Wonderland*. In consequence its results may not be fully generalizable to translations of all fantasy literature or even to all fantastical parts of the same text.

Fantasy fiction translation study in Türkiye, although still in its infancy, corresponds to global research trends that seek to understand how fantastical elements are transposed across linguistic and cultural boundaries. Research from different countries suggests that translators employ various means of mediating between the world-building of the source text and the expectations of the target audience. Together these studies demonstrate that translation techniques can be adapted to socio-political contexts, cultural acquaintance with the fantasy genre, and reader expectations. Analyzing the Turkish case with respect to such international studies can help scholars understand how fantasy fiction is received and adapted within literary traditions. Fantasy literature translation involves hard decisions between fidelity to the source text and cultural and linguistic accessibility. Such research efforts will contribute to translation studies in Türkiye as well as to the global discourse on how fantasy fiction is adapted and interpreted in different languages and cultures. Future studies will be required as the genre expands to more diverse audiences across the globe - including emerging translation techniques, reader reception and new norms governing fantasy literature transmission across borders.

In summary, translation of fantasy fiction presents challenges and opportunities for translators, particularly in negotiating the linguistic creativity of anti-language and neologisms. In *Gentleman Bastard* series, stylistic choices are integral to preserving the narrative voice and immersion of the source text. So, stylistics becomes important for understanding how translators negotiate these linguistic minefields. The theoretical underpinnings of stylistics are discussed next, where we will consider how stylistic analysis might illuminate translation techniques used to render anti-language and neologisms while preserving the original text as distinct in the target language.

CHAPTER 2

STYLISTICS

2.1. STYLE IN LITERATURE

Style has long fascinated scholars from linguistics to literary criticism and translation studies. It constitutes an essential facet of literary expression affecting both interpretation and reception as well as translation. Style in literary texts will be defined, discussed, and defined in this chapter based on insights from theoretical frameworks and scholarly discussions. The very definition of style is complex and has evolved. The “perceived distinctive manner of expression” (Wales, 2001, p. 371) is a basic definition of style, but one that is not so simple - the perception of distinctiveness. Who experiences distinctiveness - the reader, critic, translator, or social group - is central to understanding style. In addition, distinctiveness has to do with what: whether style is unique within a text, compared with similar texts or against linguistic norms and expectations. Style is also defined as the “manner of linguistic expression in prose or verse,” (Abrams, 1993, p. 203) including technique, linguistic craft, and rhetoric. Importantly, style is associated with choice - it reflects the optional features of language that writers or translators choose - and not grammatical rules that impose requirements on language use (Boase-Beier, 2020, p. 12).

Style has a great impact on literature. Some scholars have suggested that style embodies the meaning more than content in a literary text: This view holds that style embodies meaning more than denotation in literature (Boase-Beier, 2004, p. 29). Style is a “direct link to the work’s basic thematic concerns and the kind of experience it seeks to convey” (García Izquierdo & Borillo, 2000, p. 65); such “special manipulation of lexis, grammar and pragmatics gives a literary text added value that is intrinsically related to its stylistic character” (X. Huang, 2011, p. 3). Such an “added value” is expressed in the text’s expressiveness, rhetorical effects and defamiliarization for the reader. As such, the style of a text makes it literature, distinguishing it from non-literary discourse and increasing its aesthetic and emotional impact.

The systematic study of style is a subject of stylistics, “[which] links linguistics to literary criticism,” influenced by Russian Formalists and the Prague School, which initially dealt with “text-immanent linguistic explanation” (X. Huang, 2011, p. 69). But contemporary stylistics has embraced sociostylistics, which studies style from the standpoint of writers’ social groups and cultural contexts. The goal of stylistics is to understand “the linguistic bases of style in literary texts” (X. Huang, 2011, p. 69), that is, the way of expression and the broader communicative functions of literary language. Importantly, stylistics also considers the function of language in literature: why some texts are great because their language can be analyzed beyond a superficial reading. It would like to represent a “rigorous” systematic approach to the study of literary texts which would be based on explicit frameworks of analysis rather than on subjective or impressionistic interpretations (X. Huang, 2011, pp. 70–71).

The relationship between style and literary translation is especially relevant. Successful literary translation should reproduce the stylistic essence of the source text otherwise the distinctive literariness of the original text would be lost (Parks, 2014, pp. 240–241). Translation studies regard style as the essence of literary translations since the stylistic dimensions of a text contribute to its meaning and aesthetic effect. Symbolics may help translators identify key stylistic features in the source text and determine whether equivalent features are preserved in the target text (X. Huang, 2011, p. 301). However, a consistent style definition in translation remains elusive. Translators may need to negotiate several levels of stylistic interpretation: they aim to interpret the style of the source text as an expression of the author’s artistic choices, interpret its effects on the original audience (including themselves) and make stylistic decisions in the target text that will shape its reception by the target audience (Boase-Beier, 2020, p. 20). It follows that the target text will always have its translator style, which illustrates how translator style is relevant to the recognition of translation as literary activity. (Boase-Beier, 2006, p. 112) In addition, literary translation itself may be considered “translation of style,” since style indicates attitude, narrative voice, and authorial intent (Boase-Beier, 2004, p. 112).

The difference between literary and non-literary style is also crucial. Poetry, implicit meanings, heteroglossia and other deviations from standard language characterize literary

texts. Though figures of speech like metaphor, ambiguity and irony occur in any text type, they are more frequent, complex, and nuanced in literary works. The style may suggest fiction and provoke a different kind of reader engagement than non-literary texts. Particular cognitive stylistics concerns how literary texts engage cognitive processes that require more interpretive effort and greater experiential rewards for the reader. Such perspectives show that stylistic decisions affect both textual structure and reader perception and interpretation (Boase-Beier, 2020, pp. 133–134).

Style is not an ornamental quality of literary texts but a fundamental one that shapes meaning, elicits aesthetic responses and defines literariness (Boase-Beier, 2006, p. 114). Theoretics as a discipline offers theoretical and analytical tools for the systematic examination of style, it reveals how language operates in literary discourse (Boase-Beier, 2020, p. 121). In literary translation, style has to be faithfully rendered in order to preserve the essence of the original work and thus the translator's stylistic awareness and choice are of prime concern (X. Huang, 2011, p. 300). Understanding literary and non-literary styles also demonstrates how critically style influences how texts are created, interpreted, and translated. Ultimately, style in literature and translation enlarges our appreciation of the ways in which language is an artistic medium.

As Jean Boase-Beier (2006) and Jeremy Munday (2008) have shown, style in translation is not a passive reproduction of the source text but an active engagement with its aesthetic and rhetorical dimensions. Here, literary translation might be conceived as “the translation of style,” confirming that style is not an ornamental quality but an integral part of textual meaning. Style indicates not only linguistic habits but the attitude, perspective, and ideological stand of the author (Fowler, 1977, p. 103). Accordingly, the translator tends to approach style as a communicative and an expressive device, such that the translated text meets readers' expectations in a way that reflects the intended effects of the source text.

The variety of literary traditions between languages and cultures complicates the notion of style in translation even further. Some stylistic elements may be transferred relatively easily, others may require adaptation or creative reimagining to maintain their intended impact. This challenge demonstrates the need for a translator to be sensitive to micro-level features of language and macro-level stylistic coherence of the literary work.

Ultimately, literary translation is not a matter of words passing from one language to another but of stylistic negotiation between the translator and the target literary system.

Distinguishing literary from non-literary styles is therefore an important issue in stylistic analysis for both textual interpretation and translation purposes. Poetry, implicit meanings, heteroglossia and other deliberate deviations from standard language norms are typical of literary texts. These contribute to the aesthetic and cognitive complexity of literary works in contrast with non-literary texts which generally value clarity, directness, and functional communication. Though figures of speech including metaphor, ambiguity, irony, and symbolism appear in literary and non-literary texts they are more frequent, more complex and have more layers of meaning. Such stylistic features raise the artistic value of a text and also give readers rare linguistic and conceptual experiences. Style is not a secondary or decorative feature of literary texts but an integral component shaping meaning, evoking aesthetic responses, and defining their literariness.

Once considered secondary to plot or world-building, style has come to be seen as central to fantasy fiction. Scholars contend that style informs and informs content, as it forms the basis for imaginary world construction, character identity formation and narrative structures (Mandala, 2010, pp. 1, 31, 95; James & Mendlesohn, 2012, p. 133). Though earlier critical appraisals dismissed fantasy style as simple and lacking literary depth, stylistic and literary-linguistic analyses show it to be complex and layered in order to meet the narrative goals of the genre (Novakova & Siepmann, 2020, pp. 106–107). That this is an evolving recognition demonstrates how stylistic choices in fantasy fiction contribute to the genre's literary identity. Style is not a decorative element in fantasy but serves to make the extraordinary believable, to suspend disbelief and transport the reader into fully realized otherworlds (Rabkin, 1976, p. 24; Ekman, 2013, p. 5). Authors achieve this effect by employing archaic lexical and syntactic forms to create a pseudo-medieval atmosphere or by juxtaposing elevated language with colloquial speech, often in comedic or character-defining effect (Le Guin & Wood, 1979, p. 106; Mandala, 2010, pp. 72–73, 76–77). Particularly, that linguistic tension is representative of the genre's negotiation of the real with the imagined.

Often associated with “plain” or “straight” style (Mandala, 2010, pp. 95–118), English-language fantasy is in fact quite complex in its stylistic functions. Even seemingly

accessible language can be highly effective in constructing immersive narrative spaces (Mandala, 2010, pp. 95–118). Literature stylistic studies of fantasy texts often identify particular syntactic devices like ellipsis and repetition - especially in core semantic domains like characterization, spatial-temporal settings (chronotopes), and representations of magic - as characteristic features of the genre (Glinka et al., 2021, pp. 297–298). Also, languages and distinctive speech patterns for fantastical beings and cultures are examples of the genre's stylistic inventiveness while also enhancing mythic or symbolic dimensions (Wolf, 2013, pp. 183–186).

This creates a diverse but genre-defining stylistic landscape for fantasy. Authors like J.R.R. Tolkien, Terry Pratchett, Gene Wolfe, Michael Moorcock, Philip Pullman, Robert Jordan, and George R.R. Martin have added to this richness with stylistic signatures ranging from archaic poetics to parodic register shifts. Many authors have contributed their own stylistic signatures to fantasy literature. That richness extends from archaic poetics to parodic register shifts (James & Mendlesohn, 2012, pp. 137–138). A prototypical example of the genre, J.R.R. Tolkien created his world consistently using invented languages like Elvish. His style was praised for description and quotation from myth and history (Mandala, 2010, p. 24). Terry Pratchett contrasted this with a parodic, funny take on heroic fantasy tropes and conventions through register shifts in his *Discworld* novels (Clute & Grant, 1999, pp. 783–785). A key epic fantasy author, Robert Jordan with *The Wheel of Time*, and George R.R. Martin with *A Song of Ice and Fire* series, show a dominant use of expressive means and stylistic devices at the syntactic level in stylistic analysis of their works, including ellipsis and repetition in descriptions (Glinka et al., 2021). These different approaches show how authors shape fantasy voices and flavors through linguistic and narrative choices. As such stylistic choices relate to the construction and perception of fantasy worlds, they pose particular translation challenges.

In addition to linguistic accuracy, translating fantasy fiction requires an awareness of its stylistic codes. Since style is entangled with content in fantasy, how it is reproduced - or reimagined - in translation can affect the target text in terms of narrative coherence, cultural resonance, and stylistic fidelity (Kazakova, 2015, pp. 2844–2845; Zorčec, 2021, p. 3). Problems include translation of invented languages, culturally embedded references, neologisms, and register shifts which require inventive and contextually

informed techniques from the translator. Consequently, the translation of fantasy texts is no longer a question of lexical substitution but of stylistic recreation in which form and meaning tends to be firmly integrated. Research on fantasy translation have shown that stylistic features - at the lexical, syntactic, or discursive levels - are central to narrative functionality and reader engagement in the target culture (Ekman, 2013, pp. 7–8; Kazakova, 2015, pp. 2844–2845; Glinka et al., 2021, p. 295). Hence, fantasy style is indispensable both for literary analysis and translation practice, as it guides the interpretive choices and creative techniques that translators may need to take.

2.2. TRANSLATION OF STYLE

Translation of style is a complex process requiring full engagement of the translator with the source text on many levels. Particularly the act of translating style is fundamental to the practice, since it is this style which gives the text its literary identity. Style is more than vocabulary or sentence structure; it is the author's voice, the text's aesthetic quality, and the way the writer uses language to effect or atmosphere. It is thus perhaps the most difficult facet of literary translation in that it demands the translator to both convey meaning and to preserve the literary original as a whole.

To start with, one should aim to define style in translation studies. Although style has no generally accepted definition, several theoretical frameworks offer insight into its complexity. One argues that style embodies the “perceived distinctive way of expression” (Wales, 2001, p. 371) of an author. This uniqueness is expressed by combining features at three levels of linguistic operation: lexis, syntax, grammar, and pragmatics (X. Huang, 2011, p. 71). Each of the components influences the way language is used to convey meanings, tones, and narrative voices. As an example of lexical selection, some words or phrases become emblematic of thematic concerns or aesthetic preferences of an author. Choice between formal and informal language, dialect or sociolects, and neologisms and figures give a text its particular flavor. Syntax also influences style. By manipulating sentence structure such as long, flowing sentences versus short, abrupt ones one could achieve a rhythm and pace integral to the text's tone. Furthermore, grammatical choices - subject-verb agreement, tense usage, or manipulation of voice - reflect stylistic intent and contribute to the overall tone and meaning of the work as well.

The difficulties of style are however not limited to linguistic features alone; they extend to social and political aspects as well. They have strong roots in the socio-cultural setting within which the text was created (Van Leeuwen, 2005, p. 143; Saldanha, 2014, p. 6; Boase-Beier, 2020, pp. 12–13). A translator thus should consider negotiating not only the linguistic difficulties of transcribing the style of a text into another language but also the cultural dimensions of how style is perceived. The task then becomes that of the translator: keep the stylistic elements which carry cultural weight while adjusting them to target language conventions. This requires a sophisticated appreciation of the source and target cultures as well as of the ways in which language operates within them. The translator should be alert to little details that do not necessarily map onto the target language and to find out how to copy the stylistic effects of the source text without bending their meaning.

In this sense, the translation of style is not mechanical and formulaic. But rather it involves a series of decisions whose fulfillment is often dependent on such factors as the intended readership, the literary genre and the text being translated. For example, poetry translation requires greater awareness of rhythm, meter, and sound - elements of style less pronounced in prose. Also, in translations of works containing anti-language or neologisms the translator should consider the implications of such stylistic features which often convey complex cultural, social, or ideological meanings. Therefore, the translator's role goes beyond mere linguistic transfer to one of cultural mediation: the stylistic features are reproduced and understood within the target culture (Saldanha, 2014, p. 8).

Furthermore, translating style involves balancing fidelity to the original with the need for readability or acceptability in the target language. Keep in style the source text, but there are instances where direct equivalence is not possible or desirable (Parks, 2014, p. 171). Such a situation applies especially when translating figures of speech, idiomatic expressions, or culturally specific references for which a literal translation might obscure or skew the effect. In such cases the translators need to preserve the essence of original text while making necessary adjustments to fit the target audience. Ultimately the translation of style involves balancing decisions at all levels of the text. Either by preserving lexical choices or syntactical structures or cultural references, the translator tries to produce a text faithful to the original while making it accessible and meaningful

in the target language and culture. Knowing how style functions within the source text as well as how it can be transferred across linguistic and cultural barriers is essential for translation (Boase-Beier, 2004, p. 277).

Style translation is an essential task for the translator, since style is not just some superficial feature but an important carrier of meaning, attitude, and cognitive state of an author. Like thematic concerns, literary style is directly related to the experiential reality a work aims to convey (García Izquierdo & Borillo, 2000, p. 65). Such an understanding is consistent with the view that style of a text is not merely an aesthetic choice but reflects deeper, often obscure, factors related to the text's purpose, tone, and authorial voice. Xiacong Huang says that literary texts have an added value because they employ lexis, grammar and pragmatics uniquely - an essential feature of what we call style (X. Huang, 2011, pp. 1–2). Added value could well be considered the essence of what distinguishes a literary text from ordinary, everyday communication. Here the job of the translator is not to replace words with their equivalents in the target language but to convey this added value. Hence a literary translation succeeds when it conveys the meaning of the source text as well as reproduces some of the stylistic features giving the text its effect and distinctive literary quality (Boase-Beier, 2006, p. 114). Without this stylistic dimension a literary translation loses its distinguishing literariness. Unless these stylistic elements are conveyed adequately - tone, rhythm, figures of speech, nonstandard linguistic patterns - the translation will not preserve the text's aesthetic integrity. So the translator should pay attention to the specifics of the source text style and try to reflect these in the target language - even if this means finding unconventional or creative linguistic solutions (Parks, 2014, p. 13).

Diverse theoretical frameworks in translation studies stress the importance of translating style. For example, in Katharina Reiss's functional theory, translation should consider the function of the text in its target context (Reiss, 1977, p. 109). Although some aspects of this theory seem old fashioned in the light of more recent approaches, the central idea that the literary text's style is related to its "expressiveness" remains relevant. The expressiveness of a literary work is often the medium through which its deeper thematic concerns are communicated, and any translation which fails to account for this expressiveness risks losing the original text. The "expressive function" for Reiss is an

integral part of literary translation - the emotive, aesthetic, and communicative elements that make a text literary rather than functional (Reiss, 1977, pp. 108–109). This is affirmed in Vladimir Procházka's (1955) contributions which point out the importance of nonstandard language in literary texts, especially poetry. He maintains such departures from the norm are characteristic of poetic language and should be preserved in translation to preserve its literary value. His argument is that translation should be evaluated according to its capacity to preserve such stylistic deviations as formalities not integral to the text's meaning and impact. Faithfulness to the original form - especially with nonstandard linguistic choices - is thus an issue of fidelity to the author's intended aesthetic experience in literary translation.

As Susan Bassnett (2002) would add, form and content are inseparable in literary texts. She claims any attempt to separate form from content in translation loses the text's literary character. With this interdependence comes the responsibility for translators to protect the stylistic features of the original without rendering the target text less readable or more difficult to read. If form and structure of the source text depend on meaning only, the translator may need to preserve these stylistic features before considering smoothness or readability in the target language. As such, style preservation in translation needs to at least in part safeguard the aesthetic and emotive power of the original text while also ensuring that the intended audience receives the same layers of meaning and affect that the original work evokes (Boase-Beier, 2020, pp. 19–20). So, the task of a translator is therefore to balance accuracy with the need to recreate the stylistic essence of the source text. This demands knowledge of the linguistic and cultural contexts of the source and target languages as well as of the style features which give the work its literary identity.

Style translation is a multifaceted task far beyond the reproduction of linguistic features. It considers cognitive, cultural and aesthetic dimensions of the text that require translators to consider not only linguistic structures but cognitive processes invoked by the source text style in the target audience (J. Huang, 2024). This engagement with cognitive processes is central to understanding the translation of style, since it reflects a more nuanced account of how meaning is made and perceived. Dan Sperber & Deirdre Wilson's (1995) and Adrian Pilkington's (1996) theories provide important insights into this cognitive dimension, arguing that style effects on comprehension in the reader in

addition to its function in the source text. Such theories advocate a translation technique that places emphasis on cognitive acquisition of source text stylistic features, arguing that a faithful rendering of style may preserve the author's effects on the reader. Following this, Boase-Beier (2006, p. 77) argues that style is more than a set of surface-level linguistic choices but an expression of the author's cognitive state - conscious or unconscious. This means translating style requires capturing the essence of the author's cognitive and emotional processes while preserving the intended effect on the reader.

What is meant by translating style has evolved considerably within translation studies, with various theoretical frameworks offering different recommendations on how to proceed. Source-text oriented approaches, traditionally dominant in translation theory, stressed fidelity to the original text. Under this paradigm, translators were expected to preserve stylistic features of source text as faithfully as possible, in the hope that deviation from the original would compromise the authenticity of translation. Often associated with faithful translation, this view insisted that the style of the source text should override a translator's personal style. So the translator was considered a passive agent who would translate the source text into the target language and culture (Baker, 2000, p. 244).

This traditional view has however been criticized more recently by scholars like Gabriela Saldanha (2008), who argue that the translator's style should not be subordinated to the source text but accepted as part of the translation process itself. A current translation theory informed by poststructuralist and postcolonial conceptions has called for a more negotiated conception of translation, wherein translation as agency and creative process is acknowledged (X. Huang, 2011, p. 43; Boase-Beier, 2020, p. 50). This in turn has led to a rethinking of the translator as a creator not just of linguistic media, but as a literary creator whose style is an important component of the translation's literary value. Increasing target-text oriented approaches such as Skopos theory (Vermeer, 1989) complicated the discussion of stylistic fidelity in translation. Skopos theory places emphasis on functional translation - the translator should translate according to the function of target text in target culture rather than following the style of source text. This has certainly enlarged the scope of translation studies but poses important questions about the balance between functional considerations and the preservation of stylistic features. Even freer translations adapted to target norms cannot escape the influence of the source

text's style, as Boase-Beier (2006, p. 66) points out. Such stylistic choice in target text should thus be understood in relation to source text even if such choices are mediated by cultural and linguistic norms in target context.

Translation studies that use stylistic as well as corpus-based methods have become an instrument for analyzing style effects on translation. Stylistics and corpus linguistics are important in identifying key stylistic features in the source text and evaluating their translation into the target text (X. Huang, 2011, pp. 289–290). Corpus analysis can produce quantitative data if researchers find patterns in language use indicative of a translator's stylistic choices - and how these choices may correspond to or differ from the source text's original style. Particularly this method has been useful to examine individual translators' work and to discern whether or not their choices are influenced by genre, cultural context or cognitive demands of the reader (Saldanha, 2008). Latest developments in translation theory, informed by cognitive stylistics as well as relevance theory, place renewed emphasis on cognitive effects of style in the target text. Relevance theory (Sperber & Wilson, 1995) describes how stylistic features of the source text might engage the cognitive faculties of the target reader. According to this view, translation of style involves not just the reproduction of linguistic forms but of cognitive effects as well. Translators therefore may need to consider how to communicate these same cognitive processes to the target reader instead of simply passing meaning. Taking this approach entails that the stylistic choices of the translator should aim to produce a similar interpretative experience for the target reader - one that reflects the effects of the source text style on the source reader.

This makes Boase-Beier's (2006, pp. 112–113) argument that style should be preserved to maintain cognitive engagement of the reader particularly relevant here. Translators are expected to convey meaning while also demanding some cognitive work from the reader - as the original text does. Such additional cognitive effort could consist of reading through ambiguity, deciphering nuanced meanings or understanding complex linguistic structures. Conserving such stylistic features allows the translator to ensure that the target reader experiences a similar cognitive process as did the original reader, reproducing the aesthetic and emotional effects of the source text. The translation of style is not a straightforward task of linguistic transfer but of cultural and cognitive negotiation.

Theories ranging from source-text oriented approaches to relevance theory highlight the linguistic fidelity and cognitive engagement dimensions of this challenge. As translation theory develops further exploration of cognitive aspects of style will probably yield more nuanced and effective ways of translating literary texts. As a linguistic as well as a cognitive agent, the translator shapes the experience of the target reader and thus translation of style is an essential problem in translation studies.

Style translation raises several difficult linguistic, cultural, interpretive, and theoretical questions. These difficulties are made more difficult by the subjective nature of stylistic features which vary widely across languages and cultures. Translation professionals face these difficulties while preserving the author's stylistic intent and recreating the cognitive experience of source text for the target audience. The factors that complicate style translation as well as the techniques of translators to overcome these difficulties deserve close examination. The most fundamental difficulty in translating style is the linguistic difference between languages. These differ not only lexically but structurally as each language has its own set of syntactic, morphological, and phonological rules. Word choice, rhythm, syntactic structure, and tone are stylistically embedded features of the source language and often have no direct equivalents in the target language. Hence some syntactic constructions which produce a certain rhythm or emphasis in one language might have no equivalent in another language, and thus require creative adaptation. A frequent stylistic device for emphasis is repetition, which is valued in one language but redundant or unnecessary in another. In addition, idiomatic expressions or culturally specific references may have stylistic weight in the source text but may not resonate with a target audience because the two languages have different idiomatic expressions or cultural references.

Cultural differences are another obstacle to style translation. Often stylistic norms or expected outcomes vary widely across cultures, thus affecting the reception of a text's stylistic features by readers in the source and target languages. What is eloquent, funny, or sophisticated in one culture may not be so interpreted in another. So, for instance, humor, irony or politeness techniques are words that differ across cultures and thus differ in how style is translated. The translator thus has to negotiate these cultural divergences, often through domestication or foreignization techniques. Domestication aims at adapting

the text to the norms and expectations of the target culture whereas foreignization maintains the source culture unique even if this means making the text unfamiliar to the target reader (Venuti, 1995). The choice of approach will depend on the translator's assessment of the need to preserve stylistic fidelity to the source text and to the intended readership. It is considered important for the style of the source text to be identified accurately by translators. Style is much more than a collection of observable features - it is a function of the author's voice, intent, and cognitive effects that they wish to induce in the reader. For capturing the style of a text, translators may need to analyze its linguistic and rhetorical features. For this reason, one should understand how stylistic effects such as metaphor, tone, register, and narrative perspective operate. Besides, the translator's own interpretation of the source text style is very important in the translation (Boase-Beier, 2006, p. 1). Since it is a subjective interpretation, different translators will bring different stylistic perspectives to the translation. To mitigate this, translators often draw on theoretical frameworks in stylistics, pragmatics, and cognitive linguistics for systematically analyzing and interpreting stylistic choices.

Thematic phenomena such as metaphor, free indirect speech, heteroglossia, and repetition pose particular translation challenges. Such features frequently carry considerable rhetorical weight in the source text, and their function and effect should be carefully maintained in the target language. For example, metaphors are especially difficult to translate because their meaning is often context- and culturally specific. Translators either keep the metaphor as is, adapt it or substitute a new metaphor that produces the same effect in target language. Free indirect speech - a stylistic device in which a narrative voice takes on the character voice - is difficult to translate because it depends on certain syntactic and lexical choices that have no direct equivalents in the target language. Similarly, repetition and heteroglossia which involve multiple voices or perspectives in the text require that translators decide how best to convey these dynamics without losing the original effect on the reader. But these difficult features are central to the stylistic makeup of literary texts and should be preserved in some way to preserve the translation's integrity (Boase-Beier, 2020, p. 107).

However difficult it is to translate style properly; translators will use various means to maintain or reproduce the stylistic effects of the source text. These techniques are

determined by the translator's theoretical orientation, the text type and the particular difficulties posed by the stylistic features of the source text. As Boase-Beier (2006, p. 44) points out, literary texts often need a more direct translation in which stylistic features are preserved first. That means more faithfulness to the linguistic structures and rhetorical devices of the source text even when the target language is somewhat adapted. In some literary works a direct translation is preferable but it requires consideration of the style of the source text to avoid literal renderings that undercut the intended aesthetic or emotional effect. If a direct stylistic transfer is impossible because of linguistic or cultural differences, translators may opt for compensation. This involves introducing a similar stylistic effect at another point in the target text. If for instance the metaphor cannot be translated directly, the translator might insert a new metaphor elsewhere in the text to produce a similar cognitive effect. The compensation allows the translator to keep the stylistic impact of the original even if it involves rethinking the used linguistic forms (Baker, 1992, p. 78). Stylistic analysis tools may help the translator discern features contributing to the author's effect. Being more tuned into such features enables translators to make sound decisions about whether to preserve or adapt them during translation.

Corpus linguistic analysis can be used to identify dominant stylistic patterns in the source text and to evaluate possible equivalents in target language. Analyzing stylistic feature frequency and distribution in source and target texts will help translators decide how to reproduce stylistic effects in translation. So, this approach can be used to gain a systematic and evidenced appreciation of stylistic choices. While corpus linguistic and corpus stylistic approaches may be useful to find recurring patterns and stylistic features among large text samples, the nature and scope of the selected material required a close-reading, qualitative approach. This analysis concentrates on context sensitive neologisms, anti-language and register shifts - features that often take their significance from localized narrative functions, character voice and sociocultural connotations. For this study, they are best examined by close reading instead of frequency-based observation. Also, the thesis scope is restricted to excerpts and scenes selected for thematic and linguistic relevance rather than full-text comparative analysis, for which a corpus-based method would have been inappropriate. It does not intend to quantify patterns, rather explores how the translator made decisions about rendering stylistically marked and creative

language. But a corpus stylistic approach might still be applied in some other study using a larger bilingual dataset.

Cognitive stylistic approaches push translators to recreate for the target reader the cognitive experience of the source text style instead of merely following superficial stylistic features (X. Huang, 2011, pp. 66–67). That could mean varying stylistic devices which trigger similar emotional or intellectual responses in the target reader so that the translation has the same effect on the target audience. Translators may try to adopt the author's perspective in order to make stylistic choices consistent with the intent of the original text. Xu argues that an understanding of the author's cognitive processes and literary techniques is essential for stylistic decisions that preserve the source text (J. Huang, 2024). That means reading closely, knowing the author's voice and being open to exploring the text's themes and aesthetic concerns. Translation style is thus an important challenge in literary translation. It involves balancing linguistic, cultural, and cognitive factors as well as various techniques to protect the stylistic effects of the original text. In addition to direct translation, compensation, heightened awareness, corpus-informed decisions, and creative recreation, translators can try to recreate the cognitive experience of the source text for the target reader while preserving the stylistic richness and impact of the original work.

The translation of style in literary texts is thus a critical and complex step in the translation process, going beyond the reproduction of linguistic features to deeper questions of meaning, authorial intent, and reader experience. This dynamic between the stylistic nuances of source text and the translator's own stylistic preferences produces a final translation. While preserving the style of the source text is often the main goal of the translator, sometimes the translator's own linguistic competence and stylistic choices impart a translator style that is pronounced through linguistic and non-linguistic features indicative of the translator's own engagement with the text. Translator style has been recognized and analyzed as a very important issue by scholars such as Baker (2000) and Saldanha (2008).

A translator style reflects the interaction of the linguistic and stylistic features of the source text with the translator's individual interpretative choices and competences. It is shaped by the cognitive and cultural context of the translator as well as their language,

genre, and literary tradition expertise. In this sense, translator style is a dynamic property not a fixed property arising from a body of work. Such recurrent use of some syntactic structures, lexical choices or stylistic devices may, for example, become part of the translation signature that readers and researchers can recognize without knowing the source texts. And these stylistic decisions are by no means conscious but are influenced by unconscious factors such as the translator's own preferences, intuitions and cultural positioning (Baker, 2000, pp. 245–246). Recognizing translator style challenges the traditional notion of a translator as an invisible conduit and highlights the active contribution of translators to the final text.

Translator style can be discovered through corpus analysis. Analyzing patterns across a translator's corpus of work reveals stylistic features common to their translations and those of other translators. Corpus linguistics employs computational tools and data analysis to investigate stylistic markers such as lexical choices, sentence structure, frequency of particular syntactic constructions and specific rhetorical devices (X. Huang, 2011, pp. 227–234). For example, a frequent user of passive constructions, a particular kind of metaphor or an idiosyncratic use of register may be identified from corpus analysis as a translator whose personal style reveals itself in different works. Applying corpus methods to translator style is thus an objective, quantifiable approach to the study of style rather than subjective methods.

It is inevitably a negotiation between the stylistic features of the source text and the translator's own stylistic choices when translating style. While faithfulness to the source text is often framed as the translator's task, it is not easy. Faithfulness in translation means more than the mechanical transfer of linguistic elements: it involves an appreciation of the stylistic effects of the source text and their recreation in the target language. Translator interprets stylistic elements of source text as they function and affect the original reader, then decides how to express them in target language. This interpretative process is further complicated by stylistic norms and expectations that differ between languages and cultures. What is an effective stylistic device in the source language may have no equivalent or acceptable form in the target language. Often these require the translator to make critical decisions about whether to domesticate or foreignize the style, whether to focus on the literal transfer of stylistic features or on something more imaginative,

depending on both the original text and target culture's literary conventions (Boase-Beier, 2006, p. 5; X. Huang, 2011, p. 14). And this negotiation between source and translator style yields a translation which reflects not only the style of the original text but of the translator engaging with the text as well.

A difficult evaluation of whether a translation has captured the style of the original text is subjective and objective. Traditional translation quality assessments are subjective assessments of how well the "spirit" or "manner" (Boase-Beier, 2020, p. 28) of the source text has been preserved. But such evaluations are subject to subjective preferences, cultural biases, and individual reading of the text. Indirect assessments offer valuable insights but are usually constrained by the evaluator's own linguistic and cultural assumptions. Rather, stylistic analysis based on linguistics and corpus methods is a systematic way of evaluating style translation. When researchers compare linguistic features of the source text and those of the target text, they can objectively assess whether register, tone, metaphor, and rhetorical devices have been maintained or altered. In this way, comparative analysis allows a more detailed examination of how particular stylistic features are rendered in target text.

Quantitative measures like type/token ratio (Stubbs, 2001, p. 133) can also give an idea of the lexical richness and the translation complexity. The large type/token ratio might represent an extensive and complex vocabulary whose translator has succeeded in preserving the stylistic complexity of the source text. Conversely a low type/token ratio might suggest a more simplistic lexical approach which may or may not be justified depending on the stylistic demands of the source text. In combining qualitative with quantitative analyses, researchers may offer an objective assessment of the stylistic reproduction of a translation. A literary translation that succeeds stylistically is one that reproduces the "literariness" of the original (Boase-Beier, 2006, p. 5). This includes keeping the key stylistic features of the source text that contribute to its aesthetic, emotional and intellectual impact on the reader. Such a translation allows the target reader to experience the text faithful to the original and meaningful in the target language and culture.

It is possible to conclude that style translation is not a peripheral problem but the heart of literary translation. It involves both a thorough knowledge of the source text as a linguistic

entity and of the cultural and literary contexts in which it appears. The translator may need to negotiate the terrains of language, culture and interpretation while making various tactical choices so that the stylistic features of the source text are rendered correctly in the target language (Bassnett, 2002, p. 115). This is not a mechanical process as discussed above but rather involves a dynamic interaction between the stylistic features of the source text and the interpretive contributions of the translator. Applying stylistic theories and methodologies - informed by corpus linguistics and cognitive stylistics - are useful tools for translators and researchers alike. These tools allow a systematic understanding of how style is translated and a more rigorous appraisal of the translation success of stylistic reproduction. In the end, style in translation - and the difficulties of faithful reproduction - is crucial for the practice and scholarship of literary translation as a form of intercultural communication and artistic recreation.

Fantasy fiction translation has its own challenges and techniques that have drawn attention of translation studies scholars from different language pairs and cultural contexts. For example, C. S. Lewis's *The Chronicles of Narnia* series is ranked among the most favorable examples of children's fantasy literature studied in terms of translation techniques into Turkish (Kaçar, 2008, pp. vii–viii). A study analyzed Turkish translations of the seven books in the *Narnia* series under eleven broad headings. It concluded that various translation techniques are applied based on the translator's decision and that the trend in Turkish translation of children's fantasy literature is towards a target-oriented approach with an emphasis on acceptability and readability. Particular techniques like neutralization, replacing a specific term like “moor-fowl” with a general term like “bird” (“kuş”) were observed (Kaçar, 2008, p. 90). Lexical decomposition and recombination were also noted, notably for composite proper and place names (Kaçar, 2008, pp. 91–94).

A major study example is the *Harry Potter* series by J.K. Rowling, where translations of culture-specific items (CSIs) and the dilemma of foreignization versus domestication are explored, where the target readers are often children with limited exposure to other cultures. Problems and techniques regarding CSIs and their impact on target reader acceptance were analyzed in a study on the Taiwanese translation of the first five *Harry Potter* books (Liang, 2007). The series is listed alongside *The Lord of the Rings* and *Narnia* series as examples of adult and young adult fantasy fiction whose translations have

been studied in Taiwan from a Bourdieusian sociological perspective (Liang, 2010, pp. 16–17). Translation agents in Taiwan showed a strong foreignizing tendency when dealing with CSIs in fantasy fiction (Liang, 2010, pp. 230–231).

Mervyn Peake's *Gormenghast* trilogy and its Turkish translations were studied for translation challenges and techniques for invented character names (Sarmaşık, 2022, p. 3). The most common method was copying names from the source text to the target text (89.89%) followed by translation for 8.88% and substitution for 2.02% of names (Sarmaşık, 2022, p. 4). Sometimes literal translation from common nouns to names achieved exoticism without conveying the original meaning, causing *ostranenie* (Sarmaşık, 2022, pp. 5–6).

In such examples, translation techniques typically fall somewhere between source-oriented techniques like foreignization and target-oriented techniques like domestication. Children's fantasy literature sometimes tends to be target-oriented for readability and acceptability (Liang, 2007, p. 92), but fantasy translation elsewhere or for different elements might lean towards foreignization to preserve the original flavor (Liang, 2010, pp. 230–231). In conclusion, translating fantasy fiction is a tricky business - translators aim to negotiate invented worlds, special terminology and cultural differences while balancing readability with the oddness of the source text. Studies on show the range of difficulties encountered and techniques adopted depending on linguistic features, target audience or cultural norms and genre position within target literary system.

2.3. ANTI-LANGUAGE

Anti-language, as a socially and ideologically marked form of communication, is an integral component of literary style, particularly in genres like fantasy where language often serves to construct distinct social realities and reinforce group identities. In the context of the *Gentleman Bastard* series, anti-language is not merely a lexical phenomenon but a deliberate stylistic choice that contributes to world-building, characterization, and tone. Its use reflects the subversive, secretive nature of the criminal underworld portrayed in the narrative, and thus functions as a stylistic marker of both voice and perspective. By embedding anti-language within the fabric of the text, the author crafts a linguistic environment that supports the narrative's thematic and

atmospheric goals. Therefore, in this subchapter, anti-language will be examined not only as a sociolinguistic feature but as a stylistic device that significantly shapes the overall literary texture of the work.

Anti-language is any language designed to overturn or reverse established linguistic conventions, as defined by sociolinguist M.A.K. Halliday (1976). It is an instrument for representing marginalized communities, expressing dissent, and articulating alternative realities in literature. Anti-language has complex literary analysis and translation issues and requires both a thorough knowledge of its sociolinguistic functions and a nuanced approach to its reproduction in another linguistic and cultural context. Anti-language, as proposed by Halliday (1976), comes from a counter-society - a group that is opposed to or outside of mainstream social structures. Such counter-societies often contain members of society's marginalized or subversive positions - criminals, dissidents, or other social subcultures (Fowler, 1979). Thus, anti-language is also an agent of identity as well as resistance. It operates as a linguistic system whose speakers' worldview, values and experiences differ from those of the dominant social order.

Its characteristic feature is the deliberate bending of standard linguistic conventions. Against-language speakers might use slang, reverse grammar rules, or even create new lexical items to overthrow "mainstream" conventions (Fowler, 1979, pp. 236–265). This inversion isolates the group linguistically, but also redefines power relations through language. By establishing a different form of communication, anti-language creates an in-group identity that resists the authority of the dominant language and culture (Halliday, 1976, p. 570). Also, anti-language allows authors to write about identity, power, and social structures (Fowler, 1979, p. 274). By using anti-language, readers learn how language is used for inclusion and exclusion. This shows how fluid language is as a social construct that may be manipulated to express dissent or form alternative narratives in order to gain insight into social hierarchies and cultural boundaries.

In addition, the cultural and historical context within which the anti-language exists is important for its meaning. Translators may need to understand not only the linguistic features of the anti-language but also wider cultural and social factors that influence its use. For example, anti-language in a novel set in a particular historical or social context - a work about the lives of marginalized communities - cannot be understood without

knowing the specific social dynamics at work. Accordingly, anti-language translation demands both linguistic expertise and social/cultural fabric analysis within both source and target cultures. Anti-language in literature can represent marginalized voices, subversive ideologies, and alternative worldviews. Use in literature reflects resistance and rebellion as well as a claim to identity and autonomy (Fowler, 1979, pp. 274–275). But translating anti-language is a laborious task that requires translators to consider the linguistic and cultural implications of the source text. Whether through foreignization, domestication or compensation, techniques of translation of anti-language have to balance originality demand with accessibility and cultural relevance in target language. In the end, translation of anti-language involves a delicate negotiation between linguistic form, social context, and the preservation of the subversive power of the original text.

The anti-language characteristic is the systematically restructuring of the standard language. And this restructuring involves more than new slang terms being introduced - it involves fundamental reinterpretation and re-categorization of meaning. Anti-language consists mainly of these characteristics (Halliday, 1976; Fowler, 1979):

- Existing words from the standard language are assigned new, often inverted, or greatly changed meanings within the anti-language. This may be a way to create a counter-society identity and deflect away attention from outsiders.
- Although often based on the grammar of the standard language, anti-languages differ in syntax and grammatical structures.
- Like all languages, anti-language contributes to maintaining social order through the reinforcement of its values and norms, often at odds with those of the dominant society.
- In other words, anti-language is not a collection of unconventional vocabulary but a coherent linguistic system reflecting the alternative social reality of its speakers. Its existence challenges norms and assumptions of standard language.

Authors distinguish characters and groups by language style, register or dialect. This may represent social, regional, or ethnic traits and index associated values. For example, “net-slang” (Mandala, 2010, pp. 37–71) used by VR users in Tad Williams’s *Otherland* shows

that such a distinctive sociolect or argot functions as an anti-language identifying the in-group of VR users and their domain of interaction. Specific speech verbs (“mod verbs”) are also noted in fantasy as a way of stressing “creature diversity” - sort of like distinguishing orcs from elves in speech (Novakova & Siepmann, 2020, pp. 106–108). All these are ways language defines community boundaries and group identity. More generally, fictional texts including fantasy often employ linguistic means to represent the “Other” (Planchenault, 2017). The linguistic marks assigned to marginalized or othered groups in narrative may have profound implications, often reflecting language ideologies and unequal power relations (Planchenault, 2017, p. 284). Postmodern fantasy for example has increasingly represented “marginalized narrative groups” and “Othered voices,” sometimes wearing linguistic masks like elves, dwarves, or dragons (James & Mendlesohn, 2012, pp. 117–118). Fantasy or speculative fiction often employ invented languages, sociolects (including argots like the “net-slang” discussed before), dialects and neologisms to delineate groups that might be considered marginal or “othered,” (Adams, 2017, p. 15; I. Campbell, 2021, p. 129) with functions analogous to those of anti-languages in reflecting identity and creating difference.

2.3.1. Anti-Language in Literature

Anti-language’s distinctive feature is the systematically restructured standard language. This reconfiguration is not limited to new terms or colloquialisms; it is a fundamental reinterpretation of linguistic structures, meanings, and communicative practices (Halliday, 1976, p. 576). Anti-language is a linguistic system which, although often based on the grammar and syntax of the standard language, fundamentally departs from them. With this divergence comes a dual function: the language can be the marker of an anti-society - a subculture, a disenfranchised group, or those resisting established cultural norms - and its speakers can speak within their own group while obstructing discourse from outsiders (Fowler, 1979, p. 259). This systematic nature of anti-language suggests more than a collection of irregular or eccentric linguistic forms; it is a coherent, alternative linguistic framework that upholds the values and norms of the community it serves (Halliday, 1976, p. 570).

The most immediate effect of anti-language is its relexicalization: old words from the standard language are repurposed with meanings often diametrically opposed to or

markedly altered from their conventional uses (Montgomery, 1995, pp. 96–97; Halliday, 1976, p. 571). Such relexicalization is not accidental but a deliberate technique to allow speakers of anti-language to code their identities and worldview. So, a term which has neutral or positive connotations in the standard language might be redefined in an anti-language as derogatory, oppositional, or covert (Montgomery, 1995, p. 230). This creates a linguistic identity for the speakers of the anti-language, reinforces the social cohesion of the counter-society and simultaneously renders their communication opaque to outsiders (Halliday, 1978, p. 164). Sharing a lexicon that outsiders may not easily comprehend, members of the counter-society may reinforce group identity and demonstrate resistance. Moving meanings of familiar words also prevents outsiders from understanding the meanings and intentions behind anti-language speech (Montgomery, 1995, p. 97). And this relexicalization is also a form of linguistic resistance against the hegemonic meaning systems of the dominant society - a tool for rewriting norms (Piechota, 2018, p. 95). Such exclusivity linguistically fosters belonging and common purpose among speakers while excluding them from a mainstream culture that seeks to impose its own language and values.

While the vocabulary is central to the anti-language's distinctiveness, the grammar and syntax are equally important in its distinction from the standard language. Some anti-languages exhibit grammatical differences challenging conventional syntax and sentence construction. Those modifications may be changes in word order, non-standard tense, and aspect markers, or even reorganization of syntactic relationships. Such alterations further erect a line between the counter-society and the dominant social order (Halliday, 1978, p. 95; Piechota, 2018, p. 92). As an example, in some anti-languages, standard syntactic conventions like subject-verb agreement may be abandoned or certain syntactic structures may be avoided. To give an example, such a subversion of standard grammar demonstrates the difference between the language of the counter-society and that of the mainstream and the rebellious or oppositional character of the group (Fowler, 1979, p. 272). Also, modified grammar and syntax give additional meanings that contribute to anti-language being performative. Such non-standard grammatical structures can indicate not only linguistic distinctiveness of the group but also socio-political position, namely rejection of normative language practices and assertion of an alternative reality (Halliday, 1976, p. 576).

In literary settings, such syntactic and grammatical modifications may be employed to effectuate a particular tone or atmosphere or to characterize figures in oppositional or liminal positions. In works involving marginalized or rebellious characters, modified grammar may reinforce a sense of alienation from mainstream society and the characters' immersion in a world run by its own rules and values. Anti-language is a resistance to the dominant society, but it is not anarchic. Like all languages, anti-language contributes to social cohesion and order in the counter-society (Halliday, 1976, p. 570; Piechota, 2018, p. 92). Such a function of anti-language demonstrates the interplay between subversion and social regulation. In the counter-society, the linguistic system reinforces group values, norms, and power structures. All these norms are often very different from those of the mainstream society, and the language in itself is an instrument for preserving that social order within the counter-society.

Anti-language is often a form of social control in the counter-society, regulating behavior and defining group membership. The language might indicate who belongs to the group and who does not and use linguistic markers to enforce in-group solidarity and define acceptable behavior (Fowler, 1979, pp. 264–265). Using a different language identifies the group as well as binds its members to the norms and values of the counter-society. Additionally, anti-language might constitute an instrument of ideological reinforcement. By means of systematic relexicalization and altered grammar, anti-language conveys group values and beliefs in a coherent way to the dominant cultural and social order (Halliday, 1976, pp. 572–573). So, anti-language reflects marginalization and resistance as well as actively shapes and perpetuates the social structures of the counter-society.

Anti-language is in essence more than an accidental collection of unorthodox vocabulary or phrases; it is a coherent linguistic system (Halliday, 1976, p. 570). It mirrors the social reality of its speakers: an alternative worldview in opposition to the mainstream social order. This coherent structure of anti-language questions assumptions of the standard language regarding power, authority, and identity. Inventing a language that is unintelligible or subversive to outsiders is a form of resistance, dissent, and assertion of a particular social and cultural identity (Fowler, 1979). As a linguistic phenomenon, anti-language offers ample scope for sociolinguistic and literary analysis. Through its relexicalization process, its grammar and syntax changes and its role in maintaining social

order in the counter-society it reveals how language can resist, subvert, and reconstruct social and cultural norms. This anti-language demonstrates the multiplicity of relations between language, power and identity and the power of language to shape and reflect both mainstream and marginalized realities (Halliday, 1976). As a resistance tool, anti-language invites further exploration of ways in which literature and translation might engage linguistic and cultural subversion and create alternate worlds in written texts and social realities.

2.3.2. Translation of Anti-Language

Translation of texts containing anti-language raises significant linguistic, but also cultural and ideological questions. Anti-language as a form of linguistic subversion is socially dependent and any attempt to translate such a text may be considered multifaceted. So, the translator may have to find a balance between preserving the originality of the source anti-language and ensuring that the translated text meets the target audience and preserves the social, political, and stylistic features of the original. This is complicated further by the fact that anti-language resists straightforward equivalence in translation. Thus, translating anti-language requires a close engagement with the linguistic properties of the source text and with cultural contexts in which it operates.

Most immediate problem when translating anti-language is the lack of direct linguistic equivalence between source and target languages. These particular relexicalizations and linguistic inversions that characterize anti-language - such as the repurposing of words to acquire new, often subversive meanings - are also frequently culturally embedded within the counter-society it represents (Piechota, 2018, p. 92). Such subversions may have no exact equivalents in the target language, so a literal word-for-word translation is not only impossible but possibly not effective in conveying the specifics of the original anti-language.

In such cases, the translator is tasked with finding functional equivalents in target culture that are not exact lexical matches, but may which evoke a similar feeling of otherness, rebellion, or social marginalization. This takes creativity and cultural sensitivity as the translator needs to use their knowledge of the source and target cultures to find expressions or linguistic deviations that will be understood by the target audience. Here,

creative translation techniques like neologisms, allusions, adaptations of cultural references are essential tools. The translator is thus a cultural mediator between two linguistic systems whose rebellious spirit is preserved. Anti-language is rarely a matter of individual words or phrases, it is often more than that. It helps to establish the style and tone of a literary work. Inverted syntax, non-standard grammar, or linguistic play - anti-language shapes the text's aesthetic and its social commentary (Piechota, 2018, p. 92). The preservation of this stylistic dimension is critical for translation.

A translator needs to try to maintain a consistent stylistic register despite the irregularity of the source anti-language. This demands stylistically aware reading of the source text, where the translator may recognize both the constituent linguistic features of the anti-language and the ways in which these constituent features contribute to larger thematic and ideological concerns of the work (Halliday, 1978, p. 166; Fowler, 1979, p. 259). A stylistic consistency is necessary to preserve the original text's tone and to ensure that the translation conveys the same subversion, rebellion, and marginalization that the source text implies. Getting this consistency may entail strategic decisions about informal or colloquial language, unconventional sentence structures or other stylistic markers appropriate to the target culture while remaining faithful to the original subversive essence.

Anti-language is more than a linguistic invention. It is also a social and ideological instrument. The nature of anti-language reflects the values, beliefs and struggles of the anti-society from which it arises (Halliday, 1976, p. 570; Piechota, 2018, p. 95). Hence the translator should aim to preserve not only the linguistic features of the anti-language but also the social and ideological meaning which supports them. Anti-language often represents resistance to the dominant social order, and to translate this, one may need to understand the social dynamics and political contexts that the language represents.

To convey this underlying meaning, the translator aims to be aware of the "heteroglossia" (Bakhtin, 1981, p. 291) of the source text - the plurality of social voices and ideologies expressed through the linguistic deviations of anti-language (Bakhtin & Emerson, 1984). Such deviations may signal power dynamics, identity struggles and resistances which are part of the counter-society worldview. Maintaining the social significance of anti-language in the translation allows the translator to preserve its function as critique of

dominant cultural, political, and ideological systems. For this, deeper engagement with the source text's socio-political context and delicate negotiation of how these elements might be communicated in target culture are often necessary.

Often times translators have to use several techniques to fill the linguistic void. Compensation where a stylistic or semantic equivalent is introduced elsewhere in the text may be a useful technique for dealing with untranslatable elements. Similar footnotes, glosses or other paratextual devices may be employed to give context to the target reader. The translation of anti-language is always shaped by the translator's own voice, ideological position, and cultural assumptions. Whether the translator uses some linguistic structures or chooses cultural references reflects both their reading of the source text and their attitude towards the counter-society it represents. The translator always has their subject position embedded in the translation, guided by their own reading of the text and social and political convictions.

The ideological consequences of translating anti-language are especially strong. Anti-language is therefore always political since it challenges established linguistic and social norms of the dominant culture (Piechota, 2018, p. 92). To translate such a text, the translator should balance their own ideological positioning with that of the target audience/cultural sensibilities. The role of the translator as mediator is thus complex and involves balancing fidelity to the original anti-language with target language and culture demands. For example, Hilal Erkazancı Durmuş's presentation (2019) analyses how anti-language - used by criminals in *Oliver Twist* - is translated into Turkish highlighting stylistic challenges and solutions across translations. This report demonstrates how translators interpreted coded expressions like "barker" for "pistol" or "crack" for "burglary" and how phonetic distortions like "ineddicated" for "uneducated"), double negatives ("You won't do nothing") and deviant syntax were handled. Nihal Onal's 1968 translation is praised for most faithfully preserving the original's anti-language whereas other versions neutralize or standardize the marginalized voice - often because the novel is classified as children's literature. Turkish literary parallels are also given, including slang-laden expressions of Hüseyin Rahmi Gürpınar and Ercüment Ekrem Talu, which are typical of a local anti-language tradition.

Translation of anti-language such as the thieves' cant in Dickens's *Oliver Twist* (Isabel Tello Fons, 2017; Erkazancı Durmuş, 2019) or the invented language Nadsat in *A Clockwork Orange* (I. Campbell, 2021, pp. 177–178) involves more than finding target language equivalents for semantic content alone - translators also need to recreate the original style. Research shows that translating anti-language requires working through issues of lexical creativity, consistency and preservation of connotations and effects intended in the source text. For example, translation studies of Nadsat have shown that while some translators attempt to create such effects with new words, others use standard terms or literal translations that do not give the reader the same meaning or challenge (I. Campbell, 2021, p. 180).

Anti-language translation is thus always a multifaceted process requiring both linguistic and cultural dynamics to be understood. Translators may be required to deal with functional equivalents in target language as well as stylistic consistency and social meaning of source text. Creative techniques and close engagement with the source culture will enable the translator to preserve in the target text the essence of the anti-language - its subversion, resistance, and social commentary. Finally, the translation of anti-language involves negotiation between the demands of linguistic fidelity and the need to communicate the ideological and social impact of the original. Such an intricate process demonstrates the central role of the translator in mediating between languages and cultures, so that anti-language's subversive power is not lost in translation.

Key concepts including stylistic analysis, style in translation, the translator's voice or translator's signature and lexical patterns were discussed in this chapter, with special reference to translation studies. Whilst the discussion has mainly focused on defining and contextualizing such theoretical approaches, they have an actual practical role in the present thesis as well. All of these stylistic frameworks will serve as the analytical basis for the forthcoming study of the Turkish translation of Scott Lynch's *Gentleman Bastard* series. They will mainly guide the investigation of how anti-language and neologisms are rendered in translation, how stylistic elements are preserved, adapted, or altered and how the translator's choices contribute to or diverge from the source text's narrative voice and tone. Using the stylistic perspective presented here, the analysis seeks to reveal what is translated and how it is translated - the stylistic fingerprint of the translator and wider

implications for meaning, voice and reception. Hence the current chapter can be considered a theoretical map and a methodological bridge to the applied sections that follow.

CHAPTER 3

METHODOLOGY

This chapter describes the methodological framework applied to translations of the *Gentleman Bastard* series neologisms into Turkish. This dual-layered analytical approach uses categorization of neologisms and translation techniques analysis to decipher the translation process decisions for these neologisms. In this thesis, established theoretical frameworks are combined with targeted modifications for dealing with the particular problems of neologism translation. Although Peter Newmark's (1988, pp. 141–149) systematic categorization of neologisms forms the basis of this thesis and is still relevant today in Translation Studies, the thesis also uses the translation techniques suggested by Lucía Molina and Amparo Hurtado Albir in *Translation Techniques Revisited: A New Perspective. Dynamic & Functionalist Approach* (2002). Two key considerations drive this methodological choice: Molina & Hurtado Albir's inclusive framework and its temporal adaptation to translation theory make their approach relevant to contemporary scholarship.

Firstly, the framework Molina & Hurtado Albir (2002, pp. 509–511) developed includes more translation strategies than Newmark (1988, pp. 68–91) had used before. Their dynamic, functionalist approach covers a larger range of translation phenomena and is thus suited for translating such neologisms in an especially linguistically inventive genre as fantasy fiction. Its inclusive framework ensures nuanced translation decisions that do not quite fit Newmark's categories are considered and analyzed. Second, the temporal gap between Newmark's techniques (1988) and Molina & Hurtado Albir's techniques (2002) marks an important emergence of translation studies. Newmark's techniques were pioneering at the time of development but based on a less dynamic prescriptive model of translation. Molina & Hurtado Albir's techniques, developed decades later, draw on developments in theoretical and practical conceptions of translation as a dynamic and functional process. They rely on insights from cognitive, cultural, and functionalist translation studies. So, Molina & Hurtado Albir's techniques are therefore better suited

for dealing with contemporary translation practices in terms of cross-cultural and genre specific issues.

Choosing Molina & Hurtado Albir's techniques (2002, pp. 509–511) over Newmark's techniques (1988, pp. 68–91) thus reflects an attempt to bring this thesis in line with contemporary scholarship. That it is methodologically robust and reflects modern translation studies is also important. A framework that incorporates inclusivity, adaptability and theoretical advances is employed in this thesis to study the translation of the *Gentleman Bastard* neologisms and anti-language examples. The stylistic features of the previous chapter also shape the methodological framework of this study. The nexus between form, meaning and linguistic imagination of the *Gentleman Bastard* series requires a more nuanced translation than mere lexical equivalence. Incorporating the dynamic and functionalist approach of Molina & Hurtado Albir (2002), this thesis analyzes the stylistic features of the original text while studying the translation of the neologisms within the anti-language concept to Turkish context. Thus, the chosen methodology is in step with current translation practices as well as with the stylistic challenges of translating fantasy fiction, and links stylistic analysis to translation methodology.

In translation studies, the terms translation technique and translation strategy are interchangeable, suggesting lack of uniform terminology. Scholars have used terms like methods and techniques to denote decision making in translation (Molina & Hurtado Albir, 2002, p. 499). But this thesis adopts the term technique as defined by Andrew Chesterman (2016, p. 42), who defines translation strategies as problem-solving processes with a goal in translation. Molina & Hurtado Albir's translation techniques (2002, pp. 509–511) were chosen over Newmark's translation strategies (1988, pp. 68–91) for reasons including specificity, clarity and comprehensiveness of their framework for micro-textual translation analysis. While Peter Newmark also discusses procedures for translation, Molina & Hurtado Albir offer a more elaborate set of techniques clearly differentiated from broader techniques and methods. Molina & Hurtado Albir distinguish translation techniques (micro-level, affecting specific parts of the text), translation methods (global choices affecting the whole text) and translation strategies (problem-solving mechanisms the translator employs during translation) (2002, pp. 507–508). With

such a categorization, translation analysis aims to be more structured and less ambiguous than in Newmark (1988), where the lines between “procedures” (often interchangeable with techniques) and broader strategic considerations might not be as clearly drawn.

Molina & Hurtado Albir classify translation techniques according to eighteen points (2002, pp. 509–511). More detailed lists provide additional descriptive categories for analyzing particular translational choices at word, phrase, or sentence level. While Newmark (1988, pp. 68–91) lists procedures for translating neologisms, Molina & Hurtado Albir’s framework is more general and intended for the analysis of translation phenomena beyond neologisms. Molina & Hurtado Albir define translation techniques as instruments of textual analysis that permit micro-level understanding of how translation equivalence functions with respect to the original text (2002, p. 509). They describe the result of the translator’s choices and how equivalence is achieved with these techniques. This results-oriented approach can be applied to descriptive translation studies in particular.

Molina & Hurtado Albir advocate a dynamic and functional concept of translation techniques. The latter definitions do not necessarily decide whether a technique is appropriate or correct but describe the decision made by the translator whose validity is dependent on context, purpose, and method of translation (2002, p. 509). Molina & Hurtado Albir (2002) explicitly addressed terminological confusion in translation studies by comparing and contrasting different proposed techniques and defining their own set. Their work sought to create a more unified and coherent terminology in this area. While Newmark’s work (1988) provides valuable insights into translation - particularly semantic and communicative translation as well as specific tips on handling neologisms - Molina & Hurtado Albir’s framework (2002) provides a more systematic, detailed and clearly defined set of tools for micro-level analysis of translation choices and equivalence-oriented work. Therefore, to analyze specific textual solutions and how equivalence is constructed at the word-and-phrase level, Molina & Hurtado Albir’s translation techniques may provide a more general and comprehensive framework to work with. However, even this terminological fluidity allows distinctions as to scope and level of application for the two terms. Translation strategies and translation techniques differ only in their application to translation.

Translation Strategies:

- Translation strategies are essentially the general approaches or plans that a translator takes to translating a whole text or significant parts of it with a specific goal in mind (Molina & Hurtado Albir, 2002, p. 507). These might be considered conscious procedures solving problems when translating a text fragment from one language into another.
- Chesterman (2016, p. 89) states that translation strategies are problem-focused/purpose-driven procedures based on the translator making choices among alternatives. The choice of strategy depends mostly on the text type and its target receivers, as well as on source/target culture norms.
- Maria Tymoczko (1999, pp. 293–294) describes translation as a process in which the decisions of the translator, shaped by their aims, can lead to different outcomes - reducing or keeping genre-specific features.
- Riitta Jääskeläinen (1993, p. 116) says translation strategies can be categorized as global techniques operating at the level of the whole text and local strategies responding to problems involving particular structures or items. Among neologisms these local strategies are usually the focus.
- Molina & Hurtado Albir (2002, p. 508) consider translation strategies part of the translation process - the mechanisms that translators use to solve problems they run into throughout the translation process. The strategies open the way to finding a suitable translation unit solution.

Translation Techniques:

- Translation techniques are more specific, concrete procedures at the micro-level of the text - words, phrases or clauses - to achieve translation equivalence with the original text (Molina & Hurtado Albir, 2002, p. 508).
- Molina & Hurtado Albir (2002, p. 498) define a translation technique as an instrument of textual analysis that allows us to study how translation equivalence

behaves in relation to the original text at this micro-level. Their eighteen-point classification explains these techniques in detail.

- Translation procedures are sometimes interchangeable with techniques for sentences and the smaller units of language, Newmark says (1988, p. 81).
- Translation techniques affect the result of translation and are classified according to comparison with the original text. They are discursive, contextual, and functional (2002, p. 509).

Molina & Hurtado Albir (2002, p. 506) stress that techniques describe the result and can be used to classify different translation solutions. In short, strategies tend to be broader in scope - guiding the overall translation or addressing major parts of the text or translation problems. Techniques apply to specific, smaller units of language. Strategies tend to be problem-solving mechanisms and process orientated, describing how a translator approaches the job. Techniques are result-oriented: they describe what the translator does at a given point in the text to achieve equivalence. Strategies are abstract and represent the translator's plan. Techniques are more concrete, representing specific textual choices. The basic idea is that a translator might use a general strategy of foreignization to preserve the source culture flavor, and then apply specific techniques of borrowing or calque for particular neologisms. But techniques are not always clearly defined against strategies and the terms are interchanged in practice.

3.1. CATEGORIZATION OF NEOLOGISMS

A Textbook of Translation by Peter Newmark (1988) classifies neologisms in detail. He defines neologisms as either newly coined lexical units or existing lexical units given a new sense. As translators may find it difficult to translate neologisms, Newmark says his categorization offers a framework for understanding the new linguistic items and considering appropriate translation procedures. Newmark classifies neologisms as existing lexical items with new senses and new forms. From this category, **existing lexical items with new senses**, Newmark distinguishes two sub-types:

- **Words with new senses:** These are words that already exist in the language but have a new sense. This does not usually refer to new objects or processes and is

rarely technological. Newmark illustrates this with the word ‘scene’ (1988, p. 141) which takes on a new sense depending on the possessive adjective used with it. Another source mentions Big Brother and Newspeak from Orwell’s *1984* (I. Campbell, 2021, p. 141), words which take on new meanings in the novel.

- **Collocations with new senses:** These are existing words in new combinations. Examples include “high-speed train” or “quality control” (Newmark, 1988, p. 142).

Here is the second main category, **new forms**, that covers more neologistic creations:

- **New coinages:** These are entirely new words used to denote new concepts and are not derived from existing morphemes - though they are sometimes phonaesthetic or synaesthetic. As an example of a new coinage, the neologism “noobs” (Awadh & Shafiull, 2020, p. 1988) may be given. In science fiction, entirely new words without history can evoke imaginary cultural and consciousness differences.
- **Derived words (including blends):** These are new lexemes created by adding prefixes and suffixes to a base word. Their formation is called derivation. An example in children’s literature is “Salon-O-Matic” by adding the suffix “-O-Matic” after the base “salon” (Hesti, 2017, p. 32).
- **Abbreviations:** They are shortened versions of existing expressions, for example “prof.” for “professor” (Lindblad, 2016, p. 12).
- **Collocations:** In this sub-category, Newmark means new combinations of words - often noun compounds or adjective plus nouns - that together form a new expression despite their established meanings as individual words.
- **Eponyms:** They are words derived from proper names. Such an example is that brand names like “Coke” (Newmark, 1988, p. 140) becoming general terms.
- **Phrasal verbs:** Typically, verbs that may be morphed into nouns such as “work-out” and “check-out” (Newmark, 1988, p. 141).

- **Transferred words (new and old referents):** These are borrowed words whose senses are often preserved in the new language. An example of internationalism is “kimono” (Newmark, 1988, p. 97).
- **Acronyms (new and old referents):** They are words formed from the first letters of a sequence of letters, for example “WHO” for “World Health Organization” (Newmark, 1988, p. 101).
- **Pseudo-neologisms:** Words or phrases that sound like neologisms in one context but are actually general terms substituting for one more specific word. Newmark uses the example of “rappports” replacing French “d’engrenage” (Newmark, 1988, p. 148).
- **Internationalisms:** They are words accepted and used in several languages with a similar meaning and often the same form. Examples include “quark” (Newmark, 1988, p. 142) and “O.K.” (Newmark, 1988, p. 57).

Newmark (1988, p. 143) points out that in literary texts, any neologism encountered ought to be recreated using the source language neologism. He also describes various translation procedures involving neologisms - transference, naturalization, creation of a target language neologism or derived word, literal translation, and combinations thereof. Newmark’s classification (1988, pp. 141–149) has been used in translation studies to analyze and classify neologisms in science fiction, children’s literature, and other literary and non-literary texts (Lindblad, 2016; Hesti, 2017; Awadh & Shafiull, 2020; Yun & Shuang, 2020; Akyıldız & Tükel Kanra, 2022; Zaitseva, 2022; Aksoy & Söylemez, 2023). His framework has been applied to investigate translation techniques for neologisms across language pairs.

But some work suggests Newmark’s classification is not entirely complete. In a study of the Turkish translation of neologisms in the *Handmaid’s Tale* (Akyıldız & Tükel Kanra, 2022, p. 1460), for example, a new category was identified as “translation products” - expressions familiar to the source text reader but which take the form of neologisms when translated into the target language because of the translator’s choices. This suggests that even translation itself may produce new neologisms in the target language. And some

studies have found instances where neologisms might fall within more than one of Newmark's categories.

In closing, Peter Newmark's typology of neologisms (1988, pp. 141–149) provides a rich conceptual basis for the many ways that new words and new meanings emerge in language. His classification includes many lexical innovations available and is an important tool for translators and translation scholars to analyze and deal with the difficulties presented by such dynamic elements of language. Though later work suggested refinements and limitations, Newmark remains the standard for translation neologism research. Such categorization will permit a systematic examination of the series neologisms assigned to each category which best describes their structural and functional characteristics. Such strict classification supports subsequent analytical layers and gives a picture of translation challenges and techniques.

3.2. TRANSLATION TECHNIQUES

This analysis goes beyond categorization to translation techniques for identified neologisms into Turkish. Next level analyses eighteen translation techniques proposed by Lucía Molina and Amparo Hurtado Albir in *Translation Techniques Revisited: A Dynamic Functionalist Approach* (2002). Its dynamic, functionalist orientation makes Molina & Hurtado Albir's framework suitable for capturing the variety of techniques that translators use, although it was not designed for neologism translation specifically. Lucía Molina and Amparo Hurtado Albir are translators who have clarified and categorized translation techniques. Their work on *Translation Techniques Revisited: A Dynamic and Functionalist Approach* (2002), provides a theoretical framework for analyzing how translators achieve equivalence at the micro-textual level. Building on prior classifications, Molina & Hurtado Albir addressed terminological, conceptual and classification confusions in translation analysis.

The core of their proposal is a distinction between translation techniques, translation methods, and translation techniques. They defined translation technique as an instrument of textual analysis that together with other instruments allows us to study how translation equivalence works in relation to the original text (Molina & Hurtado Albir, 2002, pp. 508–509). It is different from translation method, which they regard as a global option

that the translator makes that affects the whole text and depends on the translation goal (Molina & Hurtado Albir, 2002, pp. 506–507). Methods could include literal translation or adaptation. Also, they differentiate techniques from translation techniques - that is, procedures (conscious or unconscious) followed by the translator in order to deal with problems that arise during translation with an objective in mind (Molina & Hurtado Albir, 2002, p. 508). Molina & Hurtado Albir (2002) decided to revisit translation techniques after identifying a need during a study of cultural elements in Arabic translations of Garcia Marquez's *A Hundred Years of Solitude*. They considered that existing textual and contextual categories were insufficient to characterize translators' choices at the level of individual textual units. This inspired an 18-point classification of translation techniques based on work by Jean-Paul Vinay and Jean Darbelnet (1977), Eugene Nida (1964), Newmark (1988), and others.

The eighteen translation techniques proposed by Molina & Hurtado Albir (2002, pp. 509–511) are:

- **Adaptation:** To replace a source text (ST) element with a target text (TT) equivalent that is conventional or better known in the target culture.
- **Amplification:** To introduce details that are not explicitly formulated in the ST: information, explicative paraphrasing. Footnotes can be a type of amplification. This contrasts with reduction.
- **Borrowing:** To take a word or expression straight from another language. This can be pure (without any change) or naturalized (to fit the spelling rules in the TT).
- **Calque:** A literal translation of a word or phrase from the ST. It often respects the structural and lexical semantics of the ST.
- **Compensation:** To introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place.
- **Description:** To replace a term or expression by a description of its form and/or function.

- **Discursive creation:** To establish a temporary equivalence that is totally unpredictable out of context.
- **Established equivalent:** To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the target language.
- **Generalization:** To use a more general or neutral term.
- **Linguistic amplification:** To add linguistic elements. This is often used in consecutive interpreting and dubbing.
- **Linguistic compression:** To synthesize linguistic elements. This is often used in simultaneous interpreting and subtitling.
- **Literal translation:** A word-for-word translation of an expression.
- **Modulation:** To change the point of view, focus, or cognitive category in relation to the ST.
- **Particularization:** To use a more precise or concrete term.
- **Reduction:** To suppress a ST information item. This is the opposite of amplification.
- **Substitution (linguistic, paralinguistic):** To change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa.
- **Transposition:** To change a grammatical category.
- **Variation:** To change linguistic or paralinguistic elements that affect aspects of linguistic variation: changes of tone, style, social dialect, geographical dialect, etc.

Molina & Hurtado Albir (2002, pp. 508–509) claim that technique selection is affected by context, translation goal and text type. Their classification allows translators and translation scholars to analyze and describe at the micro level the specific techniques adopted for translation equivalence. Molina & Hurtado Albir's framework (2002) is applicable and relevant in neologism translation. For instance, the study on Turkish

translations of neologisms in the *Handmaid's Tale* (Akyıldız & Tükel Kanra, 2022) explicitly selected Molina & Hurtado Albir's set of techniques because it was comprehensive and grounded in previous work. That study also noted that not all 18 techniques were used, and that the language pair and text type may affect the applicability of specific techniques. Another source, *Neologisms and Their Translation Techniques in Science Fiction: The Case of the TV Series Altered Carbon* (Röpelinen, 2021), also draws on Molina and Hurtado Albir's (2002) 18-part classification to identify nine of these techniques in their material. Also in translation studies, work by Molina & Hurtado Albir (2002) helps to define terminology better. They provide structured and general techniques for translation analysis of neologisms and other textual elements more granular than broad methods or problem-solving techniques.

In conclusion, Molina & Hurtado Albir's classification (2002) of eighteen translation techniques offers a valuable and widely adopted framework for the descriptive analysis of translation. By clearly defining and categorizing these micro-level procedures and distinguishing them from methods and techniques, they have provided a robust tool for understanding the intricacies of the translation process and the various ways in which translators negotiate equivalence between source and target texts, including the challenging task of rendering neologisms. Their work has significantly contributed to the methodological rigor of translation studies and continues to be a foundational reference point for researchers and practitioners alike. Through this set of analysis methods, the thesis hopes to catalogue the examples presented. This thesis also analyses how stylistic features contribute to the translation of literary texts in addition to structural and functional analysis. Fantasy fiction such as the *Gentleman Bastard* series is an example of a genre associated with linguistic invention and neologism use. So, translating such a text demands fidelity both to the source text and also to the stylistic norms and cultural expectations of the target audience. Translation analysis of the *Gentleman Bastard* neologisms is theoretically supported by the described dual-layered methodological approach. This work explores neologism translation complexities using Newmark's neologism typology (1988, pp. 141–149) and an extended set of translation techniques based on Molina & Hurtado Albir (2002, pp. 509–511). The thesis explores linguistic and contextual dimensions of these translation choices to better understand the role of translator in mediating between linguistic and cultural systems.

3.3. LIMITATIONS OF THE THESIS FRAMEWORK

While general limitations of the thesis were addressed in the introduction, this section outlines a limitation specific to the analytical framework. This thesis will study on the translation of anti-language and neologisms from Scott Lynch's *Gentleman Bastard* series. The series, planned to contain six books, consists of three books as of 2025. The books in the series are characterized by their high linguistic creativity and their detailed world-building: *The Lies of Locke Lamora*, *Red Seas Under Red Skies* and *The Republic of Thieves*. They are set in a fictional universe where criminal gangs and underground societies mix invented slang, coded language and neologistic expressions to create group identity and social hierarchy. The originality and complexity of this anti-language make translation a challenge: it is expected to convey both semantic meaning and stylistic and cultural specifics of the text. Turkish translations that will be analyzed here were rendered exclusively by Cihan Karamancı who adapted these stylistically marked and linguistically inventive elements into Turkish. In his work as sole translator of the series, Karamancı's translations are examined to find out how anti-language is negotiated and recreated in a different linguistic and cultural context.

The analysis targets, anti-language neologisms, are as central to the subcultural dynamics and linguistic identity of the series characters. These neologisms were selected for their relevance to Halliday's (1976) anti-language: lexical innovations that mark in-group identity, resist mainstream norms and construct a fictional sociolect. These include inventive lexical inventions, context-bound jargon, and expressions with sociolectal connotations specific to the series' fictional universe. Eighty-eight examples were selected for the analysis. The examples contain both anti-language and neologism characteristics, and they were selected to represent a representative sample of the stylistic challenges of the original. Each instance is classified according to neologism types followed by Newmark (1988, pp. 141–149) and translation techniques by Molina & Hurtado Albir (2002, pp. 509–511). This allows quantitative as well qualitative analysis of the translator's decision to preserve the stylistic integrity and cultural resonance of the source text.

In Newmark's typology system, neologisms are classified mainly by new coinages, derived words, compounds eponyms, abbreviations, phrasal words, transferred words and

acronyms (1988, pp. 141–149). This classification is lexical and morphologically thorough but fails to include context-specific neologisms, invented for stylistic or narrative reasons, or constructed in response to subcultural identity. A major limitation is that Newmark's framework does not deal adequately with invented or fantastical neologisms found in fantasy literature. For example, terms fashioned to fit the fictional sociolect of the *Gentleman Bastard* series often break conventions of linguistic construction. These are neither derived from existing words nor morphologically formed but are designed to signify identity or rebellion in the fictional universe. And Newmark's classification fails to take into account the pragmatic function and stylistic intent of neologisms. Anti-language in particular tends to value social meaning above lexical accuracy. So, for example, a neologism might arise from the deliberate distortion or playful manipulation of words that Newmark's system does not account for fully. So, using only Newmark's classification would risk simplifying the nuanced and context-bound nature of anti-language neologisms.

Although more oriented towards practical translation techniques, Molina & Hurtado Albir's (2002) framework also has limitations. Their classification covers borrowing, calque, literal translation, adaptation, discursive creation, etc., with attention paid to how translators deal with problematic elements rather than the linguistic items themselves. A drawback is that this classification sometimes fails to take into account the stylistic motivation behind translation decisions - especially when dealing with highly inventive or context-specific languages. For example, the technique of discursive creation may cover many different creative solutions, but it does not specify how the created term fits the narrative style or the intended social function of the original. Furthermore, the classification of Molina & Hurtado Albir may not always be adequate for dealing with neologisms which combine both cultural marker and metaphorical or euphemistic meanings. In the *Gentleman Bastard* series, some terms represent criminal jargon as well as the rebellious spirit of the characters. The translator may then employ hybrid techniques or creatively mix techniques not explicitly covered by the framework's discrete categories.

Given such limitations both frameworks allow more nuanced analysis. Newmark's taxonomy (1988, pp. 141–149) sheds light on the morphological character and forming

processes of neologisms that are necessary to appreciate the linguistic creativity involved. Other systems, such as Molina & Hurtado Albir's translation techniques, shed light on practical techniques that translators employ when dealing with difficult or "untranslatable" elements. Using these two complementary classifications the study aims to address both formational aspects of neologisms and strategic translation choices of Cihan Karamancı. This dual approach allows a better understanding of the translation process while at the same time taking into account the stylistic complexity and social function of the series anti-language. Essentially this combined methodology is mandatory for analyzing translation of anti-language as a whole in a fantasy literary context where linguistic invention and sociolectal stylization are crucial.

Having established the methodological basis for analyzing the translation of anti-language and neologisms in the *Gentleman Bastard* series, the following chapter presents and interprets the results of this structured approach. In using Newmark's (1988, pp. 141–149) as well as Molina & Hurtado Albir's (2002, pp. 509–511) classifications, the study considers the interplay between linguistic creativity and translation technique in contexts where invented sociolects and subcultural language challenge established translation techniques. Analyses will reveal how these techniques play out in practice, with the translator managing to both preserve the stylistic and contextual specifics of the source text while making it accessible and coherent to Turkish readers. With quantitative data and qualitative discussion, the following chapter will discuss how Cihan Karamancı's translation choices reflect wider trends in anti-language rendering in fantasy.

CHAPTER 4

CASE STUDY: THE TURKISH TRANSLATION OF THE *GENTLEMAN BASTARD* SERIES

This chapter analyzes neologisms in the anti-language of Scott Lynch's *Gentleman Bastard* series and their translation into Turkish in a framework based on Peter Newmark's (1988, pp. 141–149) classification of neologism types and Molina & Hurtado Albir's (2002, pp. 509–511) taxonomy of translation techniques. The characteristics of neologisms in source texts, the methods of translating these linguistic innovations, and the translator's general attitude are examined. Specifically, the analysis focuses on whether the translations are more "creative" (involving adaptation, modulation, amplification, etc.) or more "direct" (including borrowing, calque, literal translation, etc.) (Molina & Hurtado Albir, 2002, pp. 509–511). Neologisms - new words, semantic shifts, affixed forms, and culture-bound inventions - are central to Lynch's construction of subcultural identity and world-building. Such words frequently occur in the context of anti-language - speech belonging to subversive or marginal groups that is deliberately erroneous in translation (Halliday, 1976).

This chapter presents a comparative analysis of excerpts from the source texts - *The Lies of Locke Lamora* (2006), *Red Seas Under Red Skies* (2007), and *The Republic of Thieves* (2013) - and their Turkish counterparts published by İthaki Publishing that classify each neologism according to Newmark's typology (1988, pp. 141–149) and map the translation solution onto Molina & Hurtado Albir's (2002, pp. 509–511) model (e.g., borrowing, calque, adaptation, amplification etc.). In doing so, the study aims to map the general disposition of the translator towards different translation techniques, finding out whether the Turkish translations try to preserve the formal and cultural distinctiveness of the original through direct techniques or instead strive for functional and stylistic equivalence through interpretive or creative means. As such, this chapter aims to show how stylistically marked and culturally embedded language is negotiated in translation - and what level of creative intervention is involved. It does this by offering a nuanced

account of the practical application of translation theory to fantasy literature, in which linguistic invention is central to character construction and narrative identity.

4.1. ABOUT THE SERIES

The *Gentleman Bastard* series by 1978 born American fantasy writer Scott Lynch is high fantasy mixed with crime fiction and adventure. The series is set in a late medieval Venice inspired Camorr (Flood, 2012) and revolves around Locke Lamora, the master thief and con artist, and his band of fellow criminals, the Gentleman Bastards. The first book, *The Lies of Locke Lamora*, was a finalist in World Fantasy Awards in 2007 (*Sfadb: World Fantasy Awards 2007*, n.d.). Additionally, Lynch was nominated for the John W. Campbell Award for Best New Writer in 2007 and 2008 (“Astounding Award,” 2007) for the same book. He was nominated for British Fantasy Society’s August Derleth Fantasy Award (Novel) (*Sfadb : Scott Lynch Awards*, n.d.), Locus Award First Novel, and Locus Award Fantasy Novel in 2007 (*Sfadb: Locus Awards 2007*, n.d.). He received the Sydney J. Bounds Best Newcomer Award from the British Fantasy Society in 2008 (*Locus Online: News: Awards: 2008 British Fantasy Awards Winners*, n.d.) for *The Lies of Locke Lamora* as well. He was nominated for Locus Award Fantasy Novel for his book *The Republic of Thieves* in 2014 (*Sfadb: Locus Awards 2014*, n.d.).

The series is told in several volumes, the first three of which are:

1. *The Lies of Locke Lamora* (2006)
2. *Red Seas Under Red Skies* (2007)
3. *The Republic of Thieves* (2013)

Newer books in the series have been announced but have not been released as of yet. These include *The Thorn of Emberlain*, *The Ministry of Necessity*, *The Mage and the Master Spy* and *Inherit the Night* in the *Gentleman Bastard* series. Additional novellas that are announced but not yet published involves *More Than Fools Fill Graves* (Lynch, 2023), *The Mad Baron’s Mechanical Attic* (Lynch, 2022), and *The Choir of Knives* (Lynch, 2022). These three novellas are called The Road to Emberlain series, aimed to

bridge the events between *The Republic of Thieves* and *The Thorn of Emberlain* (Scott Lynch: August 2024 Updates, n.d.).

Scott Lynch's *Gentleman Bastard* series (2006-2013) is a dark, witty, and intricately plotted fantasy saga about an orphaned master thief Locke Lamora. It begins in the first book Lynch wrote, *The Lies of Locke Lamora*, where Locke leads his clandestine gang called the Gentleman Bastards. Unlike common thieves, they devise long cons on the city of Camorr's corrupt nobility while faking loyalty to the local crime boss, Capa Barsavi. But their carefully balanced world unravels when the Gray King appears, threatening the city's criminal underworld and locking Locke in a game of vengeance and survival. The second, *Red Seas Under Red Skies*, sets the scene in the pirate-infested Sea of Brass, where Locke and his companion Jean Tannen become privateers while running another long con. There they plot against ruthless pirate captains, rival political factions and even alchemically protected gambling houses. In the novel, trust - broken and earned - is central as Locke confronts the emotional scars of his past. In *The Republic of Thieves*, Locke and Jean face Sabetha, Locke's former lover and intellectual equal, in a high-stakes political game between powerful magical forces called the Bondsmagi. Flashbacks to the trio's youth during a rigged election shed light on Locke's motivations, vulnerabilities, and the strength of the crew's bond.

The series has smart dialogue, nonlinear storytelling, and strong characters - until Locke's secrets and limitations catch up with him. The costs of loyalty, burden of identity and performance, and class conflict are among themes explored. The stakes rise from personal survival to global consequences, setting up bigger conflicts and revelations in the books to come. The series has been classified as a "fantasy of manners" (Heller, 2015), mixing gritty crime fiction with elaborate world-building and socio-political intrigue. Fantasy of manners is a subgenre of fantasy that stresses social structures & manners, class dynamics, intrigue over great battles, and epic quests. It often contains elements of comedy of manners and fantasy, focusing on clever dialogue, political games, love affairs and the politics of status and reputation in rigid or aristocratic societies. In the series, there is a lighthearted, funny, fast-paced tone with an emphasis on dialogue, deception, and interpersonal interactions. Notably, Lynch constructs a criminal underworld infused with

its own codes, rituals and linguistic markers - slang, cant, invented terminology and stylized speech - many of which are anti-language as in Halliday's concept (1976).

The series defines character and setting largely through language. Locke Lamora and his companions frequently employ a specialized argot combining invented terms, metaphorical insults, and neologisms to maneuver the social hierarchies of the cities they live in. These enriched narrative features also present a translation challenge, especially with regard to tone, humor, and subcultural identity. The *Gentleman Bastard* series by Lynch (2006-2013) provides fertile ground for translating neologisms, sociolects, and anti-language - particularly in fantasy fiction where world-specific terminology and invented lexicons are often central to narrative immersion. The Turkish editions of Scott Lynch's *Gentleman Bastard* series (2006-2013) were published by İthaki Publishing, a publishing house that has curated an extensive canon of speculative fiction by authors as J.R.R. Tolkien, Ursula K. Le Guin, Brandon Sanderson and Isaac Asimov (*Bilim Kurgu Klasikleri*, n.d.; *Fantastik*, n.d.). İthaki has helped to make fantasy literature mainstream in Türkiye by providing readers with a wide range of science fiction and fantasy stories in Turkish translation (*Hakkımızda*, n.d.).

İthaki's modern fantasy has received a good reception in fantasy and speculative fiction circles in Türkiye. Though the series received little academic criticism within Turkish literary studies, it has attracted significant attention on platforms including Ekşi Sözlük (*scott lynch*, n.d.), Kayıp Rıhtım (*Centilmen Piç Serisi (Gentleman Bastard Series) - Liman Kütüphanesi / Fantastik*, 2018), 1000Kitap (*Scott Lynch Yorumları ve İncelemeleri*, n.d.) and Goodreads Türkiye (*Goodreads - Locke Lamora'nın Yalanları*, n.d.; *Goodreads - Kızıl Gökler Altında Kızıl Denizler*, n.d.; *Goodreads - Hırsızlar Cumhuriyeti*, n.d.).

The first three volumes of the *Centilmen Piç [Gentleman Bastard]* series were translated into Turkish as follows:

1. *Locke Lamora'nın Yalanları [The Lies of Locke Lamora]* (2014)
2. *Kızıl Gökler Altında Kızıl Denizler [Red Seas Under Red Skies]* (2015)
3. *Hırsızlar Cumhuriyeti [The Republic of Thieves]* (2016)

All three volumes were translated by Cihan Karamancı and published by İthaki Publishing. Karamancı is a translator who mostly translates fiction books (*Cihan Karamancı*, n.d.) and able to present to Turkish readers technically complex narratives. In handling of the *Gentleman Bastard* series which is rife with invented lexicon, subcultural slang, and neologisms, Karamancı plays a deliberate game of balancing between creative adaptation and direct equivalence. Additionally, Cihan Karamancı is a prolific translator associated with İthaki Publishing. His portfolio includes translations of notable works such as Patrick Rothfuss’s *Kingkiller Chronicle* (translated into Turkish as *Kralkatili Güncesi*), Martha Wells’s *The Murderbot Diaries* (translated into Turkish as *Katilbot Günlükleri*), and many more.

Karamancı’s translation of Lynch required particular awareness of anti-language used by con artists, criminals, and other subcultural figures in the narrative. The books often employ nonstandard speech, invented slang and culturally loaded references that are part of character construction and narrative voice. Those choices reveal a flexible application of translation techniques classified by Molina & Hurtado Albir (Molina & Hurtado Albir, 2002, pp. 509–511), from borrowing and calque when flavor is preserved by a direct transposition, to adaptation and amplification when subcultural meaning requires contextualization for Turkish readers.

Translation by Cihan Karamancı has been appreciated for clarity of tone and conformity with the stylistic demands of the text, as examples will be presented below. Several readers have commented on his ability to translate the jargon and banter of the *Gentleman Bastards* into Turkish as will be demonstrated below. But as is sometimes typical of translating linguistically inventive works, certain details - such as humor and culturally specific wordplay - are considered difficult to reproduce fully - underlining the interpretive and creative role of the translator in mediating between linguistic systems. On the Kayıp Rıhtım Forum, a speculative fiction discussion site, readers have praised Karamancı’s translation. One user remarked:

“Cihan Karamancı çevirisini ben de çok başarılı buluyorum. Küfür ve argoları bizde yeri olmayan şekilde birebir çevirse kitaplar bu kadar akıcı ve keyifli olmayacaktı. Bence gerçekten takdir edilesi bir iş çıkarmış.” [I also find Cihan Karamancı’s translation very successful. If he had translated the swear words and jargons that

have no place in our language, the books would not have been as fluent and enjoyable. I think he has done a really admirable job.] (estorn, 2018; my translation.)

This comment shows Karamancı's command of profanity and slang, and suggests his style makes the text more enjoyable. As another user wrote on Ekşi Sözlük, a Turkish online dictionary and forum:

“İthaki Yayınlarına harika çeviriler yapan çevirmen. Keşke İthaki diğer kitaplarını da bu kalitede çevirmenler ile değerlendirse.” [A translator who has done wonderful translations for İthaki Publishing. I wish İthaki would consider translators of his quality for its other books.] (barbunya, 2020; my translation.)

This sentiment underlines the high regard in which Karamancı's translations are held, implying a desire for similarly high-quality translations across other works. In the blogosphere, Yorumcadısı reviewed the third book of the series, *Hırsızlar Cumhuriyeti*, stating:

“*Centilmen Piç* serisi, okuduğum en iyi 5 seriden biri.” [The *Gentleman Bastard* series is one of the top 5 series I have read.] (Neşe, 2016; my translation.)

Though this comment concerns the series in general, it reflects the general acceptance of the translated work among Turkish readers. Although most readers find Karamancı's translations received well overall, some readers have noted some room for improvement. For example, a discussion on the Kayıp Rıhtım Forum raised some concerns:

“Daha önce Karamancı'yı iyi bir çevirmen ancak 'özensiz' bulduğumu söylemiştim birkaç kere.” [I have said several times before that I think Karamancı is a good translator, but he is 'sloppy.'] (isos81, 2022; my translation.)

This critique suggests that Karamancı's translations are generally well received but there are perceived occasional errors of carelessness. Few interviews or comprehensive profiles give a full picture of his translation approach. Yet the response demonstrates that Karamancı helped introduce Lynch to a Turkish audience.

4.2. ANALYSIS

Fantasy literature poses particular difficulties for literary translators in that it often employs neologisms - linguistic inventions that give fictional worlds their immersive quality. These invented terms are often woven into the sociocultural fabric of the narrative universe as modes of linguistic creativity as well as for world-building, characterization, and tone. In this context, neologism translation requires a balance between fidelity to source text and cultural and linguistic adaptability in target language. This part describes how neologisms have been translated in the Turkish edition of the *Gentleman Bastard* series by Scott Lynch, translated into Turkish by Cihan Karamancı. It analyzes examples from the series – *Locke Lamora'nın Yalanları* (2014), *Kızıl Gökler Altında Kızıl Denizler* (2015), and *Hırsızlar Cumhuriyeti* (2016). These examples show how various ways were taken to communicate the inventive language of the original while making it accessible and resonant to a Turkish readership.

The following selected neologisms are analyzed within the framework of translation techniques applied to the Turkish edition of the *Gentleman Bastard* series (2014-2016). These neologisms appear across the three volumes of the trilogy. In all examples the original context is given along with the type of neologism it represents (compound, invented word, etc.) (Newmark, 1988, pp. 141–150) to help clarify the lexical and stylistic function of these terms in the narrative. This table serves to explain how these new lexical items operate in the source text and to provide a basis for discussion of the appropriate translation techniques.

This study has focused on textual data selection. Eighty-eight examples from the *Gentleman Bastard* series have been identified for close analysis. These are not all new words found in the text. Instead, it is targeted at neologisms inherent to the thief language or criminal underworld depicted in the series, which are the basis of the series' themes. Many of these selected examples appear again and are used consistently across the series in form and narrative function. Their repetition confirms their stylistic role and creates a unified linguistic system in the series' fictional world. That targeted approach reflects the core research objective: Analyze both the translation of neologisms and the rendering of anti-language. This methodological decision was based on the recognition that thief language is a form of anti-language. Halliday (1976) suggests that anti-language is a

special form of speech developed by subcultures hostile to the norms of society. Such linguistic systems possess a vocabulary achieved often through relexicalization and neologisms, which reflect the counter-reality of the subculture's world and culture. By targeting neologisms directly embedded in the *Gentleman Bastard* series, this research engages the most salient linguistic markers of this anti-language in a literary context.

The study concerns the translation of anti-language in terms of neologisms and translation techniques. The prioritization of cant-related neologisms permits a focused investigation of how these stylistic markers of a subculture's resistance to mainstream norms are translated. This is informed by theoretical frameworks regarding neologism types and translation techniques, such as those proposed by Newmark (1988, pp. 141–150) and those identified by Molina & Hurtado Albir (2002, pp. 509–511). Analyzing the ways in which the translator rendered these particular lexical items aims to reveal how the series attempted to recreate cultural and contextual details associated with its criminal underworld. Although there are other forms of neologisms not specifically associated with the thief in the *Gentleman Bastard* series, their exclusion from the main dataset is an attempt to ensure a focused and relevant analysis relevant to research questions concerning anti-language and translation. This selective approach allows for a better identification of the difficulties and techniques of translating a linguistic system fundamentally linked to a subculture and opposing the dominant social and linguistic order. The next chapter will build on this theoretical grounding by a discussion of the results.

Eighty-eight examples regarding neologisms and anti-language have been identified from the original texts. These examples are translated into Turkish using ten translation techniques identified through comparative analysis. Six techniques that were at least four times used were selected for focused and representative examination of the most frequently employed methods. These six techniques are: adaptation, borrowing, calque, discursive creation, established equivalent, and literal translation. Each of these techniques has four examples, for a total of 24 analyzed instances. The examples concerning borrowing and literal translation techniques - which also have This organizational decision allows a more thematic grouping of examples and also highlights the individual characteristics of each translation approach.

In exploring a range of techniques through a carefully selected sample, this study aims to show how the Turkish translator copes with difficulties presented by neologisms - elements often deeply rooted in the fictional world-building and stylistic voice of the author. The pages where the examples given first appear are presented as source text pages, but these examples appear more than once throughout the three books in the series. These selected examples are the most representative ones in the series, and they are hence classified below according to the translation techniques used in their Turkish translations. Each example is accompanied by its Turkish translation, as well as the assumed rationale behind the translator's choice of technique.

This categorization aims at revealing how different techniques work with neologisms that often have semantic and stylistic weight in the source text. Analyzing assumed motivations for each translation decision - cultural adaptation, or preservation of fictional consistency - reveals the interpretative role of the translator. They are based on inferred rationales drawn from textual analysis and theoretical frameworks of translation studies - especially neologism translation - respectively. So, this approach permits a more balanced assessment of how the Turkish translation encapsulates the creative and narrative functions of the original neologisms in the *Gentleman Bastard* series. The subheadings given do not cover all of Molina & Hurtado Albir's 18 translation techniques (Molina & Hurtado Albir, 2002, pp. 509–511) and have been selected in the context of the examples to be analyzed.

Next, the overall approach of the translator to rendering neologisms that may be counted within the anti-language context will be analyzed in the light of the examples given herein. Special care will be paid to identify whether the translator favors a more creative and target-oriented technique or a source-oriented one which values fidelity to the original text. As a support to this analysis, frequency of each translation technique will be expressed as percentage of the number of examples analyzed. This quantitative breakdown will provide empirical support for finding patterns in the translator's decision making. In addition, these tendencies will be analyzed in the broader context of stylistic adaptation with reference to the linguistic creativity embedded in the source text and its implications for the Turkish target audience. In the analysis section, each example will be presented with its source text (ST), target text (TT), the type of neologism, and the

reasoning behind the chosen translation technique. The sentences given are the first instances of the examples in the source text.

4.2.1. Adaptation

According to Molina & Hurtado Albir, adaptation is “to replace a ST cultural element with one from the target culture, e.g., to change *baseball*, for *fútbol* in a translation into Spanish” (Molina & Hurtado Albir, 2002, p. 509).

- **Example:** “Bullshit Box” (Lynch, 2006, p. 172)

ST: “‘Oh, very nice,’ said Locke. ‘Very likely. Jean, would you pick out a few more bits from the Bullshit Box, and get me... twenty solons, right?’” (Lynch, 2006, p. 172)

TT: “‘Ah, çok hoş,’ dedi Locke. ‘Çok münasip. Jean, sana zahmet Palavra Kutusu’ndan birkaç şey daha seçer misin? Biraz da para getir. Yirmi solon yeter mi?’” (Lynch, 2014, p. 168)

Explanation: “Bullshit Box” is a box that is “...filled to a depth of about two feet with a glittering pile of jewelry, knickknacks, household items, and decorative gewgaws” (Lynch, 2006, p. 172). It is a new collocation neologism and translated as “Palavra Kutusu”. Whilst keeping the general idea of the box, the translation draws on a Turkish idiomatic expression. The Turkish word “palavra” is used for “untrue, fabricated statements or news on any subject.” (*palavra TDK Sözlük Anlamı*, n.d.) The adaptation reflects the deceptive nature of the box, which is used to hide stolen goods. “Palavra” in Turkish carries the connotation of fabrication, deceit, or made-up stories, which aligns closely with the deceptive function of the box, since it hides stolen goods under the guise of triviality. “Saçmalık” on the other hand, refers more broadly to nonsense or absurdity and lacks the same implication of intentional deception. This technique is considered adaptation because it involves replacing a source text (ST) cultural element or situation with a functionally equivalent one from the target culture (TC).

- **Example:** “breadwinner” (Lynch, 2007, p. 712)

ST: “Only a slender, carefully bent piece of metal had allowed him to open that latch; the Right People of Camorr called the tool a ‘breadwinner’, because if you could get in and out of a household rich enough to own latching glass windows, your dinner was assured.” (Lynch, 2007, p. 712)

TT: “Mandalı açması için dikkatle eğriltilmiş, incecik bir metal parçası kullanması yetmişti; Camorr’un Dürüst Vatandaşları bu alete ‘sofra donatan’ derlerdi, çünkü mandallı pencerelere sahip olabilecek kadar zengin bir eve başarıyla girip çıkabilirseniz akşam yemeğinizi sağlama almışsınız demektir.” (Lynch, 2015, p. 730)

Explanation: This is an old collocation with new meaning. It is translated as “sofra donatan”. While “sofra donatan” literally means “one who sets the table”, it is used here to represent the provider of sustenance, aligning with the context of a successful thief securing a meal. Rather than opting for more conventional Turkish equivalents like “aile reisi” (head of the family) or “ekmek getiren” (bread-bringer), the translator chooses a culturally resonant and metaphorically rich phrase. This choice shifts the focus from the formal or economic role of the provider to the act of ensuring a shared meal—particularly relevant in the context of a thief successfully bringing food to the group. This is considered adaptation as it substitutes a source textual element with a functionally equivalent one from the target text.

- **Example:** “poisoned tip” (Lynch, 2013, p. 95)

ST: ““Bad luck is much too comforting a possibility. I believe my information about the necklace was a poisoned tip.” (Lynch, 2013, p. 95)

TT: ““Şanssızlık doğru olamayacak kadar iyimserce bir ihtimal. Sanırım gerdanlıkla ilgili o tüyo bir yalandı.” (Lynch, 2016, p. 97)

Explanation: “Poisoned tip” (Lynch, 2013, p. 95) is a fake clue given to trap a person. It is a new collocation neologism. The translation shifts the perspective slightly, using “yalan tüyo” (false tip) to convey the deceptive nature of the information provided, which aligns with the concept of a “poisoned tip.” Instead of using a direct equivalent like “zehirli uç” (literally “poisoned tip”) or interpreting it as “imalı söz” (a veiled or suggestive remark), the translator opts for “yalan tüyo” (false tip). This choice shifts

away from a literal or idiomatic translation toward a more accessible and culturally grounded expression in Turkish that clearly conveys the idea of false, misleading information. This choice adapts the concept of a harmful, misleading tip to a culturally resonant Turkish expression, effectively communicating the idea of fabrication and untruth within the target language's norms.

- **Example:** “flash bag” (Lynch, 2013, p. 355)

ST: “‘We need a flash bag,’ said Sabetha.” (Lynch, 2013, p. 355)

TT: “‘Bize bir caka kesesi lazım,’ dedi Sabetha.” (Lynch, 2016, p. 366)

Explanation: “Flash bag” is “...a purse of coins you throw together to make it look like you’re used to carrying around big fat sums” (Lynch, 2013, p. 356). It is a new collocation neologism. Instead of a direct translation, the Turkish term describes the purpose of a “flash bag” - “caka kesesi” meaning a purse for showing off wealth, which clarifies its function in the context of the story. Rather than opting for a literal translation such as “flaş çanta” (which would misleadingly suggest “shiny” or “camera flash”), the translator chooses “caka kesesi,” meaning “a purse for showing off.” This choice highlights the function of the item, which is projecting an illusion of wealth, rather than adhering to the literal surface of the original term. This adaptation ensures the underlying meaning and pragmatic effect of displaying false wealth are maintained and culturally resonant in the target language.

4.2.2. Borrowing

Molina & Hurtado Albir describe borrowing as “to take a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word *lobby* in a Spanish text, or it can be naturalized (to fit the spelling rules in the TL), e.g., *gol, fútbol, líder, mitin*” (Molina & Hurtado Albir, 2002, p. 510).

- **Example:** “Avendando” (Lynch, 2006, p. 70)

ST: “‘Avendando?’ A loud but uncertain voice spoke the name.” (Lynch, 2006, p. 70)

TT: “‘Avendando?’ dedi bir ses, yüksek fakat kararsız bir edayla.” (Lynch, 2014, p. 72)

Explanation: “Avendando” (Lynch, 2006, p. 70) is a private recognition signal for an unplanned rendezvous. It is a new coinage and borrowed from the source text directly into the target text.

- **Example:** “garrista” (Lynch, 2006, p. 109)

ST: “‘Then you’re a Gentleman Bastard, like the rest of us. I’m your *garrista* and you’re my *pezon*, my little soldier.’” (Lynch, 2006, p. 109)

TT: “‘O halde artık sen de bizim gibi bir Centilmen Piç’sin. Ben senin *garrista*’nım ve sen de benim *pezon*’um, yani küçük askerimsin.’” (Lynch, 2014, p. 109)

Explanation: “Garrista” (Lynch, 2006, p. 109) means a gang leader. It is a new coinage and borrowed from the source text directly into the target text.

- **Example:** “pezon” (Lynch, 2006, p. 109)

ST: “‘Then you’re a Gentleman Bastard, like the rest of us. I’m your *garrista* and you’re my *pezon*, my little soldier.’” (Lynch, 2006, p. 109)

TT: “‘O halde artık sen de bizim gibi bir Centilmen Piç’sin. Ben senin *garrista*’nım ve sen de benim *pezon*’um, yani küçük askerimsin.’” (Lynch, 2014, p. 109)

Explanation: “Pezon” (Lynch, 2006, p. 109) describes a person who works for the garrista and is a member of a gang. It is a new coinage and borrowed from the source text directly into the target text.

- **Example:** “strat péti” (Lynch, 2007, p. 13)

ST: “Locke had come to recognize that she used the cigar smoke as her strat péti, her ‘little game’ - an ostensibly civilized mannerism actually cultivated to distract or annoy opponents at a gaming table and goad them into making mistakes.” (Lynch, 2007, p. 13)

TT: “Kadının puro dumanını bir strat péti, yani küçük oyun (oyun masasında rakipleri rahatsız etmek ya da öfkelenmek ve böylece onları hata yapmaya itmek için geliştirilmiş sözüm ona medeni bir davranış tarzı) olarak kullanması Locke’un gözünden kaçmamıştı.” (Lynch, 2015, p. 19)

Explanation: This is a new coinage and borrowed from the source text directly into the target text.

4.2.3. Calque

According to Molina & Hurtado Albir, calque is “literal translation of a foreign word or phrase; it can be lexical or structural, e.g., the English translation *Normal School* for the French *École normale*” (Molina & Hurtado Albir, 2002, p. 510).

- **Example:** “yellowjacket” (Lynch, 2006, p. 18)

ST: ““You lifted these from the fucking city watch? From the *yellowjackets*?”” (Lynch, 2006, p. 18)

TT: ““Bunları canı çıkasınca şehir inzibatlarından mı kaldırdın? Sarıcektililerden ha?”” (Lynch, 2014, p. 21)

Explanation: “Yellowjacket” (Lynch, 2006, p. 18) is the name given to the Camorr guards by criminals. It is a derived word. The Turkish equivalent “sarıcektili” literally means “yellow-jacketed (someone)”.

- **Example:** “skull-cracker” (Lynch, 2007, p. 306)

ST: ““Come on, you’re the captain of the ship. I’m just your skull-cracker.”” (Lynch, 2007, p. 306)

TT: ““Hadi ama. Sen geminin kaptanıydın. Bense sadece senin kafa kırıcınım.”” (Lynch, 2015, p. 319)

Explanation: “Skull-cracker” (Lynch, 2007, p. 306) means a person who is distinguished by their physical strength and responsible for keeping those around

them in line. This is a new collocation neologism. The Turkish equivalent “kafa kırıcı” literally means “head-cracker” or “skull-cracker.”

- **Example:** “corpse-fisher” (Lynch, 2013, p. 20)

ST: “As the four orphans crossed the canal bridge from Shades’ Hill to the Narrows (it was a source of mingled pride and incredulity to Locke that the Thieftmaker was so convinced that one little scheme of his could have burnt this whole neighborhood down), Locke saw at least three boats of corpse-fishers using hooks to pluck bloated bodies from under wharves and dock pilings.” (Lynch, 2013, p. 20)

TT: “Dört yetim, Gölgeler Tepesi ile Darlık’ı (kurduğu ufacık bir planın *tüm* bu mahalleyi yakıp kül edebileceğine Hırsızbaşı’nın bu denli ikna olması Locke için hem bir gurur hem de şaşkınlık kaynağıydı) birbirine bağlayan kanal köprüsünü geçerken oğlan kancalar vasıtasıyla iskelelerin ve rıhtım kazıklarının altındaki şişmiş ölüleri toplayan ceset balıkçılarıyla dolu en az üç tekne gördü. O cesetler soğuk ve yağışlı havalarda bazen günlerce görmezden gelinirdi.” (Lynch, 2016, p. 17)

Explanation: “Corpse-fisher” (Lynch, 2013, p. 20) is someone who plucks bloated bodies from under wharves. This is a new coinage neologism. The Turkish equivalent “ceset balıkçısı” is translated literally.

- **Example:** “black contract” (Lynch, 2013, p. 189)

ST: “That’s why, after very careful consideration, we still allow magi to accept black contracts.” (Lynch, 2013, p. 189)

TT: “İşte bu yüzden çok dikkatli incelemelerin ardından büyücülerin hâlâ kara kontratlar almalarına izin veriyoruz.” (Lynch, 2016, p. 192)

Explanation: “Black contract” (Lynch, 2013, p. 189) is a request for services of the mages that are called Bondsmagi involving death or kidnapping. This is an old word with new meaning. It is translated into Turkish as “kara kontrat” by calque.

4.2.4. Discursive Creation

Molina & Hurtado Albir describes discursive creation as “to establish a temporary equivalence that is totally unpredictable out of context” (Molina & Hurtado Albir, 2002, p. 510).

- **Example:** “Orphan’s Twist” (Lynch, 2006, p. 56)

ST: “Then his other hand came up, as if by magic, and his Orphan’s Twist hit the watch-sergeant right between the eyes.” (Lynch, 2006, p. 56)

TT: “Sonra diğer elini birdenbire havaya kaldırdı ve Yetim Şamarı’nı inzibat çavuşunun tam iki kaşının arasına indirdi.” (Lynch, 2014, p. 59)

Explanation: “Orphan’s Twist” (Lynch, 2006, p. 56) is “a weighted sack like a miniature cosh, kept hidden in clothes” (Lynch, 2006, p. 56). It is a derived word neologism. In Turkish, the English term has been replaced with an expression that conveys a similar meaning but is unpredictable out of context. “Yetim Şamarı” is literally “Orphan’s Slap.” This creates an image of a small, hidden weapon used by orphans.

- **Example:** “crimper’s hood” (Lynch, 2006, p. 145)

ST: “At the moment the top of Conté’s bald head appeared beneath him, Calo reached out between the balustrade posts and let his crimper’s hood drop.” (Lynch, 2006, p. 145)

TT: “Conté’nin kel kafası altında belirir belirmez Calo tırabzan parmaklıklarının arasından uzandı ve kelleci başlığını elinden bıraktı.” (Lynch, 2014, pp. 142–143)

Explanation: “Crimper’s hood” (Lynch, 2006, p. 145) “...looks a bit like a tent as it flutters quickly downward, borne by weights sewn into its bottom edges. Air pushes its flaps outward just before it drops down around its target’s head and settles on his shoulders” (Lynch, 2006, p. 145). This is a new collocation neologism. The English term has been translated as a Turkish expression that creates a vivid image, conveying

a similar idea. “Kelleci başlığı” literally translates to “executioner’s hood”, drawing on the imagery of an executioner placing a hood over the head of their victim.

- **Example:** “finnicker” (Lynch, 2006, p. 194)

ST: “Her formal role in the Barsavi organization was to act as finnicker, or record-keeper.” (Lynch, 2006, p. 194)

TT: “Genç kadının Barsavi organizasyonundaki resmi rolü *pimpirikli*, yani muhasebeciydi.” (Lynch, 2014, p. 189)

Explanation: This is a new coinage. The English word and the Turkish translation have very different meanings, so this is likely to be an attempt to capture the essence of the word in the context. “Pimpirikli” refers to someone who is meticulous or overly attentive to detail, which could be a suitable quality for a record-keeper.

- **Example:** “vexationer” (Lynch, 2006, p. 316)

ST: “Caravans of wagons were rolling into the city, their drivers at the mercy of the duke’s tax and customs agents, men and women marked by their tall black brimless caps and commonly referred to (when out of earshot) as ‘vexationers.’” (Lynch, 2006, p. 316)

TT: “Şehre birbiri ardına araba kervanlar giriyor, arabacılar Dük’ün vergisinin ve gümrük görevlilerinin –siyah renkli, uzun, siperliksiz şapkalarıyla hemen göze çarpan ve genellikle (duyma mesafesinin dışında) ‘verguncular’ olarak anılan adamlarla kadınların– insafına kalıyordu.” (Lynch, 2014, p. 304)

Explanation: This is a derived word neologism, and it is translated as “verguncu”. The word “vexationer” is probably a wordplay on “vexation” and “taxation.” Similarly, the translation is probably derived from “vurguncu” (meaning “profiteer”) and “vergi” (meaning “tax”).

4.2.5. Established Equivalent

This technique means “to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the target language” (Molina & Hurtado Albir, 2002, p. 510).

- **Example:** “coat-teasing” (Lynch, 2006, p. 20)

ST: “In time, even those with ginger-scalded tongues and swollen throats learned the rudiments of coat-teasing and ‘borrowing’ from the wares of unwary merchants.” (Lynch, 2006, p. 20)

TT: “Zencefil yağıyla dilleri alazlanan ve boğazları şişenler bile zamanla cepçiliğin ve tedbirsiz tüccarların mallarını ‘ödünç almanın’ esaslarını öğrendi.” (Lynch, 2014, p. 24)

Explanation: “Coat-teasing” (Lynch, 2006, p. 20) means stealing something from a coat, pickpocketing. This is new collocation. The translation, “cepçilik” is a recognized Turkish term for pickpocketing.

- **Example:** “coat-charmer” (Lynch, 2006, p. 107)

ST: ““They were just regular little coat-charmers, simple little teasers.”” (Lynch, 2006, p. 107)

TT: ““Onlar sıradan birer yankesici, alelade birer tantanacıydı.”” (Lynch, 2014, p. 107)

Explanation: “Coat-charmer” (Lynch, 2006, p. 107) is a thief who steals from people’s outfits. This is a derived word. The translation, “yankesici” is a recognized term in Turkish for a pickpocket.

- **Example:** “false-facer” (Lynch, 2006, p. 118)

ST: ““We’re a new sort of thief here, Locke. What we are is actors. False-facers. I sit here and pretend to be a priest of Perelandro; for years now people have been throwing money at me.”” (Lynch, 2006, p. 118)

TT: “Bizler yeni bir tür hırsızız Locke. Hırsızdan çok aktörüz. Sahtekârız. Burada oturup bir Perelandro rahibiymişim gibi yapıyorum ve insanlar yıllardır bana para veriyorlar.” (Lynch, 2014, p. 117)

Explanation: “False-facer” (Lynch, 2006, p. 118) means a thief in disguise. It is a derived word neologism. The translation, “sahtekâr” is a recognized Turkish term for a con artist or someone who deceives others.

- **Example:** “fast-fingers work” (Lynch, 2007, p. 83)

ST: “Requin chewed his fish before speaking again. ‘Just how have you been cheating, Master Kosta?’ ‘Fast-fingers work, mostly.’” (Lynch, 2007, p. 83)

TT: “Requin tekrar konuşmadan önce balığını çiğnedi. ‘Peki nasıl hile yaptınız Efendi Kosta?’ ‘Genellikle el çabukluğu marifetiyle.’” (Lynch, 2015, p. 90)

Explanation: “Fast-fingers work” (Lynch, 2007, p. 83) means sleight of hand. This is a new collocation. The translation, “el çabukluğu” is a standard Turkish phrase for sleight of hand, conveying dexterity and deception.

4.2.6. Literal Translation

According to Molina & Hurtado Albir, literal translation is “to translate a word or an expression word for word” (Molina & Hurtado Albir, 2002, p. 510).

- **Example:** “to make first touch” (Lynch, 2006, p. 54)

ST: “We’re deliberately making first touch on Salvara on the most deserted street in the Temple District.” (Lynch, 2006, p. 54)

TT: “Salvara’yla ilk temasımızı kasıtlı olarak Tapınak Senti’nin en ıssız sokağında kuruyoruz.” (Lynch, 2014, p. 56)

Explanation: “To make first touch” (Lynch, 2006, p. 54) means making the first move in a theft operation. This is an old collocation with new meaning. The translation, “ilk teması kurmak” shows that the phrase has been translated word for word.

- **Example:** “to dodge the noose” (Lynch, 2006, p. 107)

ST: “He teaches them the basics: how to sneak-thief and speak the cant and mix with the Right People, how to get along in a gang and how to dodge the noose.” (Lynch, 2006, p. 107)

TT: “Onlara bu işin temelini öğretiyor: hırsızlığın püf noktaları, meslek dili ve ‘doğru kişilerle’ haşır neşir olmak gibi. Bir çetenin diğer üyeleriyle nasıl geçinilir ve ilmikten nasıl sakınılır.” (Lynch, 2014, p. 107)

Explanation: “To dodge the noose” (Lynch, 2006, p. 107) means escaping from death by hanging. It is a new collocation. The translation, “ilmikten sakınmak” shows that the phrase has been translated word for word.

- **Example:** “to make second touch” (Lynch, 2006, p. 123)

ST: “Second touch this afternoon was easy.” (Lynch, 2006, p. 123)

TT: “Bu akşamüstü yaptığımız ikinci temas kolaydı.” (Lynch, 2014, p. 122)

Explanation: “To make second touch” (Lynch, 2006, p. 123) means making the second move in a theft operation. It is an old collocation with new meaning. The translation, “ikinci teması kurmak” shows that the phrase has been translated word for word.

- **Example:** “to dance naked” (Lynch, 2007, p. 252)

ST: “Many Camorri thieves on working jobs ‘danced naked’, without the added safety of a belay line in case their primary rope broke, but for today’s practice session Locke and Jean were in firm agreement that they were going to play it safe and boring.” (Lynch, 2007, p. 252)

TT: “Camorr’da ise çıkan çoğu hırsız ‘çıplak dans eder,’ yani ana halatın kopması hâlinde devreye girecek bir yedeğin ilave güvenliğinden yoksun çalışırdı. Fakat Locke ile Jean bugünkü talim seansının güvenli ve sıkıcı geçmesi konusunda son derece hemfikirdiler.” (Lynch, 2015, p. 264)

Explanation: This is a new collocation. The translation, “çıplak dans etmek” shows that the phrase has been translated word for word.

Additionally, the study will then examine whether the translated neologisms are related to Turkish anti-language or thieves’ cant according to Savaş Şahin’s study (2016) - sociolects or marginal speech communities using alternative linguistic codes. Analyzing the lexical choices, stylistic register and invented terms of the Turkish translation will reveal whether the translator utilized local subcultural or criminal linguistic traditions to reflect the tone, function, or world-building role of the original neologisms. In this multifaceted inquiry, the translator’s techniques are examined not only in terms of linguistic choices but also as culturally and socially situated acts that shape the reception and resonance of target text in the Turkish literary system.

4.3. FINDINGS AND DISCUSSION

This section presents and interprets results of analysis on the Turkish translation of anti-language neologisms in Scott Lynch’s *Gentleman Bastard* series by Cihan Karamancı. This study examines the translator’s handling of eighty-eight instances of neologisms within the context of anti-language and what his translation techniques tell us about his broader stylistic and translational approach, based on Halliday’s (1976) concept of anti-language, Newmark’s (1988, pp. 141–149) neologism typology, and Molina & Hurtado Albir’s (2002, pp. 509–511) taxonomy of translation techniques. The analysis of the eighty-eight examples showed different translation techniques and a preference for some. The most frequently applied techniques were:

- Established Equivalent (30 instances)
- Calque (26 instances)
- Adaptation (11 instances)
- Discursive Creation (6 instances)
- Borrowing (4 instances)
- Literal Translation (4 instances)

- Description (3 instances)
- Generalization (2 instances)
- Particularization (1 instance)
- Modulation (1 instance)

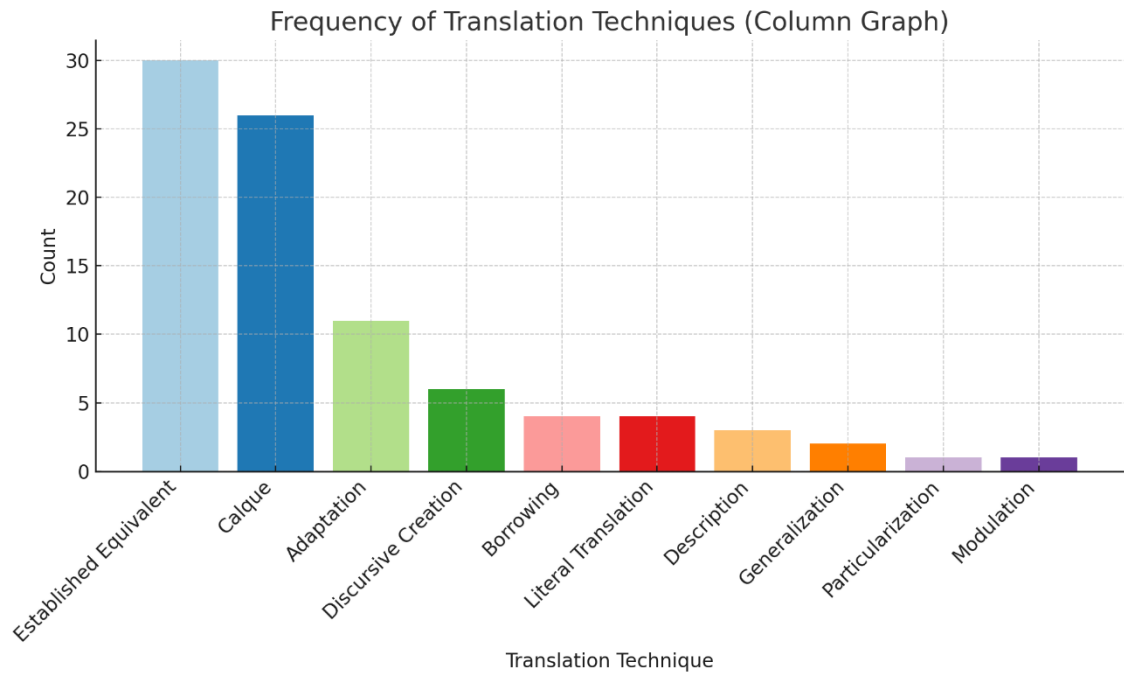


Chart 1. Frequency of Translation Techniques as a Column Graph

Quantitatively analyzed, the distribution of the eighty-eight translated anti-language neologisms reveals significant trends in the technique chosen by the translator. Most common technique was established equivalent, which was used in 30 out of eighty-eight instances, or approximately 34% of the data. That hints at a tendency in Turkish to use existing, conventionalized translations very close to the original meaning and function. Such reliance might indicate an effort to maintain fluency and familiarity with the target reader while preserving semantic integrity of the neologism. The second most common technique was calque with 26 (29.5%) instances. Calque translates each component of a compound or phrase keeping its structural composition while rendering it in the target language. The high frequency of calque suggests the translator valued structural transparency and wanted to preserve the stylistically inventive character of many anti-

language terms without excessive localization. This shows stylistic fidelity to the source text, which is meant to protect the internal logic of the fictional argot and the sense of the novel's constructed linguistic world.

This made adaptation the third most used technique with 11 instances (12.5%). Such a method allows more cultural or stylistic transformation and is generally employed where direct equivalence is unavailable or where tone and function preservation require extreme deviation from the source. More than one in ten cases the translator used adaptation to show strategic flexibility and willingness to creatively mediate between languages when necessary to preserve the rebellious or subversive flavor of the anti-language. Discursive creation was employed in 6 instances (6.8%), and although its numerical representation is modest, it contributes to the stylistic intervention of the translator. Discursive creation produces a completely new term or phrase in the target language often imitating the imaginative or coded original. Its use suggests that in some cases the translator worked very creatively with the anti-language to produce expressions which preserve the original's playful or mysterious quality.

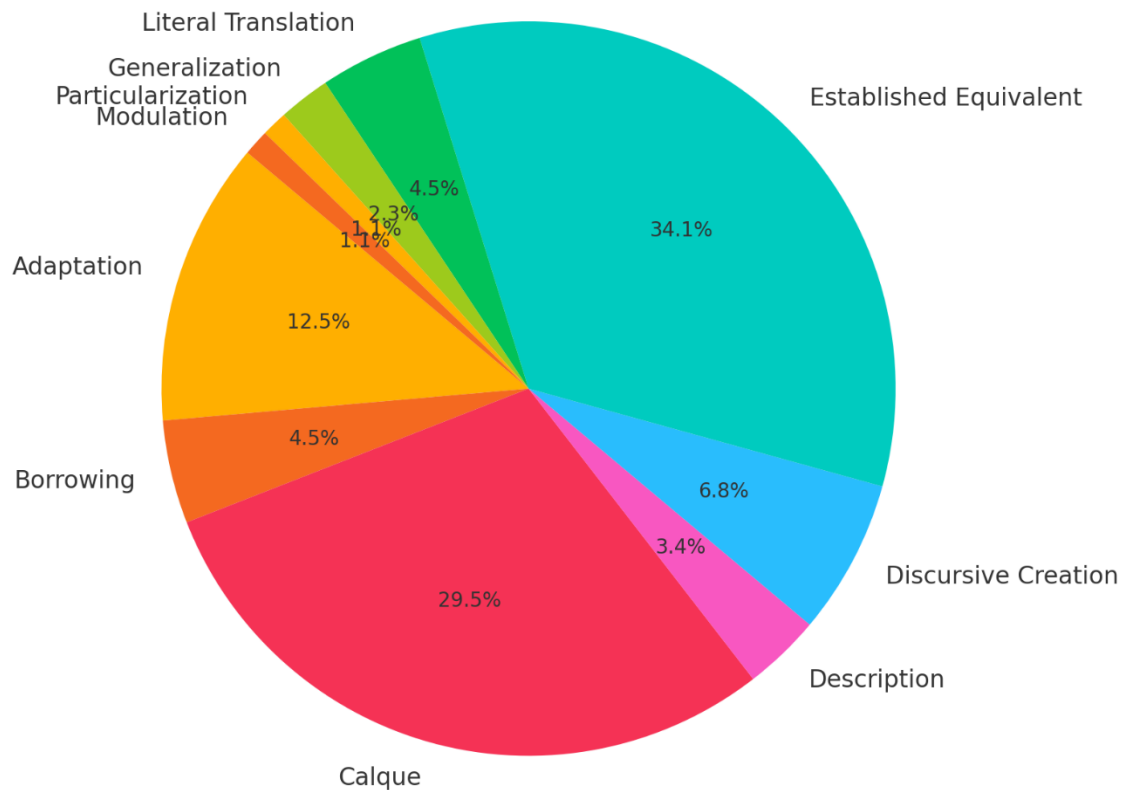
Other techniques were used sparsely. Borrowing and literal translation were used in 4 cases (4.5%), which suggests a limited but deliberate effort to preserve the original form (as in borrowing) or to convey meaning clearly (as in literal translation). A description was used in 3 cases (3.4%), when single-word equivalents were inadequate. Generalization (2 instances, 2.3%), particularization (1 instance, 1.1%) and modulation (1 instance, 1.1%) were the least used techniques indicating that semantic shifts were rarely justified apart from where they were contextually relevant. Overall, the distribution of translation techniques used in Turkish rendering of anti-language neologisms in the *Gentleman Bastard* series reveals a complex translation approach. Its dominance by established equivalent (34.1%) and calque (29.5%) techniques suggests a tendency to preserve the meaning and, where possible, the structural form of the source text. These methods show a translatorly commitment to fidelity in preserving the original expressions, especially the linguistic creativity and social function of the anti-language.

Simultaneously, more adaptive, and inventive techniques like adaptation (12.5%) and discursive creation (6.8%) show a willingness to deviate from direct equivalence where needed to achieve greater cultural and contextual accommodation in target language.

They show the translator's awareness of the stylistic and sociolinguistic specificities of the source material and the corresponding need to reconceive it within the bounds and affordances of Turkish. Instead of a rigid conformity to one model of translation, the translator adopts a flexible technique: selecting domestication-oriented solutions where direct equivalents are not sufficient, and preserving source-text imagery and form where target language conventions permit. The rest - including borrowing and literal translation (both 4.5%), description (3.4%), generalization (2.3%), particularization (1.1%) and modulation (1.1%) - follow this hybrid approach. Their relative lower frequency indicates a supplementary function in the translator's toolkit, more selectively and often employed in response to particularly resistant or culturally dense source text items.

This quantitative profile thus confirms that the translation of the series anti-language neologisms is guided by a dynamic balance between fidelity and creativity. It represents an attempt to reproduce semantics as well as stylistic, subcultural, and rhetorical dimensions of the original while adapting them to the target audience. In short, the translator's technique is one of maintaining the foreignness and imaginative force of the source anti-language without compromising the coherence, accessibility, or resonance of the target text.

Distribution of Translation Strategies (Pie Chart)

**Chart 2.** Distribution of Translation Techniques as a Pie Chart

This distribution suggests a flexible and context-driven translation of neologisms in which the translator used a variety of techniques to negotiate the lexical, stylistic, and sociocultural difficulties of the source text. The approach of the translator to anti-language neologisms appears to be largely functional and stylistically attuned in keeping with the source text's subcultural identity, inventiveness, and linguistic playfulness. Karamancı's choices suggest a nuanced understanding of anti-language as more than a set of odd words - it is a sociolect constructed to encode group identity, resist linguistic norms, and enrich the internal cohesion of the fictional world.

The high frequency of established equivalent and calque suggests a preference for techniques allowing for semantic stability while maintaining structural familiarity. This approach preserves the original meaning of the neologisms while maintaining a structure similar to the source language. As a result, the translation remains faithful in content and

stylistically familiar. It ensures clarity while echoing the tone and form of the original text. That suggests Karamancı tended to use faithful renderings, in which case the syntactic and lexical patterns of the source were faithfully reproduced. Calques especially preserve the internal structure of compound neologisms so Turkish readers can access the literal and metaphorical layers of meaning. But the heavy reliance on adaptation and discursive creation also reveals a commitment equally to stylistic creativity and cultural readability. They often lead to more idiomatic or culturally resonant expressions in the target language that allow the translator to preserve the anti-establishment tone of the original even when direct equivalents are missing or inadequate. Such techniques signal a readiness to forgo strict lexical equivalence in favor of capture of the neologisms' functional force and sociolinguistic relevance. Less frequent but nevertheless present techniques like borrowing, literal translation and description suggest that the translator employed a selective and context-sensitive repertoire. Borrowing may represent a wish to preserve the exotic or alien quality of a term; literal translation may be used where the internal semantics of the neologism are clear enough to be preserved across languages. Description and generalization in turn point to moments when the translator placed clarity above stylistic density - perhaps at the expense of some anti-language richness. Not so common techniques such as modulation or particularization were reserved for specific cases, and the translator avoided these unless required by the syntactic or idiomatic constraints of Turkish. Altogether, the diversity and distribution of techniques suggest Karamancı's approach is target-oriented and aesthetically engaged. His choices reflect a translator whose task is not only to convey meaning but also to preserve the stylistic and sociolinguistic texture of the source text. By switching between equivalence, adaptation, and invention he seems to regard the anti-language neologisms as part of the narrative voice, tone and world-building rather than lexical curiosities to be flattened or neutralized in translation.

Though different translation techniques are employed according to the context, certain patterns emerge among selected examples. For especially creative coinages and unusual compound forms, the translator often resorts to adaptation or discursive creation while the target text can maintain both the stylistic effect and narrative coherence of the original. Conversely, where the neologism has clear semantic content, but unconventional structure, borrowing and calque are often used to ensure clear communication with the

target audience. Furthermore, if the neologism resembles established jargon or idiomatic usage, the translator will usually choose established equivalents in the target culture through established equivalent or cultural adaptation. Karamancı does not adopt a static technique in all instances; he adapts his technique to each context, suggesting a dynamic, interpretive, and pragmatic philosophy of translation. He treats the anti-language with acute awareness of register, tone, and social function as well as with a creative willingness to reproduce the rebellious, coded criminal argot in Turkish. Such an approach is consistent with a more stylistic conception of translation as an act of artifact, not a mere expression of propositional meaning. The results illustrate how the translator negotiated between linguistic fidelity and stylistic equivalence, between cultural resonance and narrative function. In his various translation techniques, he shows an informed and adaptive engagement with anti-language neologisms. In the end, Karamancı's work demonstrates that the translator is also a stylistic co-creator who may need to interpret and reproduce the rhetorical and social dynamics inherent in the source text language.

4.4. THIEVES CANT IN TÜRKİYE

Anti-language and neologism translation has many difficulties beyond lexical equivalence. In literary texts whose world-building and characterization involve subcultural sociolects, the translator may be required to negotiate between two linguistic systems but also between socio-historical contexts. For instance, the corpus of this study consists of the Turkish translations of the *Gentleman Bastard* series, rendered by Cihan Karamancı. The series is littered with neologisms and criminal argot - features that are "anti-language" in the Hallidayan sense (Halliday, 1976) - and their translation into Turkish requires care both in stylistic intent and cultural resonance. A comparative reading of the translation with Savaş Şahin's study *Thieves Slang in Turkish Culture* (2016) reveals that none of the traditional expressions from the corpus of Turkish criminal argot appear in Karamancı's version. Such an absence calls for reflection, not as critique, but as a sign of intentional stylistic and translational action. In his article, Şahin offers:

"Thieves are using an encrypted language among themselves. However, this business is acquired using professional thieves themselves, a kind of jargon and slang words could be understood so that they can deal more comfortable. Theft slang words is a special

language that only understood by the members of these professions. They use in order to ensure the agreement between them.” (Şahin, 2016, p. 209)

This is in agreement with Halliday’s (1976) conception of anti-language, which defines such varieties as restructured linguistic systems which perform subversive or oppositional functions. Turkish criminal argot presented by Şahin includes lexemes and expressions having metaphorical, euphemistic, or utterly opaque meanings developed in closed social networks. These linguistic forms have a strong socio-historical and cultural specificity, being rooted in the Ottoman-Turkish underworld, and preserved orally.

Since Lynch’s fictional Gentleman Bastards gang use a parallel function, it might seem at first glance that Turkish criminal argot would provide a set of ready-made equivalents for the translation. But Karamancı’s translation uses none of these existing Turkish terms. Instead, as shown in this work, the translator employs a mixture of techniques including established equivalents (34%), calque (29.5%), adaptation (12.5%) and discursive creation (6.8%) to render anti-language neologisms into Turkish. These techniques reflect a hybrid approach balancing semantic fidelity with stylistic re-creation, valuing accessibility and narrative coherence over cultural transplantation.

In the translation, perhaps the translator wanted to preserve Lynch’s anti-language as fictionality and constructed. While the *Gentleman Bastard* series includes criminal argot and themes of illegality, deception, and social subversion, it is also set in a completely fictional fantasy universe populated by invented criminal networks and underground institutions and a socio-political structure which only vaguely resembles historical real-world systems. The language its characters use is based on real-world argots but is fictional and constructed to support a secondary world with its own internal logic. The use of Turkish thief argot rooted in particular historical periods, social classes and geographic locations might have disturbed this fictional coherence and introduced associations outside of the story’s context. Secondly, this decision can be explained by cultural distance and functional equivalence. As Peter Newmark (1988) observes, the translator sometimes has to avoid direct cultural transfer if this undermines the intended effect on the target audience. While borrowing or cultural substitution may confer more domestic resonance, it may also distort the stylistic atmosphere or socio-cultural mapping of the fictional universe. Here, the translator’s avoiding established Turkish argot may

indicate a desire to preserve a consistent fictional register resembling Lynch's sociolect rather than projecting real-world linguistic realities onto a fantastical setting.

Analysis of the Turkish translation of the *Gentleman Bastard* series, especially the use of anti-language and criminal neologisms, reveals that the translator follows a stylistically consistent and fictional technique. This avoids culturally or historically specific real-world Turkish argot but constructs a coherent target-language equivalent in keeping with the narrative tone and fictional setting of the source text. Further investigation of some chosen lexical choices explicates this translational stand. For example, the criminal terms in the series which are "sneak thief," "coat-charmer," "purse-cutter" and "cutpurse" are all rendered in the Turkish translation as "yankesici". While this is the correct functional equivalent for pickpocket, it results in semantic flattening of linguistically and culturally marked distinctions in the source text. In the source text, they represent variant forms of the criminal lexicon: 'sneak thief' implies stealth, 'coat-charmer' implies deceit and charm, and 'purse-cutter' and 'cutpurse' suggest older, more direct forms of theft. Turkish term 'yankesici' is serviceable but does not reflect this lexical diversity.

Such simplified form is made apparent when considering the alternative expressions in Turkish criminal argot. In *Thieves Slang in Turkish Culture* (2016) study, Savaş Şahin documents some of the specialist terms used in Turkish thief cant to denote different pickpocket types and street criminals. Some of these include: "dizo," "tırtıkçı" and "tokatçı", which have specific sociolectal and functional connotations. For example, "tırtıkçı" means:

"Verdiği para destesindeki bir banknotu iki kez sayarak, bozuk olarak verdiği parayı sayarken tırnak marifetiyle fazla gösteren hırsız." [A thief who counts a banknote in a bundle of money twice and shows more than the amount he gave in change by using his fingernail.] (Şahin, 2016, p. 213; my translation.)

Additionally, "tokatçı" means "a person who steals, especially by giving counterfeit goods, making payment with counterfeit money, or making incomplete payments" (Şahin, 2016, p. 213) and "dizo" (Şahin, 2016, p. 213) is a more obscure term from underworld speech. Using these terms does not indicate a deliberate rejection of localized sociolects in favor of broader, neutral lexical items that preserve narrative clarity and

stylistic cohesion. Similarly, the term “coat-teasing” meaning pickpocketing using bodily charm or misdirection, is translated as “cepçilik”. This term is semantically similar, and it has partial equivalence with Şahin’s typology of “cepçiler” - a group described in great detail:

“Kalabalık insan topluluğu arasında dolaşıp insanlara hissettirmeden cepten para çalarlar. Bunlar genellikle baş parmaklarını kestirirler. Yolda birine çarparlar ve elini ceplerine atıp paralarını çalarlar. Cepçiler değerli eşyasını çalacağı kişiye sarılıp öper. Ahbapmış gibi davranır, onu tanıdığını söyler. Sarıldığı kişinin değerli eşyasını çalar.” [They walk around in crowds and steal money from people’s pockets without letting them know. They usually cut off their thumbs. They bump into someone on the road and reach into their pockets to steal their money. Pickpockets hug and kiss the person whose valuables they want to steal. They act like they are friends and say they know him. They steal the valuables of the person they hug.] (Şahin, 2016, p. 212; my translation.)

This passage closely resembles that of “coat-charming” suggesting that although the translator did not use historical argot, the conceptual underpinning was still communicated in more accessible and functionally descriptive language. Another is the rendering of “spotter” as “gözcü”. Generally, “gözcü” is a conventional term with little sociolectal charge. Şahin’s corpus offers an alternative, contextually richer one, in the form of “sinyalci”:

“Yolda boş boş dolaşıp paralı insanları tespit ederler. Yoldan gelip geçenden sigara, yemek, yol parası isterler. İnsanın parası olup olmadığını öğrenmek için genellikle bozuk para isterler. Bu kişiye para verildiğinde sinyalci para veren kişide çok para olduğunu tespit ederse hemen kaş göz işaretiyle yakınında bulunan diğer hırsıza haber verir.” [They wander around the streets and spot people with money. They ask for cigarettes, food, and money from passersby. They usually ask for change to find out if a person has money. When money is given to this person, if the signaler detects that the person giving the money has a lot of money, he immediately signals to the other thief nearby with an eyebrow gesture.] (Şahin, 2016, p. 212; my translation.)

Lynch's use of "teaser" which means less experienced child thieves "...who arrange distractions" (Lynch, 2006, p. 18) might have been translated as "sinyalci" within this context. However, Karamancı preferred to translate the word as "tantanacı", which means a person who causes a ruckus, a disturbance. This closely represents the source text term as well. These examples together suggest that the *Gentleman Bastard* series' translator Karamancı is more concerned with the preservation of a coherent fictional register than with the transplantation of historically and culturally loaded terminology. Rather than quoting directly from real-world Turkish criminal argot - which may have culturally specific connotations, historical baggage, or regional associations - the translator chooses terms that are internally consistent within the series' fictional universe. This approach reflects an appreciation that the source text's anti-language is not a replica of real-world slang but a constructed sociolect serving narrative, stylistic and world-building functions peculiar to its fantasy setting.

By prioritizing fictional coherence, the translator ensures the stylistic fabric of the text remains immersive and believable to the target reader without jarring shifts introduced by overly localized or historically marked expressions. That decision also reflects general principles of literary translation in which functional and stylistic equivalence predominates over literal or culturally precise correspondence - particularly in genre fiction whose world is fundamental to the reader. This technique ultimately represents a kind of creative mediation in which the translator takes an active part in preserving the sociolectal atmosphere of the source text while adjusting it to the linguistic and cultural demands of the Turkish readership. The world of Camorr is a fictional city ruled by invented guilds, invented institutions, and invented social norms. While clearly influenced by real-world criminal organizations and their linguistic practices, it operates in a fantasy universe which requires some stylistic and terminological autonomy. So, the translator's decision not to insert culturally anchored Turkish thief argot such as is not an oversight but a stylistic one meant to preserve the internal logic of the fictional world.

Additionally, these translational techniques reflect an expanded conception of functional stylistics and cultural mediation in literary translation. The translator may aim to balance fidelity to source text semantics with consideration for target audience reception, stylistic cohesion, and narrative function. The real-world Turkish argot might degrade the

immersion of the fantasy setting by contrasting the invented quality of the source with the culturally loaded resonance of target terms. Choosing more neutral or generalized equivalents ensures the translator can maintain a stylistically coherent register analogous to that of the source-text anti-language without bringing incongruent cultural baggage. To conclude, although Savaş Şahin's *Thieves Slang in Turkish Culture* serves as a significant linguistic resource, its absence in the translation of the *Gentleman Bastard* series reflects a stylistic choice rather than a deficiency in awareness or access. It shows how the translator has interpretive agency in deciding whether to anchor fictional speech in real-world linguistic traditions. Ultimately this choice leads to a localized but internally consistent version of anti-language shaped not by equivalence but by narrative function, stylistic cohesion, and the demands of literary world-building in fantasy fiction.

CONCLUSION

This study examined how neologisms that fit into the anti-language concept are styled and semantically translated in the Turkish version of the *Gentleman Bastard* series. Based on Michael Halliday's (1976) concept of anti-language, Peter Newmark's (1988, pp. 141–149) typology of neologisms and translation techniques along with Lucia Molina and Amparo Hurtado Albir's (2002, pp. 509–511) classification of translation techniques, the research sought to answer the following three questions:

1. How are the stylistic markers of anti-language preserved in the Turkish translation?
2. Which translation techniques does the translator employ to translate the anti-language and neologisms prevailing in the *Gentleman Bastard* series?
3. In what ways does the criminal jargon used in Türkiye align or conflict with the meaning and narrative style of the Turkish translation of the criminal jargon in the *Gentleman Bastard* series?

The study combines stylistic analysis with quantitative data from the eighty-eight instances of anti-language and neologism translation. The first research question is how the Turkish translation manages to satisfy both style and meaning demands. In the *Gentleman Bastard* series, anti-language is a narrative device for subcultural identity, group solidarity and the sociolect of an underground world. These linguistic elements are rooted in both the fictional setting and the character social interactions. The translation however is grounded in Turkish linguistic norms and shows an effort to preserve these stylistic details.

Cihan Karamancı's translation often tends towards generalization or stylistic moderation, to avoid jarring cultural mismatches. While the series employs criminal argot within a fantasy world of fictional criminals and underground cultures, the translator does not imitate real-world Turkish criminal slang. The stylistic tone is hence preserved in creative reformulations while retaining the zany, defiant quality of the source text. Style is thus preserved through functional resonance instead of direct equivalence in the translation.

For the second question, data collected and visualized in column and pie charts showed a variety of translation techniques used in Turkish. Most common methods were established equivalent (34.1%), calque (29.5%), adaptation (12.5%) and discursive creation (6.8%). Borrowing, literal translation, description, generalization, Particularization, and Modulation in smaller proportions. Those results are in agreement with Molina & Hurtado Albir's (2002, pp. 509–511) translation techniques, in both fidelity to source meaning and adaptation to target language context. Notably, the techniques of established equivalents and calques dominate, suggesting semantic transparency and fidelity with particular regard to recurring terms. Yet creative techniques such as adaptation and discursive creation indicate the translator's sensibility to the source text's rhetorical, humorous metaphorical qualities. It is an adaptive translation methodology that reflects this mixed-method approach: One that is accurate in its accuracy as well as its creativity, and that looks beyond the lexis to the narrative function and stylistic tone of each neologism or anti-language element.

The third research question is whether the criminal jargon in the source text matches that of Turkish thief cant, as described in Şahin's (2016) article *Thieves Slang in Turkish Culture*. The translator's choices suggest some distance from culturally loaded Turkish underworld slang. Given the fictional and fantastical setting of the original text, such an approach is understandable. A culturally specific Turkish argot might break the internal consistency of the fictional world. The translator instead selects neutral or somewhat stylized terms that accurately express the intended meaning without being too domesticated. This supports the idea that translation choice is linguistic but also contextual and genre sensitive.

Karamancı's translation of anti-language and neologisms from the *Gentleman Bastard* series demonstrate a balance between semantic fidelity, stylistic preservation, and cultural resonance. Though no translational choice attempts to insert the Turkish thief cant in its entirety into the narrative, the stylistic tone and functional identity of the original are preserved in various ways. The distribution of translation techniques - conventional and creative - reinforces translation as a technical and interpretive act. The Turkish translation thus keeps Lynch's invented underworld speech without being too defamiliarizing or too familiarizing. The translated book treads the fine line between defamiliarization and

accessibility, and in doing so, it affirms the power of translation to reproduce the rhetorical identity of subcultural language in a new linguistic and cultural environment.

It is worth noting that this thesis's findings open several avenues for research. First, although this thesis dealt exclusively with the Turkish translation of the *Gentleman Bastard* series, comparative studies could show how other language editions treat anti-language and neologisms. Such research might examine whether other translators choose domestication or foreignization and how culturally linguistic factors influence these choices. Second, future research might include reception analysis beyond literary analysis. Interviews or surveys with Turkish readers might reveal how these translated anti-language elements are perceived - whether they retain the criminal subculture, humor, or insider identity or whether meaning is diluted in translation. Third, more linguistic-oriented research might explore the stylistic relationship of invented fantasy argot to real world subcultural sociolects to illuminate the intersections between fictional world-building and real linguistic identity. Lastly, a translator-focused study based on interviews or commentaries with the translator (or other translation agents involved) might give firsthand accounts of the decision-making process for rendering anti-language and neologisms. Such research might help us understand constraints, intentions and creative freedoms faced by translators in dealing with nonstandard and stylistically loaded language.

In conclusion, the translation of anti-language and neologisms from the *Gentleman Bastard* series illustrates the delicate balance that translators are required to achieve between linguistic fidelity, stylistic integrity, and cultural resonance. This thesis contributes to the intersection between translation and stylistics by highlighting the difficulties and possibilities of translating fictional sociolects and invented lexicons. It demonstrates that translation is also a stylistic and cultural process - especially in fantasy where language is used for world-building, characterization, and narrative immersion. Even though this work has dealt with a single series and language pair, its results have wider implications for the treatment of marked language in literary translation. The translator's role as a mediator or co-creator is especially relevant when dealing with the stylistic complexity of anti-language. As fantasy literature spreads worldwide, the translator's work in rendering its linguistic playfulness and social codes will always be a

subject of scholarly inquiry. In exploring the series *Gentleman Bastard*, this thesis proposes further research on how translation negotiates language, identity, and subversion. This study hopes to stimulate further exploration of the stylistics of translated fiction and appreciation of the translator as interpretive agent of literary voice across languages and cultures.

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APPENDIX 1: ETHICS BOARD WAIVER FORM

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-YL-09
	FRM-YL-09 Yüksek Lisans Tezi Etik Kurul Muafiyeti Formu <i>Ethics Board Form for Master's Thesis</i>	Yayın Tarihi Date of Pub.	22.11.2023
		Revizyon No Rev. No.	02
		Revizyon Tarihi Rev. Date	25.01.2024

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM-TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: 24.08.2025

Tez Başlığı (Türkçe): Scott Lynch'in *Centilmen Piç* Serisinde Gizli Dil ve Neolojizm Çevirisi Üzerine Biçemsel Bir İnceleme

Yukarıda başlığı verilen 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 veya ruh sağlığına müdahale içermemektedir.
4. Anket, ölçek (test), mülakat, odak grup çalışması, gözlem, deney, görüşme gibi teknikler kullanılarak katılımcılardan veri toplanmasını gerektiren nitel ya da nicel yaklaşımlarla yürütülen araştırma niteliğinde değildir.
5. Diğer kişi ve kurumlardan temin edilen veri kullanımını (kitap, belge vs.) gerektirmektedir. Ancak bu kullanım, diğer kişi ve kurumların izin verdiği ölçüde Kişisel Bilgilerin Korunması Kanuna riayet edilerek gerçekleştirilecektir.

Hacettepe Üniversitesi Etik Kurullarının Yönergelerini inceledim ve bunlara göre çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

İdil Berfin AKIN

Öğrenci Bilgileri	Ad-Soyad	İdil Berfin Akın
	Öğrenci No	N22132062
	Enstitü Anabilim Dalı	Mütercim Tercümanlık
	Programı	İngilizce Mütercim Tercümanlık

DANIŞMAN ONAYI

UYGUNDUR.
Doç. Dr. Hilal ERKAZANCI DURMUŞ

* Tez Almanca veya Fransızca yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-YL-09
		Yayın Tarihi Date of Pub.	22.11.2023
	FRM-YL-09 Yüksek Lisans Tezi Etik Kurul Muafiyeti Formu <i>Ethics Board Form for Master's Thesis</i>	Revizyon No Rev. No.	02
		Revizyon Tarihi Rev. Date	25.01.2024

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION AND INTERPRETING

Date: 24.06.2025

Thesis Title (In English): A Stylistic Analysis of the Translation of Anti-Language and Neologism in Scott Lynch's *The Gentleman Bastard Series*

My thesis work with the title given above:

- Does not perform experimentation on people or animals.
- Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
- Does not involve any interference of the body's integrity.
- Is not a research conducted with qualitative or quantitative approaches that require data collection from the participants by using techniques such as survey, scale (test), interview, focus group work, observation, experiment, interview.
- Requires the use of data (books, documents, etc.) obtained from other people and institutions. However, this use will be carried out in accordance with the Personal Information Protection Law to the extent permitted by other persons and institutions.

I hereby declare that I reviewed the Directives of Ethics Boards of Hacettepe University and in regard to these directives it is not necessary to obtain permission from any Ethics Board in order to carry out my thesis study; I accept all legal responsibilities that may arise in any infringement of the directives and that the information I have given above is correct.

I respectfully submit this for approval.

İdil Berfin AKIN

Student Information	Name-Surname	İdil Berfin Akın
	Student Number	N22132062
	Department	Translation and Interpreting
	Programme	Translation and Interpreting (English)

SUPERVISOR'S APPROVAL

APPROVED
Assoc. Prof. Dr. Hilal ERKAZANCI DURMUŞ

APPENDIX 2: ORIGINALITY REPORT

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-YL-15
		Yayın Tarihi Date of Pub.	04.12.2023
	FRM-YL-15 Yüksek Lisans Tezi Orijinallik Raporu Master's Thesis Dissertation Originality Report	Revizyon No Rev. No.	02
		Revizyon Tarihi Rev. Date	25.01.2024

HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ MÜTERCİM-TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA	
Tarih: 24.06.2025	
Tez Başlığı: Scott Lynch'in <i>Centlemen Piç</i> Serisinde Gizli Dil ve Neolojizm Çevirisi Üzerine Biçemsel Bir İnceleme	
Yukarıda başlığı verilen tezin a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 107 sayfalık kısmına ilişkin, 23.06.2025 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezin benzerlik oranı %10'dur.	
Uygulanan filtrelemeler*:	
1. <input checked="" type="checkbox"/> Kabul/Onay ve Bildirim sayfaları hariç	
2. <input checked="" type="checkbox"/> Kaynakça hariç	
3. <input type="checkbox"/> Alıntılar hariç	
4. <input checked="" type="checkbox"/> Alıntılar dâhil	
5. <input checked="" type="checkbox"/> 5 kelimedenden daha az örtüşme içeren metin kısımları hariç	
Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tezin herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumlarda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.	
Gereğini saygılarımla arz ederim.	
İdil Berfin AKIN	

Öğrenci Bilgileri	Ad-Soyad	İdil Berfin Akın
	Öğrenci No	N22132062
	Enstitü Anabilim Dalı	Mütercim Tercümanlık
	Programı	İngilizce Mütercim Tercümanlık

DANIŞMAN ONAYI

UYGUNDUR.
Doç. Dr. Hilal ERKAZANCI DURMUS

* Tez **Almanca** veya **Fransızca** yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.

**Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları İkinci bölüm madde (4)/3'te de belirtildiği üzere: Kaynakça hariç, Alıntılar hariç/dâhil, 5 kelimedenden daha az örtüşme içeren metin kısımları hariç (Limit match size to 5 words) filtreleme yapılmalıdır.

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-YL-15
		Yayın Tarihi Date of Pub.	04.12.2023
	FRM-YL-15 Yüksek Lisans Tezi Orijinallik Raporu <i>Master's Thesis Dissertation Originality Report</i>	Revizyon No Rev. No.	02
		Revizyon Tarihi Rev.Date	25.01.2024

TO HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION AND INTERPRETING

Date: 24.06.2025

Thesis Title (In English): A Stylistic Analysis of the Translation of Anti-Language and Neologism In Scott Lynch's *Gentleman Bastard* Series

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APPROVED
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