WALLACE'S GHOSTS AND CAPOTE'S VOICES:

AN INTERDISCIPLINARY APPROACH TO STYLE-AWARE READING IN

LITERARY TRANSLATION

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WALLACE'S GHOSTS AND CAPOTE'S VOICES:

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DECLARATION OF ORIGINALITY

I, CEMAL BATUHAN BEKMEN, certify that

- I am the sole author of this thesis and that I have fully acknowledged and documented in my thesis all sources of ideas and words, including digital resources, which have been produced or published by another person or institution;

- this thesis contains no material that has been submitted or accepted for a degree or diploma in any other educational institution;

- this is a true copy of the thesis approved by my advisor and thesis committee at Boğaziçi University, including final revisions required by them.

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ABSTRACT

Wallace's Ghosts and Capote's Voices:

An Interdisciplinary Approach to Style-Aware Reading in Literary Translation

In this thesis, I draw upon the theoretical insights from 'contextualized' Stylistics and the methods of Literary Stylistics, as adapted to Translation Studies by Jean Boase-Beier's stylistic approach to literary translation and Kirsten Malmkjær's 'translational stylistics', and investigate the implications of a 'style-aware approach' to reading in literary translation. Within the frameworks provided by Boase-Beier and Malmkjær, I present a two-part, process-oriented study, revolving around the concept of 'mind style', which I understand as the textual choices of the writer giving access to a mental state embedded within the text. In the first part, I discuss how the style-aware approach affects the reading phase of the process of translation. I conduct a translational stylistic analysis of "Incarnations of Burned Children" by David Foster Wallace, aimed specifically for translation into Turkish. The analysis indicates how Wallace employs a 'ghost-narrator' in his story and deals with 'self-centeredness'. In the second part of my study, I focus on how the style-aware approach may affect the way we read translated literature. I explore Ülker İnce's stylistic strategies in *Başka Sesler, Başka Odalar* and how she recreates Truman Capote's style in *Other Voices, Other Rooms*. I claim that İnce's translation focuses on recreating Capote's experimental language while removing the contexts of community and gender. The thesis promotes a 'contextualized', reader-inclusive approach to literary style, and argues that it can be a useful tool in strategy building in the process of translation and provide the translator with theoretical and methodological grounding to support her choices.

ÖZET

Wallace'ın Hayaletleri ve Capote'nin Sesleri:

Edebiyat Çevirisinde Biçem Odaklı Okuma Sürecine Disiplinlerarası Bir Yaklaşım

'Bağlam odaklı' Biçembilim ve Edebi Biçembilim disiplinlerinde kullanılan kuram ve yöntemleri Çeviribilim çerçevesinde yeniden kurgulayan araştırmacılardan Jean Boase-Beier ve Kirsten Malmkjær'in, 'biçembilim odaklı edebiyat çevirisi' ve 'çeviride uygulamalı biçembilim' yaklaşımlarını temel alan bu tez, edebiyat çevirisi kapsamındaki okuma sürecine yönelik, 'biçem odaklı' bir yaklaşımın etkilerini araştırmaktadır. Tezde yer verilen uygulamalı çalışma, Boase-Beier ve Malmkjær'in sağladığı kuramsal ve yöntemsel çerçevelerden hareket etmekte ve yazarın dilsel tercihlerini, bu tercihlerin işaret ettiği bilinç ve akli hâl bağlamında değerlendiren 'şuur biçem' [*mind style*] kavramına odaklanmaktadır. İki kısımdan oluşan çalışmanın ilk bölümünde, Amerikalı yazar ve eleştirmen David Foster Wallace'ın "Incarnations of Burned Children" hikayesine, 'Türkçeye çeviri amaçlı' bir biçem analizi uygulanmakta ve biçem odaklı yaklaşımın çeviri sürecinin okuma aşaması üzerindeki potansiyel etkileri araştırılmaktadır. Analiz sonucunda, Wallace'ın bir 'hayalet anlatıcı' kullandığı ve 'benmerkezcilik' temasına yer verdiği savunulmaktadır. İkinci kısımdaysa aynı yaklaşımın çeviri edebiyat eserlerinin okunma süreci üzerindeki etkileri tartışılmaktadır. Bu tartışma çerçevesinde, çevirmen Ülker İnce'nin, Truman Capote'nin *Other Voices, Other Rooms* romanının Türkçeye çevirisi olan, *Başka Sesler, Başka Odalar* adlı eserinde, Capote'nin 'şuur biçemini' yeniden kurgularken izlediği biçemsel stratejiler analiz edilmektedir. Analizde, İnce'nin çevirisinde Capote'nin deneysel dil kullanımına odaklanıldığı ve komünite ve toplumsal cinsiyet bağlamlarının, biçemsel yapıya dahil edilmediği öne

sürülmüştür. Edebiyattaki biçem kavramına yönelik bağlam ve okur merkezli bir yaklaşımın öne çıkarıldığı bu tez, bu yaklaşımın çevirmenin strateji üretme gücüne katkıda bulunacağını ve çevirmene, çeviri kararlarını savunmaya yönelik kuramsal ve yöntemsel bir altyapı sağladığını savunmaktadır.

ACKNOWLEDGEMENTS

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CHAPTER 1

INTRODUCTION

This thesis deals with a concept that is frequently used and referenced in both lay and

academic discussions on literature and literary translation: style. Such discussions,

however, do not generally revolve around a certain definition or even an

understanding of the concept and tend to treat it as a given. Interestingly, even the

studies which set out to provide a critical discussion on style tend to begin with a

caveat regarding the limitations of their project in providing a definition. This is due

to style's intimate connection to the intuitive aspects of creative writing, or as Boase-

Beier (2006) puts it, its "inhomogeneous and hybrid nature" (p. 146). For instance,

author and critic David Lodge, in his discussion of modern Stylistics and the concept

of style in literature, quotes 18th century novelist Henry Fielding's words on the

subject:

> There is no branch of criticism, in which learning, as well as good sense is
> more required than to the forming an accurate judgment of style, though there
> is none, I believe, in which every trifling reader is more ready to give his
> decision. (Fielding quoted in Lodge, 1966/2002, p. 61)

Fielding's apparent frustration is not wholly unjustifiable, as style is a concept in

which most readers have a background, whether they are conscious of it or not,

merely as a result of their being members of a literary culture. Literature plays a role

in many people's lives. Thus, most readers tend to have thought about and formed

opinions on style, in the ordinary terms of the qualities they enjoy in literature,

before actually encountering any scholarly debate on the issue. This is also precisely

the reason why it is a tough concept to discuss and theorize on, or as it is commonly

thought that the linguistic choices that make style are products of intuition and

therefore need or would bear no explanation. Lodge asserts that style is "surely one

of the most vexed terms in the vocabulary of literary criticism, and of aesthetics generally" (1966/2002, p. 61).

Even though style has been an important part of translation theory and research throughout the development of Translation Studies as a separate field of research in the twentieth century (e.g. Nida, 1964; see Chapter 2 for a detailed discussion), the need for a systematic theory of style within the framework of translation has long remained unfulfilled (Snell-Hornby, 1988/1995, p. 119). Style being a hard subject to pin down can only partly explain this paucity of research as the neighboring discipline of Stylistics, whose object of study is style in language and literature, continued to develop the theoretical discussion on style throughout the second half of the twentieth century (e.g. see Fowler, 1977; Leech and Short, 1981/2007). Only in the last decade the concept of style has experienced a surge of interest in Translation Studies, with the first studies exploring systematically the role of style especially in literary translation and making use of contemporary insights from Stylistics. Baker (2000) and Munday (2008), for example, use corpus-based methodologies to investigate the recurrent linguistic patterns across a translator's oeuvre to arrive at an idea of choices that shape the translator's style and connect those choices to their social and ideological contexts. Parks (2014), on the other hand, explores the stylistic traits of translated literature to gain insight into their source texts.

In this thesis, I draw upon the frameworks provided by two of these recent approaches, namely Jean Boase-Beier's (2003, 2006, 2011, 2014) cognitive-stylistic approach to translation and Kirsten Malmkjær's (2003, 2004) 'translational stylistics', and employ methods from literary stylistic analysis to provide a two-part, process-oriented study that applies a style-aware approach to reading in literary

translation. In the first part of my study, I will conduct a 'translational stylistic analysis' of David Foster Wallace's short story "Incarnations of Burned Children" (2004) with the aim to show the implications of a 'style-aware approach' (explained in detail in section 1.1) on the reading phase of the process of translation. The second part of my study will focus on how the style-aware approach may affect the way we read translated literature, as I will explore Ülker İnce's stylistic strategies in *Başka Sesler, Başka Odalar* (2007) as part of her recreation of Truman Capote's style in his debut novel, *Other Voices, Other Rooms* (1948).

The next section provides an overview of the scope and aim of the thesis, along with a brief discussion on its theoretical and methodological grounding.

1.1 The aim and scope of the thesis

The overarching aim of my thesis is to demonstrate through practical applications the importance of integrating the style-aware approach as developed and promoted by Boase-Beier (2006) and Malmkjær (2003) to literary translation. I argue that approach has important implications for the process of literary translation, which I investigate in my stylistic analyses of David Foster Wallace's stories and Ülker İnce's Turkish translation of Truman Capote. Before I go on to elaborate on the details of both studies, I want to give an overview of the approach I will be using.

The proposed approach is based on what Verdonk (2002) calls a 'contextualized' understanding of style, adapted to translation by Boase-Beier (2006) in her cognitive-stylistic model for literary translation. It is interdisciplinary by nature as it uses concepts and analytical methods from Stylistics, a discipline which relies on both Linguistics and Literary Studies to explain and explore the phenomenon of style in language and literature. In Boase-Beier's model, literary

translation is considered as 'the translation of style' as style in literature represents the 'perceived distinctive choices' on the part of the writer. These writing choices represent and reflect a mental state "which has absorbed historical, sociological and cultural influences" (p. 147). The analysis of style involves an analysis of 'the mind embedded within the text', the 'mind style' (Fowler, 1977), thereby taking the writer's choices in relation to her social, historical, and psychological contexts.

The stylistic approach is inclusive of the reader and her mind in the creation of stylistic effect, as the act of reading a literary text is conceived as a "dynamic, active, participatory, open-ended process" (Boase-Beier, 2006, p. 32) in which meaning is not decoded but constructed by the reader engaging with the contextual structure of the text. As the translator is first a reader of the source text, she will filter its contextual structure through her own mind, which also carries socio-historical influences, and add her own choices to it in the process of writing the translated text, thereby reconstructing the style of the source text. Therefore, as per Malmkjær's approach to stylistics within the framework of translation (2003, 2004) the style of the target text is seen as a result of how the translator responds to the style of the source text. A stylistic analysis of a translation is "concerned to explain why, *given the source text*, the translation has been shaped in such a way that it comes to mean what it does" (Malmkjær, 2003, p. 3).

As such, style in the context of translation has particular connotations as it involves the presence of the translator as a reader (of the style of the source text) and the writer (when reconstructing the style of the source text in her target text). Similarly, a stylistic analysis within a translational framework will be different than a stylistic analysis in a monolingual, i.e. non-translational framework. Therefore, Boase-Beier (2003, 2006, 2011, 2014) and Malmkjær (2003, 2004) both adapt the

literary stylistic method (see Chapter 3 for a detailed discussion) to Translation Studies. Boase-Beier (2006) focuses on how i) the 'aim to translate' that is implicit in the reading phase of the process of translation (Bell, 2001) and ii) the available translations of a source text (Boase-Beier, 2014) may affect a *stylistic analysis of a source text for translation*. Malmkjær (2003) suggests that a *stylistic analysis of a translated literary text* would be different than a stylistic analysis of a non-translated text, as the source text and author are seen as additional constraints on the style of the target text and translator. In this thesis, I follow both Malmkjær's and Boase-Beier's adaptations of the literary stylistic method of analysis, and use 'translational stylistics' (Malmkjær, 2003) to refer both to a stylistic analysis of a literary text for translation and to a stylistic analysis of a translated literary text. Therefore, the term 'translational stylistics' has both process- and product-oriented implications. Yet I will focus on the process-oriented implications of the notion, as my study will investigate the role of style and stylistic analysis in the process of reading a source text for translation and of reading translated literature.

The reason why I use 'style-aware' to describe this approach is that I see theoretical understanding of the concept of literary style as important as the methodological capability to apply the stylistic method to literary translation. Throughout the thesis, I will argue that such an understanding of style will furnish the translator with an awareness of how linguistic structures work and how the texts come to mean the way they do for the reader. To demonstrate this approach in practice, I will perform a two-part analysis that focuses on its different aspects. I will be employing 'translational stylistics' as a method of analysis, a literary stylistic method (e.g. in Simpson, 2004) as adapted to Translation Studies by Boase-Beier (2003, 2006, 2016) and Malmkjær (2003, 2004) in terms described above.

In the first part, I will conduct a translational stylistic study of a three-page long story, "Incarnations of Burned Children" (2004), by the late American author and critic David Foster Wallace. The story tells of two panicked and frantic parents trying to help their toddler immediately after he was hurt in a household accident. In my study, I will follow Boase-Beier's approach to reading literary texts for translation (2003, 2006, 2011, 2014) and try to describe what I perceive as the constitutive elements of Wallace's style (read 'mind style', as defined above) in the story, and how this stylistic information may affect a potential translation of the story into Turkish. My study will be process-oriented, in that, it will try to show how an awareness towards the style of the source text during the reading phase of the process of translation can unearth contexts and networks of references upon which the translator may build her interpretation of the text, and accordingly devise translation strategies. As I will be reading the text for translation, my study will be concerned not only with source text language (English) but also with target text language (Turkish). I will look at the style of the source text through the target language and try to discover contexts only a translational stylistic study would bring about. I will make use of both textual and extratextual evidence to build my arguments throughout the study. By extratextual, I refer to all information outside the text I will be studying, including reviews and criticism about Wallace's writing, and biographical information about Wallace, and two existing translations of "Incarnations of Burned Children" (Sevim, 2010; Yalçın, 2016).

In the second part of my study, I will explore how the style-aware approach may affect the way we read translated literature. To this end, I will perform a translational stylistic analysis of Ülker İnce's Turkish translation (2007) of Truman Capote's debut novel *Other Voices, Other Rooms* (1948). Following Malmkjær

(2003), I will analyze the style of İnce's translation 'given the style of the source text', therefore I will start my analysis with an exploration of Capote's 'mind style' (Boase-Beier, 2006) embedded in the novel. After explicitly setting out what I believe are the constitutive elements of Capote's style in the source text, I will shift my focus to Ülker İnce's translation and reconstruction of Capote's style in the target text. Throughout, I will focus on İnce's creative and interpretive labor in the translation, and underline both the descriptive and evaluative implications of her 'voice' (Hermans, 1996) in the translation.

The reason why I use texts by Wallace, İnce, and Capote for my applied study is that all three writers, throughout their careers, have developed distinctive manners in narrative prose that is reflective of their personalities and understandings of language and literature. A stylistic study concerned with how 'the distinctive manner of expression in writing' (see Chapter 2 for a detailed discussion) gives access to the mental state embedded in the text can shed important light on this matter. To show how all three writers emphasize the role of style in their own ways, both of my analyses will be appended by discussions on the respective writer's language use. In Wallace's case, I will argue how his prose can be seen as connected to the way he thought. In İnce and Capote's case, I will try to delineate how they share a keen awareness of their respective languages and ability of experimentation in literary prose.

1.2 Literature review

This section includes a critical review of the literature that is of immediate relevance to my research, in that it looks at studies which rely on methods and insights from the contemporary line of thought in the discipline of Stylistics to study style in

translation in a Turkish setting. One should note, however, such studies are not high in number, as the interest in the role of 'contextualized' style in translation is fairly recent. A more comprehensive survey on the role of style in translation theory and research in general is conducted in Chapter 2.

In her doctoral dissertation, Elif Aka (2011) investigates the interactions between the 'authorial' and 'translatorial' styles of Pınar Kür as an author-translator. Aka's study is informed by Boase-Beier's (2006) stylistic approach to translation and follows a contextualized understanding of style (e.g. Leech and Short, 1981/2007; Simpson, 2004) which is based on the notions of choice and reader interaction. Aka's study of Kür's style involves both a qualitative and a quantitative aspect, as she supports the qualitative data she gathers by applying literary stylistic methods with a quantitative analysis where she employs a corpus-based analysis of texts by Kür. Through this methodology, she reveals linguistic patterns that are evident both in Kür's own fiction and her translation of fiction, thereby connecting Kür's authorial and translatorial styles.

Ayşenaz Cengiz's doctoral dissertation (2016) takes a gender-conscious look at the Turkish translations of the works by French philosopher and writer Simone de Beauvoir. In her analysis of translations, Cengiz uses Sara Mills's (1995) model of 'feminist stylistics' to investigate how interventions on the part both of the translator and the publisher affect de Beauvoir's representation in Turkish translation, and shed light on the agency of cultural mediators. The study is grounded in the Bourdieusian theory of culture, within which the creation of cultural value is seen as a process that involves a multitude of agents (e.g. the product, the producer and the cultural consumer) that are active in a field, who are taken in a relational manner. This grounding enables Cengiz to extend her research beyond the translated texts

themselves, and include various agents involved (e.g. translators, publishers, critics). Through an exploration of textual and paratextual data, she observes the factors that shape de Beauvoir's representation and reception in the Turkish cultural field.

Şule Demirkol Ertürk, in her doctoral dissertation (2010), makes use of Boase-Beier's cognitive-stylistic approach (2006) and Malmkjær's 'translational stylistics' in exploring how Ahmet Hamdi Tanpınar and Orhan Pamuk create their 'city narratives' in their respective oeuvre, as 'translators of the city', and the changes that narratives undergo in 'a second process of translation' this time into French and English, i.e. "when the 'translations' of Tanpınar and Pamuk became the source text of the translations into English and French" (Ertürk, 2010, p. 268). Ertürk explores the writer's and the translator's 'cognitive states' (Boase-Beier, 2006) in their translational choices as they 'respond' (Malmkjær, 2003) to the source texts.

All three studies given above make creative and insightful use of 'contextualized' style and Stylistics, and follow mainly target- and product-oriented approaches where they conduct a critical analysis of the stylistic traits of a translated text (as in Cengiz, 2010), or explore the stylistic traits of a particular translator (or author-translator, as in Aka, 2011), or rather see how the style of a source text author travels in translation (as in Ertürk, 2010). Among these three studies, the only one that focuses on the role of style in the *process* of translation is Ertürk (2010) with its focus on how 'the city as a source text' is styled in the narratives of Tanpınar and Pamuk. In a similar vein, I also concentrate on the process of translation, namely the 'reading' phase, and investigate how a contextualized understanding of style affects the 'reading-for-translation' process.

Contextualized style and Stylistics within the context of translation have been discussed and used also as part of a number of master's theses in the recent years.

Aslan (2014) uses the stylistic approach in his comparative analysis of how translators treat the stylistic characteristic of 'experimental literature'. Mızrak (2018) employs Antoine Berman's translation 'analytic' to conduct a comparative analysis of English translations of Orhan Pamuk's novel, *Kara Kitap*. Ul (2015) also uses Berman's model to compare the stylistic traits of Alice Walker's novels with its Turkish translations. Chi (2010) uses the stylistic concept of 'foregrounding' to conduct a comparative stylistic analysis of Orhan Pamuk's *Benim Adım Kırmızı* with two of its translations into Chinese. While all of these studies present interesting results with regard to their object of research and conduct rigorous analyses, all of them concentrate generally on the question of whether the target text has successfully conveyed the stylistic traits of the source text (especially in studies which rely on Berman's 'analytic'). However, they do not take into account the dynamic and reader-inclusive (and by extension translator-inclusive) nature of the process of reading promoted by contextualized Stylistics, and build their arguments over the 'free v. faithful' dichotomy.

1.3 Thesis in chapters

In Chapter 2, I present an historical overview of the treatment of the concept of style in translation theory and interactions between the fields of Translation Studies and Stylistics throughout the twentieth century, focusing especially on the 'linguistics-oriented' early approaches to translation research. In section 2.2, I explore the reasons for the paucity of style-oriented translation research after the 1980s, and then, with the aim of providing a 'contextualized' theoretical understanding of style, move on to an overview of the current line of thinking in the field of Stylistics in section 2.3. Lastly, in section 2.4, I review recent interdisciplinary studies in

translation that employ contemporary stylistic concepts and methods of analysis, and mend the rift between Stylistics and Translation Studies.

In Chapter 3, I provide the theoretical and methodological grounding for the style-aware approach proposed as part of this thesis. The chapter starts with an in-depth discussion of Boase-Beier's (2006) cognitive-stylistic approach to translation, in which I explicate fundamental concepts, such as 'mind style'. Then, in sections 3.2 and 3.3, I elaborate on how 'reading' is treated within the framework of style-aware approach to translation. I start by discussing how the translator's 'aim to translate' (Bell, 2001) makes for a particular type of reading for translators and the act of translation, and how the style-aware approach with its emphasis on the 'dynamic process of reading' could fit into a reading aimed for translation. Then, I move on to argue how the proposed approach may affect the way we read translated literature by promoting the 'voice' of the translator (Hermans, 1996) in the translated text. I discuss the evaluative aspects of the style-aware approach with a focus on Kirsten Malmkjær's 'translational stylistics' (2003, 2004). The chapter concludes with a detailed explanation of the methods of literary stylistic analysis I use in my studies, as adapted for translation by Malmkjær (2003) and Boase-Beier (2003, 2014, 2016).

After establishing the theoretical and methodological background for the style-aware approach in Chapter 3, I turn to my analyses in Chapters 4 and 5. In Chapter 4, I present the first part of my study, where I conduct a translational stylistic analysis of David Foster Wallace's (2004) short story "Incarnations of Burned Children", aimed specifically for translation into Turkish. My analysis focuses on the process of reading for translation, delineates the constitutive elements of Wallace's mind style in the story by using textual and extratextual data, and provides contexts and associations on which a translation can be based. The second part of my study is

presented in Chapter 5, where I explore how Ülker İnce's *Başka Sesler, Başka Odalar* (2007) reconstructs Truman Capote's style in his debut novel, *Other Voices, Other Rooms* (1948). The thesis concludes with Chapter 6, where I briefly summarize the discussions in each chapter, present the findings and implications of my study, and suggest ideas for future research.

CHAPTER TWO

STYLE, STYLISTICS, TRANSLATION: INTERACTIONS SO FAR

In this chapter, I present an examination of the concept of style within the framework of Translation Studies, especially of 'linguistics-oriented' approaches in mid-twentieth century. My aim in this chapter is to show how what Boase-Beier (2011) calls "ill-informed views of both linguistics and stylistics, and ignorance of the advances made in both subjects" (p. 4) tie in with the paucity of style- or stylistics-oriented research in Translation Studies after the 1980s. Also added to the chapter is an overview of the contemporary line of thinking in the field of Stylistics, in the hopes of building a better understanding of the current, 'contextualized' conception of style in language and literature. I conclude the chapter with a brief exploration of translation research that relies on such 'contextualized' understanding of style.

2.1 The treatment of style and Stylistics in early Translation Studies

As with most lay and/or academic discussions on language and literature, the concept of style has been a point of interest in translation theory even before the inception of Translation Studies or Stylistics as separate fields of research. The roots of the concept go deep in Western translation theory as, for example, when Cicero talks about preserving the "general style and force of the language" (quoted in Venuti, 2012, p. 13), and Qvale (2004, p. 9) reports that both Cicero and Horace were concerned with preserving the style of the original in their translations. Early, pre-twentieth century attempts at instrumental if not systematic models and theories of translation, scholars and translators, including John Dryden, Alexander Tytler, and Etienne Dolet, either directly use or nod in the direction of style in their statements

about and guidelines for translation. One of Etienne Dolet's 'five rules to be observed by a good translator' who is capable of representing and expressing the "dignity and richness" (Robinson, 2002, p. 96) of the two languages he is working with is observing the 'rhetorical numbers' (which refers to the concept of style, according to Robinson), namely "a joining and arranging of terms with such sweetness that not alone the soul is pleased, but also the ear is delighted and never hurt by such harmony of language" (Robinson, 2002, p. 96). In a similar vein, Alexander Tytler, in an essay called "The Proper Task of a Translator" from 1791, suggests that one of the three 'laws' of translation is "that the style and manner of writing should be of the same character with that of the original" (Robinson, 2002, p. 209). John Dryden's thoughts on translating poetry refer, albeit more obliquely, to the importance of style and stylistic traits to be observed, as "nor we understand the language only of the poet, but his particular turn of thoughts and expression, which are the characters that distinguish, and as it were individuate him [sic] from all other writers" (Robinson, 2002, p. 173). In these early approaches to translation, however, style does not receive a particular consideration or elaboration, and is conceived either as a fill-in for the 'form' of the text or as, simply put, the use of language that is distinctive and unique to the author, that is to be retained to the best of the translator's abilities.

In more recent memory, the concern with style in translation was maintained in mid-twentieth century attempts at what can be called early systematic theories and methodologies for translation as well (e.g. Vinay and Darbelnet, 1958/2000; Levý, 1963; Catford; 1965; Nida and Taber, 1969; Popovič, 1970). As Venuti (2012, pp. 136) argues, research on translation from the 1950s to late 1970s was primarily using conceptual and methodological devices borrowed from Linguistics, especially from

that of Structuralist Linguistics, and were generally aiming for a scientific approach to translation. The same was true for the field of Stylistics which, much like Translation Studies, emerged as a separate field of research, which focused on the application of linguistic methods to the study of style in literature in the late 1960s and early 1970s (Shen and Fang, 2018, p. 325) with the marked influence of Structural Linguistics and methods of close textual analysis developed by Russian Formalism. Boase-Beier (2011, p. 4) points at Jonathan Culler's 'structural poetics' as an important reference point for early Stylistics, with its focus on establishing the study of literature as a rigorous and systematic scientific discipline (Culler, 1975/2002, p. 297).

Crystal (2008) defines the Structuralist school of thought in Linguistics as the "emphasis on the processes of segmenting and classifying the physical features of utterance […] with little reference to the abstract underlying structures […] of language or their meaning" (p. 483). As such, the methods and insight from this field of research which "focused on the details of language and the relations of similarity and difference between its different elements" (Boase-Beier, 2011, p. 4) agreed with the controlling concept of translation theory at the time: equivalence. In John Catford's linguistic theory of translation (1965), for example, "style-linked" usages are described as "optional" (p. 44). Catford categorizes style as a variety within a total language, along with dialects, registers, idiolects, and so on (p. 83), and further deems it as a 'transient' language variety which "[change] with the changes in the immediate situation of the utterance" (p. 84). Translation of style, then, becomes a matter of finding equivalent styles in the target language (p. 89). Style, in this sense, represents another aspect of these physical features, namely the aspect that is open to option, in a way that other aspects of language are not.

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As one of the first studies which explicitly link the study of translation with Stylistics, Vinay and Darbelnet's (1958/2000, reprinted in Venuti, 2000) didactics for the techniques of translation between English and French is a study which goes along similarly Structuralist lines. Moving on from a contrastive stylistic analysis between the source and target texts, Vinay and Darbelnet suggest that there are only two available methods of translating, "namely direct, or literal translation and oblique translation" (Venuti, 2000, p. 84), and provide seven different procedures that a translator can apply in order to achieve a literal translation, as by "[transposing] the source language message element by element into the target language" (p. 84) or to fill in the 'gaps' in the target language which do not allow such transposition with corresponding elements, via an oblique translation, "so that the overall impression is the same for the two messages" (p. 84). Style, in Vinay and Darbelnet's analysis, is treated mainly as a textual element, the nuances of which the translator should always be careful to retain. Where the structures of the two languages align, the translator is encouraged to employ methods "which do not involve any special stylistic procedures" (p. 87) such as borrowing or using calques to overcome the gaps in the target language. In places where such methods prove inadequate to carry the message across, the translator is encouraged to use strategies that either carefully 'retain the nuances of the style of the source text,' or look for 'situational equivalence' which is the rendering of "the one and the same situation [via] completely different stylistic and structural methods" (p. 90). If the source situation does not exist in the target language, the translator is encouraged to use adaptations, a strategy which "[creates] a new situation that can be considered as being equivalent" but must try and avoid "an indefinable tone, something that does not quite sound right" (pp. 90-91). All in all, Vinay and Darbelnet's methodology for the

practice of translation maintains that the translator's main object is, at all times, the preservation first and foremost of the message, then of the stylistic nuances of the original. Further, as Boase-Beier (2006) suggests, we can infer from Vinay and Darbelnet's analysis that those nuances and the equivalents of those nuances are always clear in any given context, and that stylistic choices, being mainly textual phenomena, on the part of the author or the translator point at no clue to meaning or ideological backdrop (pp. 64-65).

There are two important lines of 'linguistics-oriented' thought and research in translation in mid-twentieth century that are particularly marked in their reference to style. The first line is represented by the Czech and Slovak group of translation scholars, particularly Jiří Levý (1963) and Anton Popovič (1970), whose primary influence came from Russian Formalism and Prague Structuralism. The ideas of both Russian Formalism and Prague Structuralism had considerable influence over functional theories of translation, such as the Skopos Theory by Reiß and Vermeer (1984/2014), and over polysystem theorists such as Itamar Even-Zohar (1990). But as this study is focused on the concept of literary style and its treatment in translation theory, they fall outside of the scope of this study. The second line belongs to Eugene Nida (1969) whose work in Bible translation resulted in a systematic approach to translation that was based on Chomskyan Generative Linguistics. These scholars and their respective works are discussed below, prepended by a brief study of the schools of linguistic thought that influenced their research.

The ideas of Prague Structuralism has common ground with Russian school of formalist literary criticism, therefore I find it helpful to start with an overview of the basic tenets of formalist thought. Sinclair's declaration on the nature of literature (1963, quoted in Zyngier, 2001) provides a good first glance at the formalist

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territory: "Literature is not a living organism, it is stone dead: it is marks on paper, or particular frequencies of the sound wave, or the visual and aural phenomena at a dramatic performance" (p. 369). As such, formalist approaches regard texts as objects of study with a consistent, objectively identifiable and classifiable internal structure (Crystal, 2008, p. 195). Russian Formalism takes itself to be the 'science of literature' whose methods and data are based solely on the empirical study of the material: the text and its formal features. Boris Eichenbaum, an influential name in Russian Formalism, sees the approach as fighting the "subjective philosophical and aesthetic theories" and impressionistic criticism of literature by directing it "toward the scientific investigation of facts" (1926/1965, p. 106) that is independent and objective. One of the fundamental tenets of Formalism, as suggested by Eichenbaum, is the autonomy of language from material (e.g. social and historical) conditions and ordinary uses of language, and, as such, having its own history of innovation in formal structure (pp. 136-137). This is where the approach of Prague Structuralism differs from Russian Formalism, for while the latter retained a strict focus on studying the elements of language as a separate formal system, the former adopts a more "functionally-oriented" (Boase-Beier, 2006, p.7) approach which studies the same elements in terms of the functions they perform in a given context or environment (Wales, 2011, p. 336). Both schools of thought were greatly influenced by Saussurean Structuralism and viewed language as a structural system, yet Russian Formalism studied texts as separate and closed systems of their own, while Prague Structuralism studied textual segments (e.g. words or sentences) synchronically and diachronically, i.e. in relation to other similar segments in the same text, and also to other available texts in the language environment (Gentzler, 2011, pp. 80-83) and therefore was able to include the study of context to its methods of analysis.

Czech literary scholar Jiří Levý's 1963 study on literary translation, poetry translation in particular, entitled *Umění překladu*, which was published in English in 2011 with the title of *The Art of Translation*, reflects the influence of Prague Structuralism in early translation theory. The crucial notion about Levý's translation theory is that he focused less on the notion of linguistic equivalence, but more on the source text author's style, as what he deemed the "ideo-aesthetic values of the text" (Levý, 1963/2011, p. 25), i.e. the specific features which makes the literary work function as literature in the first place. As Gentzler observes (2001), it is crucial here to understand that Levý, coming from a Formalist background, believed that the literariness, the stylistic qualities of the text could be 'objectively defined and deduced' as they concerned the 'surface structure of the literary text' (p. 84). Levý's separation of 'the work' from 'the text' is reflective of this line of thinking. The work' in Levý's conception represents the ideo-aesthetic values of the text (Levý, 1963/2011, p. 25) and is distinct from 'the text of the work' which Levý, in turn, defines as "the technical means –the channel- through which the information is conveyed" (p. 26). Levý's primary concern is with the aesthetics of translation and, as stated elsewhere (Levý, 1967 reprinted in Venuti, 2000), the decision-making process of the translator. For Levý, artistic creation, both for the author and the translator, is about how the 'historically conditioned' writer, in her subjectivity, selects, transforms, and reflects the objective reality (1963/2011, pp. 23-24). Therefore, the task of the translator, as suggested by Levý is "to translate the ideo-aesthetic content, for which the text is merely the vehicle" (p. 26), in that the translator should always strive to translate 'the work,' not 'the text' of the work. Levý's focus on the artistic nature of literary translation and the creative agency of the translator reflects the functional aspects of his approach. As Iser (1975) puts it,

'approaching literature from a functional standpoint involves locating the text in its relation first to the material realities surrounding it, and second to its reader (pp. 7-8). Such approaches, therefore, are interested in how language and literature functions in context, the "pragmatics of literature" (p. 8), not solely the meaning of the text but the *effect* it has on the reader, as the reader and text are seen as "partners in a process of communication" (p. 7). Similarly, Levý (1963/2011, pp. 57-60) states that searching for linguistic equivalence can cover only so much of the act and the process of translating since 'the artistic dimension' of literary translation requires from the translator to, for example, be able to make judgments on how the translated text may be received in the target culture and take an interpretive stance with respect to the aesthetic values embodied within the work. Therefore, the translator's job involves much more than a categorical matching of equivalent units. The translator has to employ creative agency and subscribe to a certain idea of translational aesthetics as first and foremost a reader of the text, and perceive the artistic realities presented in it. Moreover, the translator has to take into account the prospective reader of the translated text and the recipient culture as "a translation, too, becomes *functional* [my emphasis] in the society only when it is read" (p. 27).

Much like Levý, Slovak translation scholar Anton Popovič's analysis (1970) of the 'shifts of expression' in translation revolves around "the demand to preserve literariness" of the text (Gentzler, 2001, p. 89). Popovič asserts (p. 78) that the aim of translation is the interlingual transfer of 'intellectual and aesthetic values' and the creation of a text that can function as an object of art in the receiving culture. For Popovič, it is impossible for a translation to obtain 'stylistic unity' with the original text as those ideo-aesthetic values change and transform in the process of transfer. As such, 'translation involves the encounter of two different cultural systems of values

and it makes open the differences between the author and the translator, the literary and linguistic situations, and the two languages involved' (p. 79). These linguistic and aesthetic differences are reflected in the form of 'shifts of expression' in the translated text, which does not necessarily mean that the translator, by nature, betrays the source text. On the contrary, according to Popovič, the translator resorts to shifts because she strives to convey and faithfully recreate the "semantic substance of the original […] as an organic whole" (pp. 79-80). Popovič gives a central importance to the concept of style in his analysis as he regards it as the "integrative principle of the translation's structure" (p. 79). He bases his conceptualization of translation norms partly on style, and claims that a work of translation is stylistically unique because it carries a dual stylistic character that is informed from both the source and the target contexts (p. 82).

In sum, style in both Levý's and Popovič's approaches is treated as representing the 'minute and subtle nuances of expression which gave a text its literariness' (Gentzler, 2001, pp. 86-89). Both scholars held the formalist belief that this literariness, i.e. what made a text function as literature, could be picked up and mapped out with a close analysis of the text's linguistic features. Therefore, a translation must serve to preserve this literariness by striving to create an "equivalent aesthetic effect" (Munday, 2016, p. 98) on the reader. These approaches differ from the categorizing tendencies of more strictly Structuralist views for instance by Vinay and Darbelnet (1958/2000) and Catford (1965) as discussed above, as they were concerned not with linguistic equivalence but with 'ideo-aesthetic values', and took into account that the source text would undergo structural alterations so that it could obtain a place as a work of art in the receiving culture. Yet it is implied in both Levý's and Popovič's approach that they are aiming for translation universals, as

Boase-Beier (2006) claims that 'the proposed aim for achieving an equal aesthetic effect on the target reader presupposes that such effects can be calculated' (p. 63).

In mid-twentieth century, Structuralism was no longer the dominant paradigm in the field of Linguistics as it came to be 'overtaken' by the developments in generative grammar (Boase-Beier, 2011, p. 4). The term 'generative' was introduced into the field by Noam Chomsky in the 1950s, and represented the human ability to "produce and understand an infinite number of utterances from the finite set of linguistic resources" (Wales, 2011, p. 185). Boase-Beier (2006) stresses that most translation scholars have a tendency to equate Generative and Structuralist schools of thought in Linguistics, and that the former was concerned with how language reflected the human mind and "arose from the conviction that classifying linguistic data in structuralist manner for individual languages […] was insufficient to explain language" (p .8). One important notion that was brought about by Generative theory is 'deep structure' as the source of interpretation of a sentence, "an underlying level of structural organization [as opposed to 'surface structure'] which specifies all the factors governing the way the sentence should be interpreted" (Crystal, 2008, p. 131). Wales (2011, p. 103) discusses the influence of Generative theory over the field of Stylistics in late 1960s, and its role in the ascension of the 'dualist approach to style', which assumes that there are different ways of saying the same thing, as the 'deep meaning' of the utterance would remain unchanged regardless of its surface. This approach to style is markedly different from that of Saussurean Structuralism and Russian Formalism, whose 'monist' approach promotes the inseparability of form and content, or even the conceptualization of form as encapsulating content, as "the material itself is a formal element" (Eichenbaum, 1926/1965, p. 130).

Generative theory had considerable implications on mid-twentieth century translation theory as well. Eugene Nida's (1964, 1969) adoption of Chomsky's generative grammar for purposes of Bible translation represented a new approach to equivalence and style in translation. In Nida's case, this unchanging 'deep meaning' concerned the message of the Bible.

As opposed to, for example, Catford's Structural approaches to translation as detailed above, namely as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (Catford, 1965, p. 20), Nida conceptualizes translation as an act of 'communication' (Nida and Taber, 1969, passim), in which a functional (or 'dynamic') equivalence and contextual consistency has priority over formal correspondences (p. 14). In Nida and Taber's analysis, 'formal equivalence' refers to the orientation in translation which favors the source text's message and the source language structure, therefore closely follows 'both the form and content' of the source text (Nida, 1964, reprinted in Venuti 2000). The latter concept, functional or 'dynamic' equivalence, which is to be given primacy, is based on what Nida calls 'the principle of equivalent effect' which aims at a translation which will be received by the target culture in a way that is equivalent to the way the source text is received by the source culture (Venuti, 2000, p. 144). Therefore, a translation of dynamic equivalence aims to relate the message of the source text within the context of the receptor culture, and "does not insist that [the receptor] understand the cultural patterns of the source-language context in order to comprehend the message" (p. 144). This last quote is pertinent, not only because of its contextualization of the act and the process of translation, but also because of its relation to how Nida and Taber came to define translation, which consisted "in reproducing in the receptor language the closest natural equivalent of the source

language message, first in terms of meaning and secondly in terms of style" (Nida and Taber, 1969, p. 12). If one takes into account that Nida and Taber are informed principally from the practice of Bible translation and the methodologies for translation they offered are structured with missionary work in mind, the emphasis on the 'source language message' here is understandable.

Nida and Taber's approach to translation focuses on 'deep structure' components of language rather than on surface structure features as we see in Levý and Popovič, as discussed above. As such, their treatment of style in language is also markedly different. Nida and Taber attribute an important role to style in their model, as evidenced, for example, by their definition of it as

> [T]he patterning of choices made by a particular author within the resources and limitations of the language and of the literary genre in which he [sic] is working. It is the style which gives to a text its uniqueness and which relates the text personally to its author. (Nida and Taber, 1969, p. 207)

But the way Nida and Taber actually refer to the concept of style is different than the manner proposed in the quote above, as they position style as opposed to meaning, as "polar distinctions" (p. 14). Throughout their exposition, their conceptualization of style is reminiscent of the 'style as the dress of thought' notion which Leech and Short (1981/2007, p. 13) deem as belonging to Renaissance thought (discussed below in this chapter). This way of thinking of style sees it a decorative use of language or an 'added emphasis' to an utterance, the echoes of which can be traced in Nida and Taber's assertion of the purposes of style as "(1) those which serve to increase efficiency and (2) those which are designed for special effects, that is to say, those which enhance interest, increase impact, or embellish the form of the message" (Nida and Taber, 1969, p. 145). Since their primary concern is conveying the message, stylistic 'subtleties' should only be reproduced if they do not get in the way of achieving functional equivalence. Nida and Taber's definition of style grants the

concept an elevated position of being the 'unique' and 'personal' characteristic of the text, the aspect of the text that is reflective of its author's choices. But it is interesting to see that their analysis, whose principal preoccupation is the preservation of the message, separate style so sharply from the elements in the text which serve to the principle of equivalent effect. Munday (2016, p. 69) notes how Nida and Taber's approach here is similar with the early, eighteenth century attempts at translation theory, especially to Alexander Tytler's principles of translation, in that both suggest that "manner could be sacrificed in the interests of sense" (Munday, 2016, p. 45).

Snell-Hornby (1988/1995, p. 119) observes that, after Nida's contributions and especially by the late 1970s through 1980s, the discussion on style within the framework of translation theory practically comes to a halt. Although the concept is mentioned by the German scholars offering functional theories of translation (e.g. Reiß and Vermeer, 1984), Boase-Beier (2006, p. 56) asserts that it is only used for the indication of text-type and nothing more. While style still remains an important factor especially for literary translation, the need for a theory of style for translation 'recedes into the background' by the 1980s (Snell-Hornby, 1988/1995, p. 119). The next section explores the reasons for this peculiar exclusion of style, or what Boase-Beier (2011, p.1) calls the "the paradox of stylistics and translation".

2.2 The paradox of stylistics and translation studies

Gentzler (2001, p. 77) points at two different lines of thought in translation research throughout the 1970s, right around the time of the inception of Translation Studies as a separate field of research. The first one was informed primarily by Literary Studies and concerned with the translation of literature, and rejected normative rules and

universally valid ideas dictated by the other one, which was informed primarily by Linguistics and claimed itself as the 'scientific approach to translation'.

Ultimately, Translation Studies moved away from the effort of applying to translation the pre-existing theories of language and/or literature and began to focus on translation itself, both as a process and product, and how the process of translation was affected by the source and target cultural situations (Gentzler, 2001, pp. 78-79). Especially from the 1980s onwards, the dominant paradigm of research in Translation Studies focused on the socio-cultural position and implications of its object of research and borrowed conceptual and methodological devices from semiotics, discourse analysis and poststructuralist textual theory (Venuti, 2012, p. 185). From the early 1990s, this focus came to include issues such as identity, representation, ethics, and politics in translation. All that is to say that the field became in time less and less concerned with source-text orientedness and defining linguistic equivalence, and by the early 1990s it was 'disaffected' by the Structuralist focus on text, form and language universals (Boase-Beier, 2014, pp. 395-396). Consequently, what would be called 'linguistics-oriented approaches to translation' (Venuti, 1998, p. 27) and their emphasis on the study of style (defined in formal terms) fell from grace, as they were unable to fulfill the new paradigm's needs of placing emphasis on context, interpretation, reception, and agency (Boase-Beier, 2014, p. 396). Lefevere (1981) accuses 'linguistics-oriented' approaches of overlooking the problems that literary translation posits 'to move on to what they consider to be real issues' (p. 52). Later on, Venuti's (1998) harsh criticism towards the linguistics-oriented approaches of translation exemplifies this disaffection, as he claims that such approaches overall ignore the study of social values that factor into the process of translation and the creative aspect of translating in reproducing

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cultural values (p. 1). For Venuti, linguistic approaches to translation reduce translation into the study of textual features and building textually-limited strategies by excluding every aspect of translation that 'go beyond language', and "project a conservative model of translation that would unduly restrict its role in cultural innovation and social change" (p. 21).

It is true that the titular 'linguistics-oriented' approaches give primacy to language in their treatment of translation both as a process and a product. Given that the current paradigm of Translation Studies has over the course of the last three decades come to integrate feminist, postcolonial and similar culturally-charged theories, it is of course understandable that translation scholars do not want to be limited with linguistic detail. Yet, as Boase-Beier (2006, p.9) argues, it would be inaccurate to argue that they were wholly ignorant of what went on outside the text, especially given how the similarly linguistics-oriented studies discussed in the previous section underline creative aspects of translation and the historical and social contexts of both source and target cultures that would potentially affect the function of the literary text (even though this is somewhat undercut in the case of Levý and Popovič because of their strict focus on formal features as the fundamental source of literariness). Focused as it may be on the source author and source text message, Nida's approach was similarly accompanied by a focus on the function and a consideration of the extratextual. Even in a strictly Structuralist study like Vinay and Darbelnet's comparative stylistics there is a consideration of 'situational' aspects of equivalence and strategies of adaptation.

As Translation Studies reconsidered its connections with Linguistics, the Structuralist methods that asked for close textual analysis of the text came to be seen as "too narrow to describe the functionality of non-literary texts or the complexity of

literary texts" (Boase-Beier, 2011, p. 8). Shen and Fang (2018) talk about a similar sort of disaffection overall for the field of Stylistics and the stylistic method as the linguistic study of style throughout the 1980s and 1990s as well, and they connect this to the pressures from deconstruction and 'context-oriented' social criticism (p. 325). At this point, it is interesting to note that as early as 1972, James S. Holmes's map which delineated the field of research saw studies on translation which drew upon comparative stylistic methods as falling into the apparently Structuralist category of "language-*restricted* [emphasis added] theories" (1972/2000, p. 179). As discussed in the previous section, Stylistics and Translation Studies had a common Structuralist theoretical ground at the time of their inception as separate fields of research. But Boase-Beier (2006) further argues that while both fields left their Structuralist beginnings behind to incorporate significantly more 'contextual' paradigms, translation scholars who criticized linguistics-oriented approaches stuck with Holmes's notion of stylistic studies being restricted with 'language'. This "erroneous understanding" (2011, pp. 3-4) of both Linguistics and Stylistics caused them to continue equating both fields with Structuralism and to see all linguistics-oriented approaches to translation as extensions of Structuralist line of thinking, however different the approach may be, for instance in Nida and Taber's (1969) case.

Over the course of 1970s and 1980s, the field of Stylistics came to understand the concept of style as a result of the writer's choice, taken in relation to her social, historical, and psychological context. Yet the exclusion of Stylistics from studies of translation especially after the 1980s, hindered further communication between the two fields, hence creating Boase-Beier's 'paradox':

> The paradox of stylistics and translation is, then, this: while translation, especially literary translation, is acknowledged to depend upon knowing not only what a text means in an obvious sense but how it means and what it

suggests, the discipline which would allow us such insights is rarely seen as a necessary part of translation theory. (2011, p. 3)

In order to better emphasize the need for a theory and understanding of style within the framework of translation, the section below provides an overview of the contemporary developments in the field of Stylistics.

2.3 An overview of contextualized stylistics

It is often the case that the concept of style and the field of Stylistics are associated with literature and the study of literature. Paul Simpson (2004) points at literature as "the preferred object study in stylistics" (p. 2), and Nørgaard, Busse and Montoro (2010) write that stylistics is "often regarded as the linguistic approach to literature" (p. 1) yet their definition of the field as "the study of the ways in which meaning is created through language" (p. 1) clearly goes much beyond literature and extends to all other types of text, written or otherwise. With such an extension of the concept, style becomes much more difficult to talk about, let alone define, as it "pervades all aspects of our life and culture semiotically speaking" (Wales, 2011, p. 397)

One of the broadest definitions of stylistics comes from Peter Verdonk, who asserts that "stylistics is concerned with the study of style in language" (2002, p. 3). Style in language, according to Verdonk, is not so much different than its incarnations in everyday conversation, where people use it without making a specific reference to language; people use style to reference the shapes or designs of things (for example, when they are talking about the architecture of a building) and the manners of people's being and doing things. Verdonk asserts that all these notions of style reference to a "distinctive manner of expression, through whatever medium this expression is given physical shape" (p. 3). Therefore, style in language can be defined as "distinctive linguistic expression" (p. 3), making stylistics, 'the study of

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style,' the "analysis of distinctive expression in language and the description of its purpose and effect" (p. 4).

Another important term for Verdonk's conceptualization of style is context. According to Verdonk, "the meaning of a text does not come into being until it is actively employed in a context of use" (2002, p. 18). Verdonk defines two different kinds of context, linguistic and non-linguistic, the former being "built up by the language patterns inside the text" (p. 19) such as sounds, words, sentences, etc., the latter being a much more complex notion which can potentially include everything that is external to the text itself, such as the text's type, genre, function, socio-historical setting, "the identities, knowledge, emotions, abilities, beliefs, and assumptions of the writer (speaker) and reader (hearer)" (p.19) etc. Therefore, the creation of meaning from a text, whether it is spoken or written, involves the reader/hearer's reconstruction, through the filter of her own perception, of the writer/speaker's intended message, the 'discourse.' Contextual factors which are external to the text affect its linguistic meaning.

Verdonk's analysis, therefore, is not limited to semantics as in the formal meanings of texts encoded in the linguistic properties but extends over to the pragmatic qualities of texts as connected to writers, readers, speakers and hearers set in a particular context. Leech and Short's (1981/2007) definition of style as "the way in which language is used in a given context, by a given person, for a given purpose" (p. 26) can help us expand Verdonk's definition above, as it emphasizes what Nørgaard, Busse and Montoro (2010, p. 156) deem as the 'socio-pragmatic' nature of style.

At this point, Katie Wales's discussion (2011) on the concept of style should neatly summarize the position of the current thought on the concept. Wales defines

style in language as "the perceived distinctive manner of expression in writing or speaking" (2011, p. 397). This definition emphasizing the notion of 'perceivedness' of a text is actually an important stepping stone for a stylistic approach to translation (see Boase-Beier, 2006, discussed in detail in Chapter 3). Wales sets her discussion off from the notion of 'stylistic variation,' echoing Leech and Short's (1981/2007) definition provided above, and asserts that not only is it the case that different situations may ask for different styles (e.g. of writing, speaking, dressing), same people doing the same activity can also produce different styles, therefore style in language "can be seen as variation in language use" (Wales, 2011, p. 397). Different social situations may require different styles of speech, e.g. formal v. conversational, yet every speaker within that situation will present her own personal version of that certain requirement. This notion of variation brings with it a definition of style in terms of choice. As Wales notes (p. 398) users of language draw from the available repertoire of the language at any given period in time, and "what makes styles distinctive is [the users'] choice of items, and their distribution and patterning" (p. 398). This selection, distribution, and patterning of the linguistic items available is determined partly by the user's need to comply with or deviate from what the context demands of her. This context includes (see Verdonk, 2002, as discussed above) linguistic and non-linguistic factors, the latter of which may include 'the demands of the form, theme, addressee, genre, the social situation in its whole.' Therefore, Wales suggests that style in language is a result of 'motivated choice' (Wales, 2011, p. 398) and is, basically, the sum of linguistic features that are used and perceived as distinctive within the particular context they are used. Style in literature, for example, 'when applied to a writer's entire oeuvre, refers to the enduring, recurrent marks that have come to become characteristic of that writer' (p. 398). A good example for this

would be Franz Kafka, whose writing style is so prominent that he actually has become an adjective, and who has had a penchant for the ironic and the absurd that is ever-present in his literary career, for example, in the love- and attention-starved performer in the "A Hunger Artist," or in how he conceives of a 'creepy' man in the form of Gregor Samsa.

Wales, at this point, goes on to take the concept of style with its relation to the form v. content dichotomy (p. 398) and seeks to answer how or can variations in stylistic choices affect the meaning of a text, i.e. do we change the thing said if we change how we say it. The question is pertinent, as Wales points out that all utterances, even the ones who seem 'plain and unmarked' have a style, in the sense that 'they are features of language used in a given context' (Leech and Short, 1981/2007, p. 33). Leech and Short's definition, here, points to a more generalized notion of style as linguistic choice, as apart from "how language renders some subject matter" (p. 33), which is a more restricted concept of style that distinguishes between 'the subject a speaker chooses to talk about and how she chooses to talk about it' (p. 32).

Wales says that this matter is often debated, which refers to the 'monism v. dualism' debate in the studies of language and literature, of whether form can be thought as separate from content in language. This debate is due for a brief overview as it pertains to theories of translation as well (see e.g. the 'style as the dress of thought' notion implicit in Nida and Taber, 1969). Wales (2011) defines monism as the "theory of meaning […] which argues for the inseparability of form and content" (p. 274) therefore monism sees changes in form and expression as changes in meaning. In their summary of monistic and dualistic stances, Leech and Short (1981/2007, p. 21) distinguish between two theories of dualism, which is the line of

thought that suggests that the same content or meaning can be expressed in various forms. The first one of these dualist theories Leech and Short dub the notion of 'style as the dress of thought,' which is based on the presumption that the meaning lies in the core of the utterance that is, in turn, 'covered' by the linguistic form. This approach, therefore, formulates style as a decorative use of language or an 'added emphasis' to an utterance (Wales, 2011, p. 399). Leech and Short reject this approach and deem it antiquated and 'misleading' (1981/2007, p. 16). They, then, go on to provide 'another kind of dualism,' the imprints of which can be observed in Verdonk's (2002) 'style as choice' approach detailed above, a dualism which sets off from an everyday use of the word style as 'a manner of doing something' and arrives at a certain 'invariant' element which has to be performed in every version of doing that thing, in each of the 'variant' ways that the individual may perform. Put differently, and in the context of writing, "every writer necessarily makes choices of expression, and […] it is in these choices, in a particular 'way of putting things,' that style resides" (Leech and Short, 1981/2007, p. 16). An important implication of this definition of this second form of dualism Leech and Short put forward is that dualism does not, by nature, disregard the significance of stylistic choices. While the 'sense' of a text, which Leech and Short opt for using instead of 'meaning' and define as "the basic logical, conceptual, paraphrasable meaning" (1981/2007, p. 20), can be separated from its significance, "the total of what is communicated to the world by a given sentence or text" (p. 20), this structure of significance is made up by the combination of the 'sense' of the text with the stylistic choices made by the author.

An important implication of how modern stylistics has come to handle the form v. content dichotomy is that it adds much needed nuance to earlier conceptualizations of translation, which move from an implicit assumption that there

is a 'meaning' of a text as separate from how it is created and conveyed. The current discipline of Stylistics relies on linguistic models, frameworks and theories to help describe and explain how words on a page come to mean what they do for the reader, "how and why a text works as it does" (Nørgaard, Busse and Montoro, 2010, p.1) and how certain types of meaning become possible, and by virtue of this very fact can cast a different light on the theories of translation which assign a more prominent place to language and furnish scholars with such aims with new methodologies.

2.4 Contextualized style in translation

As of especially the late 1990s, there has been a surge of interest in translation research that set out to mend the rift between Translation Studies and Stylistics by referring to a contemporary, contextualized concept of style and to Stylistics with a stronger social orientation. I provide below a brief discussion of prominent studies of such nature. Kirsten Malmkjær's 'translational stylistics' (2004) and Jean Boase-Beier's cognitive-stylistic approach to translation (2006) will be discussed in detail in the Chapter 3, as they constitute the most fundamental influence and the theoretical and methodological bases for this thesis.

Mary Snell-Hornby's integrated approach to translation (1988/1995) is one of the first studies to factor a contextualized concept of style into its proposed method of analysis for translated texts. Snell-Hornby follows Leech and Short's (1981) theory of style as discussed in the previous section, and posits that style is "a system of choices in language use by the *individual* writer" (Snell-Hornby, 1988/1995, p. 123). What is also significant in Snell-Hornby's analysis is her rejection of a literary language as separate from other, ordinary types of language (pp. 50-51) which stands in opposition to the autonomy ascribed to literary language, for example, by Russian

Formalism. Instead, Snell-Hornby focuses on the conventional aspect of style in terms of text-type, in which she posits (pp. 123-124) that the individual style of any particular writer will recede into the background whenever there is 'group convention' involved with regards to the language use characteristics of the text. This is one of the two crucial notions in her approach, namely the importance of norm in language use. The other important notion is Snell-Hornby's 'multilevel approach' to stylistic analysis (p. 121), in which she goes beyond a lexical analysis to study how levels of syntax, semantics and lexis work in relation to one another in a text, thereby suggesting that the style of a text cannot simply be read off the text. While Snell-Hornby's theory of style in translation relies on early stylistic models which have since been updated with approaches which are more inclusive of reader participation and inference, it stands as an important foray into integrating stylistic insight to translational line of thought.

Novelist, translator, and critic Tim Parks's *Translating Style* (2014) is another important study of style in the context of translated literature. Parks's method of analysis consists of taking passages from mainly Modernist writers such as Virginia Woolf and D. H. Lawrence and comparing them with their Italian translations (appended by back translations into English) to 'gain new insights into the English original' (p. x). Throughout, Parks's main argument is that it is in the places where the translator noticeably deviate from the original that the stylistic characteristics of the original author can be observed. Therefore, Parks uses translations of literature to better understand the style of the originals and does not particularly dwell on the decision making process of the translator or the stylistic traits of the target text. Parks does not subscribe to any specific theories or methods of analysis from Stylistics, but it can be argued that overall he follows a conception of style based on the notion of

choice. Parks's focus on source text and source authors differs from that of the current paradigm in Translation Studies, but his careful studies remain an important step in the integration of the concept of style into translation.

A relatively recent tendency in corpus-based translation studies has been to identify translator style by identifying patterns across multiple translations from the same translator. Baker (2000), for example, lays out a methodology for identifying the style of a translator, in which she takes a markedly target text oriented approach as opposed to Parks's focus on the source text. Baker summarizes her conception of style as "a kind of thumb-print that is expressed in a range of linguistic -as well as non-linguistic- features" (p. 245). These features, in Baker's case, include open interventions to the source text, consistent use of certain strategies and especially their conscious and unconscious 'linguistic habits and stylistic patterning' compared to other translators (pp. 245-246). The next step in Baker's methodology after the identification of distinctive, stylistic patterns of a translator across a corpus of several translations is the exploration of extra-linguistic factors that may have motivated the translator to follow such patterns, and obtain knowledge about the "cultural and ideological positioning of the translator, or of translators in general, or about the cognitive processes and mechanisms that contribute to shaping our translational behavior" (p. 258). A similar concern with translator style as 'linguistic fingerprint' is present in Jeremy Munday's (2008) corpus-based study on translators of Latin American literature. One of Munday's aims is building connections between the micro-level stylistic patterning of translators and macro-level contexts of ideology, society and culture under which the translations take place (p.6). Munday's study adds on Baker's methodology by looking at different translations of the same source

text in addition to several translations by the same translator, in order to show how the translators' stylistic characteristics differ from that of the source text author.

2.5 Conclusion

In this chapter, I have tried to provide an overview of the role the concept of style played in translation theory and research throughout the twentieth century. I have started my review by looking at early, pre-twentieth century discussions on translation by John Dryden, Alexander Tytler, and Etienne Dolet, and found that style was conceived as a fill-in for the distinctive form of the text.

I, then, moved onto early attempts and discussions on theory and method for translation in the mid-twentieth century. I focused on systematic approaches which referred specifically to the role of style and stylistic factors in their conception of translation (Vinay and Darbelnet, 1958/2000; Levý, 1963; Catford; 1965; Nida and Taber, 1969; Popovič, 1970), in line with the aim and the scope of my study. As these early approaches to translation were influenced primarily by Linguistics, I appended my reviews of the works with brief explanations of the basic tenets of the schools of Linguistics thought by which they were influenced. My main argument concerning all of these approaches was that while they conceived style as a primarily textual entity, nearly all of them in their own manner were indeed concerned with the extra-linguistic factors that would potentially have an impact on the very same textual structure.

In the next section of the chapter, I went on to explore why the role of style and studies on the stylistic features of texts in the field of Translation Studies came to a halt by the 1980s. I argued that the critique of the influence of Linguistics over translation theory has brought with it an exclusion of Stylistics and its object of

study, i.e. style, from the field of translation. Yet, as Boase-Beier (2006, 2011) and Shen and Fang (2018) argue, this critique was based on a dated understanding which overlooked the later developments in Linguistics and Stylistics, and equated them with a dated understanding of Structuralism.

In section 2.3, I looked at the basic principles upheld by the contemporary thought in the discipline of Stylistics, in the hopes of providing an updated understanding of style in language and literature. I focused on Leech and Short's (1981/2007) and Verdonk's (2002) studies on style and discussed how Stylistics came to 'contextualize' the concept of style by relating it to the motivated choices of the language user and the socio-pragmatic factors that affect those choices. Lastly, I examined Wales's definition of style in language as "the perceived distinctive manner of expression in writing or speaking" (2011, p. 397), and its implications for translation.

In the last section of this chapter, I examined in brief a number of works by translation scholars (Snell-Hornby, 1988/1995; Parks, 2014; Baker, 2000; Munday, 2008) who aimed to mend the rift between Translation Studies and Stylistics by trying to integrate current stylistic thought into their translational research. Chapter 3 picks this examination up where this one leaves off, and provides a detailed analysis of Jean Boase-Beier's cognitive-stylistic approach to translation (2006) and Kirsten Malmkjær's 'translational stylistics' (2004) within the framework of a style-aware approach to literary translation.

CHAPTER THREE

THEORETICAL AND METHODOLOGICAL BASES FOR STYLE-AWARE

READING IN LITERARY TRANSLATION

This chapter discusses in detail the theoretical and methodological underpinnings for

a style-aware approach to reading in the process of literary translation and the

evaluation of translated literary texts. I start with an in depth discussion on Jean

Boase-Beier's cognitive-stylistic approach to translation. Then, I move on to explore

the implications of a style-aware approach on the notion of 'reading' within the

framework of translation, with a focus on Theo Hermans's notion of 'voice' (1996)

and Kirsten Malmkjær's 'translational stylistics' (2003, 2004). I conclude with a

discussion on the method of stylistic analysis I will be following throughout my case

studies presented in Chapter 4 and Chapter 5.

3.1 Re-conceptualizing style for literary translation: 'Mind style' and Boase-Beier's
      cognitive-stylistic approach

Boase-Beier (2006) conceives of style as a pathway to the essential nature and

function of the text (p. 1) and associates it with almost all aspects of the text that go

beyond the words on a page, including 'the attitude expressed in the text, how the

reader engages with the text, how the text is actually an expression of the writer's

(can also be read as *the translator's*) cognitive state' (p. 112). Therefore, for Boase-

Beier, the conceptual 'baggage' of style includes much more than initially proposed

by, for example, Malmkjær (2004) as "a consistent and statistically significant

regularity of occurrence in text of certain items and structures, or types of items and

structures, among those offered by the language as a whole" (p. 3). Style is

"intimately tied up with what makes the text literary" (Boase-Beier, 2006, p. 146) and, as such, literary translation "is first and foremost the translation of style" (p. 148). Boase-Beier claims that style's being closely connected to the creative aspects of literary translation is the actual reason why the concept and its relation to translation has been left relatively unexplained, as it has been often assumed that style is translated intuitively and would bear no explanation (2006, passim). Boase-Beier grants that 'most writing, including translation is a largely intuitive process, yet making intuitive choices is different from making arbitrary ones, and the intuitive nature of style does not mean that the factors that drive or affect such intuitive behavior can be discarded' (2006, pp. 146-7).

A brief recap of the notions of 'style as choice' and 'contextualized style' as discussed in detail in Chapter 2 is due as they are of paramount importance in understanding Boase-Beier's approach to the concept. While reading, all we actually have are the words on a page. Those words, though, reflect what *choices* were made by their writer, since the writer makes use of certain formal options while opting out of plenty of others. Why these choices and not others? Because the writer, as any person, is surrounded by impossibly diverse (and randomly determined) constraints that range from language, genre, and time period, all the way to prevalent linguistic and literary norms, conditions of patronage and the overall historical and sociocultural make-up of the society in which she functions. Her writing choices are determined by these sets of constraints. That is to say that her writing choices, along with intuitions that inform them, are contextually contingent. Style, as an outcome of choice, is, on the one hand, a pragmatic issue, in the sense that pragmatics (as distinct from semantics) studies how we use and interpret utterances *in context*. The significance of the choices, therefore, goes far beyond what is encoded in the

linguistic structures (words, sounds, etc.). In a close stylistic analysis, these choices would in turn point at and reflect the historical, sociological and cultural contexts that, at least in part, determined them in the first place.

In Boase-Beier's approach, the concept of context becomes, in addition, a 'cognitive[1] entity.' This approach is heavily informed by the current research in Cognitive Stylistics, a sub-field of the discipline of Stylistics. According to Semino and Culpeper, the field of Cognitive Stylistics

> combines the kind of explicit, rigorous and detailed linguistic analysis of literary text that is typical of the stylistics tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language. (2002, p. ix)

In her *Stylistic Approaches to Translation* (2006) Boase-Beier talks about Cognitive Stylistics, as having brought together "the pragmatic concern with what goes beyond a text's relation to an observable reality [i.e. linguistic structures, such as words and sounds] with a concern for context as a cognitive construct which takes in the social and historical aspects of the production and understanding of texts" (p. 21). Context, taken in this cognitive sense, takes interest in not only the historical, the sociological, and the cultural, but also the psychological.

Here, Boase-Beier references to a conception of style as giving access to a particular world view, namely Roger Fowler's notion of 'mind style' (1977). According to Fowler (1977, p. 76ff.), the way language is used in a text always affects the way the content is presented, simply because language does not allow us to say something without conveying with it an attitude that can be traced back to our identity and is only partly under our control. Because how we use language is ultimately tied up with our conceptions of how the world works, which conceptions are given to us by our culture, society, and the biological structure of our minds.

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[1] Boase-Beier notes that she uses the term 'cognitive' in its broadest sense as "having to do with knowledge and the mind" (2006, p. 19).

Therefore, language use and linguistic patterns inevitably signal those conceptions, perspectives, our mental models of the world.

> Cumulatively, consistent structural options, agreeing in cutting the presented world to one pattern or another, give rise to an impression of a world-view, what I shall call a 'mind style'. (Fowler, 1977, p. 76)

In Fowler's analysis, mind style refers to *distinctive* linguistic representations of an individual mental self (p. 103), which may not be immediately available to the user but to anyone else who reads or hears the utterance. Fowler's use of the word 'impression' is another important point here, as the role of the reader/hearer's perception is one of the constituent elements of mind style (re Wales's (2011) description of style discussed in Chapter 2). Elsewhere, Fowler (1996, p. 214) suggests that a reader of a literary text can attribute the perceived state of mind in the text to the author, a narrator, or a certain character. The linguistic indicators of mind style "project the beliefs, emotions, attitudes and opinions that singularize a particular character, author or narrator as these materialize linguistically" (Nørgaard et al., 2010, p. 112).

Fowler's mind style has a fundamental place in Boase-Beier's approach to literary translation as she maintains "reading a literary text is seen as giving access not just to whatever meaning is attachable to the linguistic structures, but also to a state of mind" (2006, p. 19). Stylistic features of the text reflect the 'mind style' embodied in the text as such. By way of her stylistic choices the writer tries to show us the world as she sees it, giving us access "not just to whatever meaning is attachable to the linguistic structures, but also to a state of mind" (p. 19). Style, then, becomes a cognitive entity also, "it reflects a series of choices, determined in part by a cognitive state which has absorbed historical, sociological and cultural influences" (p. 147).

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What is particularly important in Fowler's approach to style and Semino and Culpeper's definition of Cognitive Stylistics is the emphasis on the dynamic process of reading, taking not only the production (the writer) but also the reception and interpretation (the reader) of style into account. Boase-Beier's approach to literary translation is likewise reader-inclusive. What the cognitive approach brings to the table is introducing another agent into the process of meaning creation, the reader and her mind, by taking reading as a "dynamic, active, participatory, open-ended process" and suggesting that it does not merely involve "analyzing all details of content and style until a meaning is got at and then stopped" (Boase-Beier, 2006, p. 32). Boase-Beier's discussion of style takes off from Wales's (2011) definition of the concept as "the perceived distinctive manner of expression in writing or speaking" (p. 397). As discussed in the Chapter 2, this approach to style is a result of a line of thinking which sees style in language and especially literature as an outcome of choice. Boase-Beier emphasizes the 'perceived' part in Wales's definition, and follows a notion of style which is inclusive of the role of the reader and the process of reading.

Boase-Beier maintains that the 'mind style' of the writer and the historical, sociological, and cultural influences it reflects are not there to be simply decoded from the text. 'The meaning is not encoded in the text to be readily decoded by the reader; therefore a direct and exact mapping of the state of mind of the writer onto linguistic detail is not possible. What the writer meant or intended to mean cannot be simply read off the text since utterances do not directly encode and merely resemble thoughts' (p. 147). Therefore, the reader of the text "plays an active role in *constructing* [emphasis added] a reading, which involves the construction and modification of contexts" (p. 112). The meaning of the text is not decoded but

constructed from what is filtered through the cognitive context of the person reading. In Boase-Beier's cognitive approach, style in language is "those aspects of language assumed [and/or *perceived*] by the hearer, reader or translator … to be the result of choice" (p. 53). And literary translation is, "in a very basic and important sense, the translation of style, because style conveys attitude and not just information, because style is the expression of mind, and literature is a reflection of mind" (p. 112). Again, all we actually have are the words on a page. But style in language is not just a matter of expression, of saying the same thing using different words. Linguistic choices (conscious or not) are always a reflection of different content rather than just different expression (see the 'monism v. dualism' debate discussed in Chapter 2). If we change how something is said, we change what has been said. We, as readers, do not understand the words in isolation but always (and, more often than not, automatically) take them in combination with each other, and try and place them in a setting. That combination and setting will be influenced, changed, shaped by the mind of the reader, her cognitive context. The reader will construct the meaning in terms of her own cognitive context, which –as with the writer's- also 'has absorbed historical, sociological and cultural influences.' The reader, in turn, constructs an 'inferred author' (p. 38) to whom she attributes the choices that make up the text's attitude: the 'how' of the text, which determines in part the 'what' of the text (re the 'monism v. dualism' debate discussed in Chapter 2), in which interrelation the style of the text lies.

The next section provides empirical and theoretical grounding for the process of reading a literary text for translation and the importance of stylistically aware reading.

3.2 Reading a literary text for translation

Within the context of this study I follow Boase-Beier's cognitive-stylistic model for translation which conceives of style in literary texts as an emergent property that is the result of the interplay between the expression and the perception of a mental state within the text, and literary translation as the reconstruction of style. At this point, we may ask how that perception and reconstruction of style will take place. The first stage, its perception, has to do with the reading part of the process of translation.

According to Bell (2001), because translators and interpreters operate under different constraints compared to other users of language, they use language differently, in that they speak, write, listen, and read in a particular manner. Citing the studies on the cognitive and psycholinguistic aspects of translation, Bell suggests that while both monolingual users and bilingual users engage in texts to gather information from it, monolinguals usually tend to read for comprehension, while the bilingual translator tends to read for translation. For the translator, the primary goal of reading a text marked for translation is "[recognizing] translation-relevant elements of the text which may constitute problems or which signal significant variables, such as tenor, that ought to be reflected in the target text" (Bell, 2001, p. 186). Where monolingual readers see linguistic variation which may "please, baffle or annoy" (p. 186) them, translators see problems to be solved.

Similarly, the empirical study on the role of reading in the process of translation by Shreve, Schäffner and Danks (1993) finds that the task of translation affects reading, that it increases reading time compared to that of an ordinary reader, and that even the translators who do not immediately try to solve the linguistic problems they encounter do 'read for translating' at a certain level (p. 35). Hatim and Mason's (1990) analysis of the translator's role as a mediator positions the translator

as a 'privileged reader' of the text as the translator's input, i.e. her interpretation of the text, would be the output of the process of reading in the case of an ordinary reader. Therefore, the translator's output is "likely to be more thorough, more deliberate than that of an ordinary reader" (p. 224).

It seems possible and feasible, therefore, to conceive of a particular process of reading for translators and the act of translation. With specific reference to literary translation, the role of the translator as a reader in contrast with an ordinary reader is neatly summed up by Jiří Levý:

> A true reading of the text mediates to the reader its ideo-aesthetic values, i.e. its emotional tone, ironic or tragic undertone, aggressive attitude towards the reader or pure statement of fact etc. The ordinary reader is not expected to be aware of these attributes, but the translator ought to be capable of rationally identifying the means used by the author to achieve these effects. Over and above the understanding of a work that is derived from a straightforward reading, translation requires not only a more in-depth understanding, but above all a more *conscious* [emphasis added] understanding. (1968/2011, p. 32)

The added emphasis in the quote above is especially pertinent as what Levý argues as a must for the competent translator of literature goes beyond a linguistic capability to translate 'the text', which he conceives of as the 'technical', formal means that conveys information, as opposed to 'the work' which represents the semantic value and the aesthetic totality of the text, as discussed in Chapter 2. Yet what Levý asks for goes beyond even an 'in-depth' understanding of the text, namely an interpretation of the aesthetic values the work aims to convey. Levý asks for a conscious understanding, which comes to mean for a translator to not only build an interpretation of the work but be consciously aware of what informs that particular interpretation, what holds it together, from which particular stylistic characteristics of the work it is built. This requires from the translator to be in control of her own

interpretation of the work, and to not be immersed in the process of reading the literary work and end up with only an impression about it at the end.

The approach which uses the concept of style as a basis for translation reciprocates Levý's call for a conscious understanding of the source text as it asks from the translator a style-aware reading first and foremost. Reading a literary text is a dynamic process which involves the participation of the reader in searching for and engaging with meanings and contexts the text makes available. It can be said that an ordinary reader will read the text for comprehension and form impressions and interpretations that draw from the aspects of the text with which she engaged. A stylistician may read the literary text with an aim to show the linguistic mechanics and sets of networks that accounts for why and how the text comes to mean what it does. But a translator reads the literary work not just for comprehension, or analysis, but *for translation*. A stylistically aware reading of a literary text involves a foray into the mental state embedded within the text which is attributed to a certain character, narrator, or the author herself, but a stylistically aware reading of a literary text for translation further involves the recreation of that mental state, the 'mind style', in the target language. This means that the style-aware translator will be reading the source text with potentially complementing target language structures and contexts in mind, which would yield different results than a monolingual stylistic analysis. In order to reconstruct the style of the source text, the translator needs to be conscious of what holds together her interpretation of the mental state expressed in the text.

A style-aware approach to reading in translation involves an evaluative aspect, evaluative in the sense of the translator's own involvement in her own roles in the translation process, both as a reader and a writer, and of her knowledge about

theory. Without an understanding of 'style as mind', the translator would not probably be looking for both textual and extratextual clues that may form an understanding of the psychological context of the literary work. As Boase-Beier puts it, "knowing about theories involves creative engagement with them, and […] they thus broaden the translator's mind, increase awareness, and so can free the translator from too timid a dependence on the source text" (2006, p. 63). It does not have to be the case that the translator always applies a stylistic analysis to the source text and carries out the translation with its theoretical and methodological grounding in mind. A translator's learning about how she reads and what she reads for may make her a 'better' translator and result in 'better' translation in the sense that being able to engage with the contexts of the source text and recreate them in the translated text is where the translator's creative endeavor will be of utmost importance. A stylistic approach to literary translation offers a whole new *modus operandi* for the translator; it goes beyond the descriptive basis of modern translation theory and has direct implications for the actual practice and process of translating a literary text. A style-aware reading of a literary text for translation will engage the translator's creative faculties in noticing contexts, finding strategies and building connections that would otherwise be unnoticeable.

3.3 Reading and evaluating translated literature

The second stage of the reconstruction of style of the source text will naturally be realized in writing the translated text. As I have previously stated, a style-aware reading of a text for translation would be different from a monolingual stylistic analysis as the translator would be reading the text while simultaneously looking for complementing structures and contexts positioned in the target language and culture.

But building up a complementing translated text is a much more complex process to be explained away as a categorical matching of linguistic items. On the contrary, it involves the decision-making mechanics of the translator as the writer of the translated text, and the creative personality of the translator which, in turn, informs those mechanics. In the context especially of literary translation, the situation is the opposite of what Hatim and Mason (1990) describes as the translator's responsibility to be more 'guarded' in terms of 'relaying the ideological nuances and cultural predispositions of the source text untainted' (p. 224). To turn to Levý (1968/2011) again, literary translation can be considered as "the expression of the translator's creative individuality" (p. 14) and translator's personal style will affect and be reflected on her interpretation of the work. Therefore, 'the ideological nuances' and such of the source text will ultimately and inescapably be recast to reflect the translator's personality in the target text. This implies that the act of translating a literary text may lead to an act of creative writing. As part of the stylistic approach to translation, the translator is seen as taking an active part in creating a reading of the text at hand. But different readers will engage with different aspects of the mind style embedded in the text, and therefore produce different interpretations and, if the reader is a translator, build their translations on those varying interpretations. A stylistic analysis of the translated texts would point at these different interpretations, and since the translated text is a result of linguistic choices made by its writer, the translator's presence will always be present in it.

Theo Hermans (1996) conceptualizes this presence of the translator in his analysis of discourse in translated fiction, where he claims that the translator is always present in the discursive structure of the text as another 'voice'. This 'other' voice that is not the author's manifests itself especially in parts of the text where the

text directs attention to itself by engaging in linguistic self-referentiality (e.g. puns), where the cultural embeddedness of the texts comes to the forefront (e.g. foreign settings, proper names), and where the text becomes, in Hermans's terms 'contextually overdetermined' (p. 28), as for example when the texts puts together a network of references which tie together the fictional world with ours (e.g. in cases where biographical information about the author is added to the narrative). Yet Hermans maintains (pp. 43-45) that readers of translated texts tend to ignore this presence of a second voice, and ties that tendency to the 'dominant understanding of translation' which deems a translation 'good, proper, or even real' only if "there are no loose ends, no foreign bodies" (p. 44) and if its translator is 'invisible' enough to not 'violate' the original. Therefore, readers want to read translations as originals. Alvstad (2014) furthers this claim to include other agents in the process of translation, namely the publishers and editors, and suggests that these agents collaboratively employ certain strategies that manifest themselves in the material surrounding the text, namely paratexts, to invite the readers of a translation to a tacit 'pact' that posits that they are, in fact, reading originals. Alvstad maintains that, while the 'pact' is prepared thorough paratextual strategies (e.g. putting the translator's name on the cover) it needs to be complemented "by the textual translation decisions taken by the translator" (p. 282).

While the overarching aim of this study is not to present an alternative understanding of translation in general, I follow both Hermans's and Alvstad's proposals in challenging the dominant preconceived notions with regard to translation and translated literature. I aim to offer translators, literary translators at the most, an alternative channel through which they can explore, improve and display their creative endeavor, and do not consent to the 'pact'. An extension of this

approach is an alternative, style-aware way of looking at translated literature. I have discussed above the evaluative aspects of the stylistic approach to literary translation, and how such evaluation would involve the translator's own knowledge and awareness of her process of reading. This evaluative aspect can be articulated for an evaluation of translated texts as well. Boase-Beier's (2006) stylistic model, in very rudimentary terms, presents a source-text oriented view on the whole and resides basically in the idea that the target text is a result of the way the translator responds to the source text. This idea echoes Kirsten Malmkjær's 'translational stylistics' (2003, 2004).

Malmkjær's analysis is a writer-oriented study of translated texts, and she starts by arguing that a stylistic analysis of any text involves, at the first stage, an investigation of "*how* the text means what it does," and at the second, one of "*why* a writer may have chosen to shape the text in a particular way to make it mean in the way that it does" (2004, p. 14). Yet Malmkjær maintains that unlike a source text which is "subject to more general intertextual influences" (p. 15), a translated text is more constrained in terms of the translator's freedom to invent and choose, due to the fact that it is a text which "stands to its source text in a relationship of direct mediation" (p. 15). Malmkjær posits that, while translation is a creative act to a certain degree, the translator "commits to a willing suspension of freedom to invent" (p. 15). Therefore, according to Malmkjær, a stylistic analysis of a translated text should be different than that of an original and should view the translated text in the context of and in consideration of its relationship with its source text. Translational stylistics "is concerned to explain why, *given the source text*, the translation has been shaped in such a way that it comes to mean what it does" (Malmkjær, 2003, p. 3). The scope of translational stylistics, therefore, includes the psychological, historical

and cultural constraints the translation as a mediated text is affected by, namely the translator's voice in the text (in terms set by Hermans, as explained above), the translated text's purpose and how it differs from the purpose of the source text (for both of which Malmkjær, 2003 uses *skopos* in terms of Reiß and Vermeer, 1984/2014), and the prevalent norms of translation (re Toury, 1995). To illustrate her point, Malmkjær looks at several stories by Danish author Hans Christian Andersen and cross-compares them with the English translations by Henry William Dulcken and her own translations of the source text for reference. Malmkjær observes clear patterns of choice and intervention by Dulcken in the translation, and explains these differences in terms of the differences between the translated and the translating culture, and of the personal histories of Andersen and Dulcken.

Malmkjær's descriptive approach provides a convenient tool for stylistic investigation with the aim of making open the extra-linguistic factors that are involved in the shaping of the text. Also, by emphasizing that a stylistic analysis of a translated text cannot ignore that a translation contains choices both by the author and the translator, it applies another set of constraints on the choices of the translator and, as such, delineates how a 'translational' stylistic analysis is different than a monolingual one (Munday, 2008, p. 35). Its practical usefulness is therefore evident. Yet I do not think the process involves and should necessarily involve a 'willing suspension of freedom to invent'. Following Hermans's argument with regard to the voice of the translator, and Levý's claim to creative agency on the part of the translator, I would like to re-position that suspension as the reader's apparent willingness to ignore that she is reading a translation, and argue further that it is in recreating the style or the mental state embedded within the source text that the translator actually has room to create and invent.

Following Boase-Beier's cognitive-stylistic approach, I argued above that style in literature is conceived as a reflection of the author's conscious and unconscious choices and attitude, an expression of a mental state. It can be argued further that it is with the style of the text the reader engages for poetic effect and emotional response, therefore it is the style of the text that allows it to function as literature (Boase-Beier, 2006, p. 31). Pilkington (1996), for instance, suggests that literary texts "[create] special kinds of processing difficulties for the addressee" (p. 158) in that they prompt the reader to spend more 'processing effort' and to engage in a search for contexts in which they could form interpretations of what the text wants to communicate. 'The extra processing effort' the reader spends is at the end compensated "by a wider range of contextual effects than would normally be the case", meaning that the reader is rewarded for her search of poetic effects with an "aesthetic response or experience" (p. 159). To put it differently, it can be said that writers of literature pay exceptional attention to the words they choose to use and the order in which they use them, because more often than not, the thoughts and experiences, namely the mental state they want to communicate to the reader, are not only intangible or readily accessible but also very subtle and particular. Further, what the writers are saying are 'open', in the sense that "what is meant can never be totally translated into what is said" (Iser, 1975, p. 12); what is said is bound to contain 'implications' and therefore to be open to interpretation. I have established above that reading is a dynamic process in which both the reader and the writer participate in the creation of meaning, and that literary style is an expression of a mental state. Therefore, stylistic effects, as "mental representations", are realized and experienced when the reader participates in the search for that mental state in the text and funnels them through her own "mental processes" (Pilkington, 1996, p. 160).

What this means for literary translation, when conceived as 'the translation of style' as discussed above, is that a style-aware translation of a literary text would similarly promote reader involvement. Much like its source-text, it would prompt its readers to search for contexts and meaning, without which its literary effect would not be realized. The translator, first, as a reader of the source text, will engage with the text to form a particular interpretation of it, and secondly, as the writer of the target text, will filter it through her own mind and add her own choices that come with it. By reconstructing the style of the source text, a style-aware translation would also be contextually rich, open for reader involvement, and itself be open for further style-aware reading that would, in turn, yield further meanings and contexts (Boase-Beier, 2016, pp. 112-113).

3.4 Methodology

With the aim to show the practical implications of the theoretical discussion above, I will conduct two separate studies in the following chapters. In Chapter 4, I will argue that a style-aware reading of a literary text, aimed at reconstructing the 'mind style' embedded within the text, is of key importance in constructing the contextual background and building an interpretation of the text, which are two crucial points of reference in the process of translation. I will also discuss the stylistic implications of reading a text *for translation*, as I argue that a stylistic analysis with 'an aim to translate' would lead the translator to uncover otherwise unavailable contexts. The text I will be using is a short story by American fiction writer and critic David Foster Wallace, "Incarnations of Burned Children", from his collection of short stories entitled *Oblivion* (2004). In Chapter 5, I will apply the style-aware reading method this time to a translated literary text, *Başka Sesler, Başka Odalar* (2007), Ülker

İnce's translation to Turkish of Truman Capote's debut in fiction, *Other Voices, Other Rooms* (1948). With an aim to show the descriptive and evaluative aspects of style-aware approach to translated literature, I will look at how İnce 'responds to' and reconstructs Capote's 'mind style' in the target text.

The theoretical framework for both of the analyses I will be conducting will revolve around the notions of 'style as choice' and 'style as mind', of which I hope to have provided an explicit and thorough explanation throughout this chapter. To clarify, while one of the building blocks of my study, the notion of 'style as mind' is based on Boase-Beier's (2006) cognitive approach to style in translation, I do not use or claim to be using methodologies that are offered by the field of Cognitive Stylistics. This is to say that my analysis will not be based on Cognitive Stylistics, but merely informed by it. The notion of 'style as a cognitive entity' is referred to solely because it underlines the readerly aspects of the concept as much as its writerly aspects. The translator is first and foremost a reader of the text she is translating. An approach to translation that is informed by the notion of 'style as mind' takes literary translation as a form or mental process of stylistic interpretation that is open to creative engagement with the source text and is imbued in every corner with the mind of the translator.

In both of my studies, I will follow Boase-Beier (2003, 2006, 2014, 2016) and Malmkjær (2003, 2004) in using the stylistic method as adapted for both reading a text for translation, and reading a translated text. Before I go onto explain how the method is adapted for translation, I would first like to talk about the basic principles of the method itself.

The method of analysis both Boase-Beier and Malmkjær use in their studies, and which I will be using in my study, stands closer to what Carter and Simpson

(1995) call 'literary stylistics'. As explored in Chapter 2, the object of study of Stylistics is literature, therefore the notion of 'literary stylistics' might sound tautological. Yet Carter and Simpson describe literary stylistic analyses as showing a tendency to "draw eclectically on linguistic insights and to use them in the service of what is generally claimed to be fuller interpretation of language effects than is possible without the benefit of linguistics" (p. 6), as opposed to studies in linguistic stylistics, which aim ultimately to refine and contribute to the development of linguistic theory (p. 4). Throughout both of my analyses I will be referring to linguistic concepts and terminology to better form and explain my arguments but I do not claim to be contributing to the field of Linguistics, as the purpose of this study is to contribute to the research and practice of literary translation.

In both of the analyses I will aim to comply with 'the three Rs' principle as set out by stylistician Paul Simpson (2004, pp. 3-4), which stipulates that a stylistic analysis should be rigorous, retrievable, and replicable. Simpson defines a 'rigorous' stylistic analysis as one that is built upon an explicit theoretical framework that suggests an explanation for "how we process and understand various patterns in language" (p. 4), so that it does not provide merely impressionistic comments. A stylistic analysis is 'retrievable' when it sets clearly, explicitly, and in sufficient detail its analytical terminology, data, decisions, and procedures, so that there is a clear connection between the arguments and the analysis that produced them. Finally, according to Simpson, a proper stylistic method should be accessible and structured for verification and application in other texts as well.

The overarching aim I will try to uphold in both of my stylistic analyses is summarized by Carter (1995) below:

> The aim [of a stylistic analysis] is to provide a reasonable and convincing interpretation which is tied to and tries to account for intuitions and

hunches about meanings by a systematic, rigorous and replicable analysis of the language of the text. (p. 65)

As it is evident in the quote above, the interpretations I will provide and/or arrive at through an analysis of the language of both the source and target texts are my own, and do not hold any exclusive or universal validity at 'explaining' the texts. When we conceive of a translator first and foremost as a reader of the text she is going to translate, it is only natural to expect of her to provide reasonable and convincing explanations about her interpretation of the text and the choices she made in her translation. The stylistic method furnishes the translator with the linguistic acumen and awareness of her process of reading that is necessary in 'accounting for her intuitions' about the text and avoiding arbitrary choices.

I would now like to talk about how Boase-Beier and Malmkjær adapt the literary stylistic method to Translation Studies, and the version of the method I will be applying in my study. Boase-Beier (2003, 2006) uses the stylistic method, which she centers on the concept of 'mind style', to read and gather contextual information from source texts and build interpretations for translation. In addition, she reads the source text *through* translation in two ways. The first is by taking into account implied 'aim to translate' in a reading for translation, and looking how the source and target languages interact with one another (Boase-Beier, 2006, 2016). As the prospective translator of the text will be reading a literary text with 'an aim to translate' in mind, her reading (oriented for translation) would potentially be able to open up contexts and networks of references that would have remained unavailable in a reading oriented for comprehension or for monolingual stylistic analysis, i.e. a stylistic analysis for a non-translated text. The second is by reading the source texts *through* its available translations to uncover more 'spaces for the reader's engagement' in the source text (Boase-Beier, 2016, pp. 238-241). This second

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method is close to Parks's (2014) analysis of the style of the source texts via looking

at what their translations cannot do, but Boase-Beier (2016) emphasizes that she sees

the translated text as 'something that highlights the stylistic traits of its source text

not in what it fails to do but in what it does differently' (pp. 238). In sum, Boase-

Beier adapts the literary stylistic method in consideration of the nature of the process

of translation. Malmkjær (2003, 2004) also adapts the literary stylistic method to fit

within the framework of the translation by claiming that a stylistic analysis of a

translated text cannot exclude the influence of the source text and author as forming

the contextual background for the target text. Therefore, Malmkjær's writer-oriented

approach is concerned with exploring the style of the target text in terms of how the

translator *responds to* the source text. The version of the literary stylistic method I

will be using in my study includes both Boase-Beier's and Malmkjær's adaptations

described above. As I will be focusing on the reading process in literary translation,

both as a phase in the process of translation and as the way we read translated

literature, I will expand Malmkjær's (2003) notion of 'translational stylistics' to

include Boase-Beier's process-oriented concern.

My analysis of "Incarnations of Burned Children" by David Foster Wallace in

Chapter 4 will be focused on the process of reconstructing the mental state embedded

within the text, its 'mind style', for translation. Following Boase-Beier's method of

reading literary texts for translation (2003, 2006), I will provide a translational

stylistic study of the text, explicate what informs my reading by using both textual

and extratextual data, and lay out clearly what I believe are the elements and

characteristics which constitute the attitude of the text. I will also go on to display

how my reading of the text's mind style serves as a basis for a translational point of

view and strategy, especially considering that reading a literary text for translation

"entails a mental comparison of the language of [the text] with possible counterparts in the target language" (Boase-Beier, 2016, p. 234). I will try to show how a style-aware reading for translation makes open a whole new set of references and networks which would potentially be unavailable for an ordinary reader.

The textual data will be retrieved through an analysis focused especially on the lexical, syntactic and discursive levels of the text. The extratextual data I make use of, which include reviews, criticism, and biographical information, will help form the contextual background against which I will build my reading and interpretation. The extratextual material will also include two existing translations of "Incarnations of Burned Children", by Özlem Gayretli Sevim (2010) and Merve Yalçın (2016). My analysis will not engage in a critique of these translations but use them as additional data, 'commentaries' on the source text, forming a part of the contextual background. In a manner that is similar to that of Parks's (2014) and Boase-Beier's (2014, 2016), I will try to read the source text *through* the translations to reveal the stylistic details of the source text.

In Chapter 5, I will conduct a translational stylistic analysis of Ülker İnce's translation of Capote's *Other Voices, Other Rooms* to demonstrate how the style-aware approach may affect the way we read and evaluate translated literature. Throughout, I will follow Malmkjær (2003, 2004) and treat the source writer and text as another constraint on the translator and the target text, and I will explore how the style of the translation *responds to* and reconstructs the 'mind style' embedded in the source text. I will start the analysis with a close reading of the source text and try to set out what I believe are the constituting elements of Capote's mind style (Boase-Beier, 2003, 2006) in the novel. Again, I will rely on both textual and extratextual on Capote to material to build my interpretation. I will, then, move on to a stylistic

analysis of the translated text, focusing on the levels of lexis, syntax, and discourse, using again both textual and extratextual data to arrive at an informed understanding about İnce's 'voice' and creative agency in the translation. I will, however, employ both the descriptive and evaluative aspects of the style-aware approach to literary translation, and explore both the linguistic methods İnce follows in order to reconstruct the style of the source text, and the effects these methods have on the overall stylistic character of the target text.

CHAPTER 4

AN EXERCISE IN STYLE-AWARE READING FOR TRANSLATION:

TRANSLATING THE GHOST IN DAVID FOSTER WALLACE'S STORIES

In this chapter, I will try to show the application of style-aware approach to the

process of translation and provide a reading of David Foster Wallace's short story,

"Incarnations of Burned Children" (2007), aimed specifically for translation into

Turkish.

Throughout, I will be using Boase-Beier's (2003, 2006) approach to the

process of reading literary texts for translation. The study will be centered on the

concept of 'mind style'. The concept, as discussed in detail in Chapter 3, suggests

that textual choices that shape the style of the writer project, on a linguistic level, the

writer's 'beliefs, emotions, attitudes and opinions'. Boase-Beier (p. 19) understands

'mind style' as the textual choices of the writer "giving access not just to whatever

meaning is attachable to the linguistic structures, but also to a state of mind" (p. 19).

Following Boase-Beier (2003, 2006), I will employ the literary stylistic method to

investigate Wallace's textual choices and patterns. As I will be reading the text for

translation, i.e. conducting a 'translational stylistic analysis', I will try to read the

source text *through* the target language as well, as suggested by Boase-Beier (2014,

2016). I will support the textual evidences with extratextual data, which includes

review, criticism, and biographical information about Wallace, and argue how textual

patterns in Wallace's writing actually project certain sociological and/or

psychological contexts and associations.

The study has two explicit aims: i) showing how the style-aware approach

can provide the translator with contexts, associations, and networks of references on

which she may build her interpretation of the text and devise concordant translation strategies, and ii) showing that a translational stylistic analysis reveals and unpacks associations and networks of references that could have remained subdued and/or unavailable in an ordinary reading for comprehension or even a monolingual stylistic analysis, as the prospective translator of the text will be reading it with an 'aim to translate', with potentially complementing linguistic structures and usages from the target language in mind.

Frequently throughout the study I will reference other novels and short stories by Wallace as parallel texts to build inter- and intra-textual connections and associations. I use intra-textual to refer to the connections and networks of references within "Incarnations of Burned Children", and inter-textual to refer to the connections "Incarnations of Burned Children" may have with other works from Wallace's oeuvre.

In my analysis, I will use two existing translations of "Incarnations of Burned Children", by Özlem Gayretli Sevim (2010) and Merve Yalçın (2016), as extra-textual data. The translations represent another aspect of my method of reading the source text through the target language, as I follow Boase-Beier (2014) and Parks (2014) in suggesting that reading translations can reveal important stylistic characteristics of their source texts. Therefore I will treat the translated texts as part of the contextual background of the source text, 'commentaries' that can provide additional information on the source text by way of reconstructing it, and potentially make open even more contexts, ones that would have remained unpacked otherwise. That is to say, although the evaluative aspect of the stylistic approach to literary translation remains implied as discussed in Chapter 3, my references to these

translations will primarily serve a descriptive end to build strategies in the process of translation.

4.1 Building the context: David Foster Wallace and his writing

One of the most interesting and well-worded descriptions of Wallace and the significance of his writing is provided unfortunately in his obituary published by The New York Times on September 14, 2008:

> David Foster Wallace, whose prodigiously observant, exuberantly plotted, grammatically and etymologically challenging, philosophically probing and culturally hyper-contemporary novels, stories and essays made him an heir to modern virtuosos like Thomas Pynchon and Don DeLillo, an experimental contemporary of William T. Vollmann, Mark Leyner and Nicholson Baker and a clear influence on younger tour-de-force stylists like Dave Eggers and Jonathan Safran Foer, died on Friday at his home in Claremont, Calif. He was 46. (Weber, 2008)

While Wallace's career in fiction started in the late 1980s with his undergraduate-thesis-turned-novel *The Broom of the System* (1987), and collection of short stories *Girl with Curious Hair* (1989), what solidified his position amongst the most influential names of contemporary North American literature was his 1996 novel, *Infinite Jest*, a 1,079-page commentary on the American culture of his time. In most ways, *Infinite Jest*, with its impossibly dense and complex sentences that do not hesitate to reach exhaustive levels in their digression, its constant juxtaposition of highly specialized jargon with colloquialisms, its circularity and repetitions, and last but not least, its nearly 100-page long 'Notes and Errata' section that frequently interjects the narrative, became the model example of Wallace's writing.

Yet the most intriguing aspect of Wallace's imposing way of writing is the fact that it is not an end in itself. As critic Lance Olsen observes, Wallace's sentences are interesting just because "[their] M.O. is hypotaxis, not simply as a showoffy stylistic swagger, but as fraught existential position" (Olsen, 2011). A student of philosophy

and literature, Wallace often underpinned his narrative structures with philosophical ideas, just as in his description of *The Broom of the System* as "a conversation between Wittgenstein and Derrida" (Lipsky, 2010, p. 35). The note he wrote in 1994 to his editor prior to the publication of *Infinite Jest*, making a case for his 100-page worth of endnotes which he saw as the best way to get "the exfoliating curve-line plot I wanted" as they "mimic the information-flood and data-triage I expect'd be an even bigger part of US life 15 years hence [and] allow/make the reader go literally physically 'back and forth' in a way that perhaps cutely mimics some of the story's thematic concerns" (quoted in Max, 2009) also shows how Wallace saw the way he wrote as connected to the way he thought.

Olsen's above use of 'fraught' is pertinent as Wallace for the most of his life suffered from clinical depression and suicidal tendencies, and more often than not used existentialist themes, a most prominent example of which is his third and last collection of stories, *Oblivion* (2004). Critic Kiki Benzon describes *Oblivion* as "kind of like a handbook for the mid-life crisis victim. Its characters -mostly men- find themselves confined to prisons both vocational and psychological. Dead marriages, pointless jobs, beige apartments, circadian monotony. The fraudulence paradox." (2004). The characters in *Oblivion*, and in most of Wallace's fiction in fact, often find themselves in spirals of guilt, mental suffering and self-loathing, and most of their energy is spent on self-reflection. And Wallace's depiction of how life is like for such characters not infrequently becomes humorous as their spiral gets deeper and deeper and reaches absurdly comedic levels, as one of the jaded and confused interviewees in his serial short story "Brief Interviews with Hideous Men" (1999) who involuntarily screams 'Victory for the forces of democratic freedom!' whenever he reaches sexual climax (p. 28). But Wallace approaches these characters not with

the sharpness of detached irony that more or less mocks their way of being-in-the-world, but with his version of empathy and compassion. Upon being asked about the cultural and philosophical underpinnings of his works in an 1993 interview, Wallace describes his purpose in fiction as "[giving] the reader, who like all of us is sort of marooned in her own skull […] imaginative access to other selves" and making her feel "less alone inside" by allowing the reader imaginatively to identify with a character's pain (McCaffery, 1993). He elaborates the importance he attaches to the emphatic power of fiction in a 1990 essay titled "E Unibus Pluram: Television and U.S. Fiction", and places marked emphasis upon treating "old untrendy human troubles and emotions […] with reverence and conviction" (p. 81).

4.2 Synopsis of "Incarnations of Burned Children"

"Incarnations of Burned Children" is the shortest story in *Oblivion* (2004), David Foster Wallace's final collection of stories. With its nine sentences that contain more than a thousand words, the story is a marked example of Wallace's torrential prose and what critic James Wood (2000) calls his 'hysterical' realism.

The story tells of a horrific household accident in which a diaper-clad toddler is burnt when a pot of boiling water falls off the stove. The parents frantically try their best to help the child throughout the story: they douse the child with cold water under the sink, try to calm him down by singing lullabies, but the child keeps screaming in pain. After a while the puzzled parents realize that they forgot to take the diaper off the child, which has been burning him all along. Devastated by this discovery, the parents swaddle the child in gauze and rush him to a hospital. Throughout, we see the door of the tenant's apartment outside (which the father was in the process of hanging before he heard the screams coming from inside the house)

hanging off by its top hinge, and a bird nested on a branch of the tree right outside

the house watching the hinge get broken by the door's weight. The story reaches an

ambiguous end in which the reader is told that the soul of the child 'learns to leave

his body behind' and the child's body goes on to live its life 'untenanted'.

4.3 Reading Wallace's mind style in "Incarnations of Burned Children"

I have suggested above that Wallace's fiction can be described as an attempt to both

discuss and understand the self-reflective nature of humans, and 'reverence' towards

the daily troubles and emotions that give rise to such reflection. While the stories in

Oblivion tend to relate events that are bleak[2] in nature, we can see that each one

presents its own version of the 'attempt to understand' if we take a closer look at

Wallace's stylistic maneuvering. The study below focuses on what I deem as the

constitutive elements of Wallace's mind style in "Incarnations of Burned Children",

especially in terms of its narrative structure and its theme of self-centeredness. All

autobiographical information about Wallace comes from his biography, entitled

Every Love Story Is a Ghost Story (2012) by D. T. Max. Interestingly, Max's choice

for the epigraph for the biography is a passage from "Good Old Neon", another story

from *Oblivion*: "What goes on inside is just too fast and huge and all interconnected

for words to do more than barely sketch the outlines of at most one tiny little part of

it at any given instant" (Wallace, 2004, p. 151). The significance of "Good Old

Neon" with respect to "Incarnations of Burned Children" will be discussed as part of

the study below.

 "Incarnations of Burned Children" is a "three-page textual gush" (Benzon,

2004), where Wallace tries to understand what goes on in the minds of two parents in

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[2] See, for another example, "The Soul Is Not a Smithy", a story about a group of students watching
their teacher go through a psychotic breakdown and start writing "KILL KILL KILL THEM ALL
KILL THEM DO IT NOW KILL THEM" (Wallace, 2004, p. 92) all over the chalkboard.

the moment that they discover their infant son is drenched in boiling water. The prose follows what would be the frantic course of their thoughts and gestures through Wallace's persistent conjunctions and relative clauses loaded atop relative clauses, seeking for a rhythm that reflects the urgency and the immediacy of the situation, onto which the reader is thrown right ahead with the opening sentence of the story.

> The Daddy was around the side of the house hanging a door for the tenant when he heard the child's screams and the Mommy's voice gone high between them. (Wallace, 2004, p. 114)

The first sentence is the second shortest one in the story, but it achieves a lot in the way of providing contextual information. The characters are introduced anonymously, which grants an air of universality to the story that, in turn, highlights the fact that what is happening is an event that is mundane enough to be a possible danger in every household of the world. That universality, however, is somewhat undercut as the story progresses and it is hinted through lexical details that the story takes place in an American suburban-rural setting. Right from the first sentence's 'tenant' the story establishes a suburban environment, further augmented with 'the back porch' in the second clause of the following sentence. Later in the story the Daddy tries to cool his child off with 'wellwater', rushes the child to 'the town's clinic', and hears a 'twangy song' in his head that reminds him of better times, all of which are minute choices pointing a rural environment. An informed reader could also point out that Wallace's previous works are almost without exception located in specific urban/suburban locations in America, especially Illinois (Wallace's hometown, also the setting for "Good Old Neon"), Arizona (where Wallace went to college, also one of the settings for *Infinite Jest*), and Massachusetts (where Wallace lived for years, also the main setting for *Infinite Jest*). Elsewhere, Wallace says that throughout the story he "imitates rural dialogue rhythms" (Wallace quoted in

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Thompson, 2016, p. 15). In the way of specification, in the second and third sentences respectively, we also learn that the child is a toddler and a boy. Such contextual information would be considered and potentially reconstructed for further reader engagement in a style-aware translation.

In addition to the setting, the first sentence reveals how the two main characters will be called throughout the story: 'the Mommy' and 'the Daddy'. Wallace's subtle lexical choices and the effects they cause here deserve particular consideration, as they activate significant contexts which are constitutive elements of the mind style embedded within the story. The first linguistic detail that catches the eye is the informal choice for the parental titles, as opposed to what would be a more formal, neutral choice, 'the Father' and 'the Mother', for example. The titles for the parents come from the child's potential vocabulary, as what the parents would initially teach the child to call them. This is peculiar, as throughout the story the child remains a passive agent, who merely cries and screams wordlessly in pain, while we watch the parents, the active agents, wear themselves out trying to help him. When considered alongside with Wallace's choice to use the definite article to modify the two nouns, this lexical choice brings about two very significant contexts. The first is an aspect of 'possessiveness' to the story and the second is an important clue as to who the narrator of the story might be. I will return to both later in this section.

Wallace's 'attempt to understand' the parents in "Incarnations of Burned Children" is visible in his choices throughout the story; these will be choices a careful stylistic study can notice and unpack. The first sentence informs us that the Daddy, while hanging a door for the tenant, hears voices coming from inside the house. In the second sentence we see the Daddy hurrying back into the house and

seeing what happened. Numbers for the sections of the sentence are shown in

brackets for ease of reference.

> [1] He could move fast, [2] and the back porch gave onto the kitchen, [3] and before the screen door had banged shut behind him the Daddy had taken the scene in whole, [4] the overturned pot on the floortile before the stove and the burner's blue jet and the floor's pool of water still steaming as its many arms extended, [5] the toddler in his baggy diaper standing rigid with steam coming off his hair and his chest and shoulders scarlet and his eyes rolled up and mouth open very wide and seeming somehow separate from the sounds that issued, [6] the Mommy down on one knee with the dishrag dabbing pointlessly at him and matching the screams with cries of her own, [7] hysterical so she was almost frozen. (Wallace, 2004, p. 114)

With the second sentence the story reaches a pace that it will keep up until the end,

and its breaking will have signification. The sentence is the second of a total of nine,

and it has 124 words with punctuation placed strategically. Pacing-wise, almost all of

the words in the fifth section, for example, are either mono- or bisyllabic which

creates an iambic feel to the rhythm of the story. We can notice, also, how the [s]

sound is made predominant with the use of 'standing, his, steam, scarlet, eyes,

seeming, somehow, separate, sounds' to create the alliteration of hissing of steam

coming off from the child. Wallace uses sound mimesis elsewhere in the story as

well. Quoted below, for example, the second and partly the third sections of the third

sentence, where the Daddy takes the child to wash him in the kitchen faucet:

> …and the Daddy's first act was to take the child under the arms and lift him away from it and take him to the sink, where he threw out plates and struck the tap to let cold wellwater run over the boy's feet… (p. 114)

Throughout the passage, Wallace uses monosyllables to accentuate the swiftness of

the father's movements, and words heavy on stop consonants (in 'threw', 'plates',

'struck', 'tap', for example) to signal to the sharpness of the gestures, only to

emphasize in contrast the relief cold 'wellwater' brings to the child with its three

syllables and gliding accents, which then turns immediately into 'water' in the same

sentence and used as such throughout the story. In yet another passage, where the

parents are trying to calm the child down, the same effect becomes much more

noticeable:

> A minute, two like this that seemed much longer, with the Mommy at the Daddy's side talking singsong at the child's face and the lark on the limb with its head to the side and the hinge going white in a line from the weight of the canted door… (p. 115)

Here, the mother's efforts at trying to calm the child down by 'talking singsong' is

followed by a description of the surroundings which is tuned to the iambic

tetrameter, reminiscent of an English nursery rhyme. Awareness towards such

stylistic details can prove very fruitful in a reading aimed for translation, especially

for directing the attention of the translator towards aspects of language that can easily

be overlooked. In our case, Wallace's use of sound mimesis and lexical choices can

potentially draw the translating eye towards his rhythmic syntax, which actually

stands as a gateway to another important element that adds to the mind style of the

story: the father's mind.

If we take a closer look at the second sentence of the story, we can see that

between the fourth and the sixth sections the narration traces the eye movements of

the father:

> [4]…the overturned pot on the floortile before the stove and the burner's blue jet and the floor's pool of water still steaming as its many arms extended,
>
> [5] the toddler in his baggy diaper standing rigid with steam coming off his hair and his chest and shoulders scarlet and his eyes rolled up and mouth open very wide and seeming somehow separate from the sounds that issued,
>
> [6] the Mommy down on one knee with the dishrag dabbing pointlessly at him and matching the screams with cries of her own… (p. 114)

By deliberate punctuation each movement is enclosed within its own clause, whose

flow is not interrupted with any punctuation save for two apostrophes in the fourth

section. Especially in the fifth section, which houses five of the eight conjunctions

total in the sentence, we can see that the father's eyes remain fixated on the child for

70

a period of thirty-nine words before, in the sixth section, he turns to look at the

mother character. The second sentence of the story presents a pacing and a rhythm

which, when unpacked, show how the story portrays points of view of the parents,

especially the father character. As I have already pointed out, by using an iambic feel

and relying on mono- and bisyllables, Wallace increases the pace of the story and

leads the reader to catch up with the father's vision, while providing detailed

descriptions of the environment. Yet this very act of description brings about the

pertinent issue about the difference between who sees and who tells, which activates

an important context with regards to the narrative structure of the story.

The most immediately available narrator of "Incarnations of Burned

Children" is omniscient, relating the events in third-person while, as the story

progresses, focusing more and more on the mental state of the father character.

> [6] the Mommy down on one knee with the dishrag dabbing pointlessly at him and matching the screams with cries of her own,

> [7] hysterical so she was almost frozen. (Wallace, 2004, p. 114)

The last two sections of the second sentence of the story differ from the preceding

three as they reveal that the narrator's concern with the father character is not limited

to what he sees but also with what he thinks. Throughout the second sentence the

description is focused mostly on the objects surrounding the scene (e.g. the pot on

the floor, the pool of water next to it) and even with the toddler the descriptions are

neutral (e.g. the child's screaming from the pain is indicated only by his mouth's

being open wide and the sounds emanating from inside). But right at the moment the

father's glances fall on the mother character, in sections six and seven as quoted

above, the value judgments start to seep in with the 'hysterical' mother's 'pointless'

attempts at helping the child, matching 'the screams' (not 'the child's screams' or

'his screams') with *her own* cries. Shortly after this the story tells that the father is

angry at the mother for "*allowing* [emphasis added] this thing to happen" (p. 115)*,* but Wallace signals this right from the start by imbuing within the narration the father character's feelings and thoughts. As this example shows, we may argue that the narration in "Incarnations of Burned Children" is guided by Wallace's punctuation and rhythmic syntax to move between internal and external planes, with the father character's internal plane and mental state having the privileged position throughout.

Yet there are two important cruxes in the story which compel the reader to reevaluate the narrative structure in the story. The first crux is Wallace's informal choice for the parental titles, 'the Daddy' and 'the Mommy'. As I have mentioned above, the child is the passive agent of the story, in contrast to the parents who revolve around their child to help him. Still the parents are filtered through the child's vocabulary. The narrative voice is apparently omniscient and in third-person but right from the first two words of the story it is imbued with an infantile persona. This may suggest that the story is relayed as a memory of the child who has since become an adult, but the father character's privileged position in the narration (evidenced by, for example, the song he hears in his head, the cigarette he craves in the emergency room of the hospital, and his feelings towards the mother character) also suggests that the story may be told by the father to himself, and the third-person may as well be a coping mechanism for the father who feels guilt and shame about the whole incident and wants to distance himself from the role he played in it. A critical reader of the text will naturally have intuitions and impressions of such nature about this network of signification, but in order to turn these intuitions and impressions into a thorough interpretation we need to comply with the stylistic method and give primacy to language and linguistic detail.

There is another set of textual and extratextual evidences that may provide insight into the narrative structure of "Incarnations of Burned Children". Wallace, in one climactic point in the story, puts the narrative to an abrupt stop:

> If you've never wept and want to, have a child. Break your heart inside and something will a child is the twangy song the Daddy hears again… (p. 116, sic)

The first sentence in the quote above comes right after the parents realize that they forgot to check the child's diaper, and the father character, out of anger towards himself, goes into a reverie in which he remembers better times with his baby. In the second sentence we learn that the first sentence is actually the first line of a 'twangy song' which the father hears in his head, both lines referencing to an obscure American country song (Wallace quoted in Thompson, 2016, p. 15). As I have argued above, the breaking of the pace Wallace puts the story right from the beginning will have signification. While Wallace says that the lines come from a song, he keeps the first line as a separate sentence which considerably amplifies its significance in a story made of nine sentences. But this sentence stands alone in the story not only because of its brevity and apparent pathos, but also because of its marked use of the second-person, *you*.

Here, I would like to go on a brief tangent about another story in *Oblivion*, "Good Old Neon", to explicate further the significance of the second-person in Wallace's narrative. "Good Old Neon" recounts the life and death by suicide of a 29-year-old American male by the name of Neal, a self-styled 'fraud' who is unable to find a way out of this 'false way of being', which he describes as his unending need to be seen in a certain way. He tries a lot of things to change himself, but in the end becomes convinced that he will remain what he is no matter what, and he decides to 'end the charade' by driving his car high-speed into the abutment of a remote bridge.

The dominant narrative voice in "Good Old Neon" is first-person, with Neal being

the one narrating the story about the whys and hows of his suicide. Neal frequently

refers to a 'you' throughout the story, implying that he is aware of his role as the

narrator of a story. As the story progresses, we learn that Neal and this 'you' persona

are sitting in the front seats of a car (Wallace, 2004, p. 152) and later (p. 177) that the

car they are sitting in is actually the car with which Neal had killed himself.[3]

Towards the ending of the story, in parts where Neal starts to describe the

surroundings of the bridge on the abutment of which he crashed his car he is now

sitting in, the narration takes an unexpected turn:

> So cry all you want, I won't tell anybody. But it wouldn't have made you a
> fraud to change your mind. It would be sad to do it because you think you
> somehow have to. (p. 180)

By way of this passage, we learn that the 'you' persona the narrator had been talking

with throughout the story was Neal, who is on his way to kill himself, and the

narrator -who the reader (the implied 'you' in the story) presumed to be Neal- was

actually Neal's ghost, telling Neal the story of how he (Neal) decided to kill himself.

The narrator implies his being a ghost throughout the story, especially in parts where

he tries to explain how time and language works in the afterlife (p. 151). The

narrative structure gets more inbent at the very end of the story, where we see that,

through a metafictional form of secondary narrative, Wallace himself is injected into

the story as a character, thinking about the time back in 1991 where he read the

newspaper article about the car crash that killed his real life high-school

acquaintance named Neal. The story ends with a bracketed code which refers

respectively to (Max, 2012, p. 282) Neal's initials, his year of graduation from high-

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[3] The reader (or whoever this 'you' is) is made aware that Neal is telling the story of his suicide, early
on in the story: "I know this part is boring and probably boring you, by the way, but it gets a lot more
interesting when I get to the part where I kill myself and discover what happens immediately after a
person dies." (p. 143)

school, and his batting average. The title of the story and the use of the word *ne*on may in fact be another reference and homage to *Ne*al. Critic and Wallace's biographer D. T. Max (2012, p. 283) describes "Good Old Neon" as "a story where a ghost tells his remembered self about David Wallace's imagining why the ghost's remembered self killed himself," and adds (p. 334) that an earlier draft of the story had a sentence that in the published version was omitted by Wallace: "Ghosts talking to us all the time—but we think their voices are our own thoughts."

Wallace establishes his ghost-narrator in "Good Old Neon" by playing with the deictic relationships in the story. To reference, deixis is a semantic principle which describes cases of language use where the attachment of meaning to an utterance is not a semantic but a pragmatic issue, i.e. where meaning is dependent on context (Simpson, 2004, p. 7). The meaning of a word such as 'there', for example, would be different in terms of where the speaker using the word is situated, which forms a locative form of deixis. As discussed above, Wallace's strategy in using the second-person in "Good Old Neon" forms a convoluted relationship of person deixis. But Wallace actively interferes with other forms of deictic relationships as well. For instance:

> …you're wondering why we're sitting here in this car using words and
> taking your increasingly precious time… (Wallace, 2004, p. 152)

This passage is placed within a 115-word sentence as part of a two-page long tirade by the ghost-narrator about how the human language is incapable of communicating adequately even a tiny bit of what goes on inside the human mind, and it is in the middle of this frantic pace Wallace inserts a subtle detail that structurally alters the narrative structure of the story: 'we are sitting in a car'. The significance of the person deixis, 'we', was discussed above. By way of place deixis, *here*, a whole other set of spatial information is introduced into where the narrative takes place:

Neal's car. The time deixis shown in the present continuous tense, '*are sitting*', the temporal qualities of the narrative alters in a way that includes the present to the story's past. Wallace introduces another time deixis later in the story, where the ghost-narrator Neal tells the living Neal driving the car what *will* happen to him right after he dies, and that death 'will not hurt' (p. 180). Therefore, there are two separate temporal and spatial planes available in the story: the first plane involves the past life and experiences of Neal, which collectively have led him to where 'he is right now', the second plane, which is where the story *qua* story takes place and involves the present and the future. This second plane is available not to Neal the Driver, but to Neal the Ghost-Narrator who, per his capacity as the ghost of Neal, also possesses Neal the Driver's life and experiences. Neal the Ghost-Narrator can and does travel through time (as the temporal deictic relationship shows) and space (as the spatial deictic relationship shows).

Going back to "Incarnations of Burned Children" with this information, we can see that it too has a similarly refracted narrative structure: third-person as the predominant form, first-person as implied by the father's and the child's voices and mental states interfering the narration, and the second-person in a sentence which strongly underlines its significance by suddenly breaking the pace of the story. Its temporal deictic relationships are similarly constructed as well:

> …the Daddy *had taken* the scene in whole, […] the toddler in his baggy diaper *standing* rigid with steam *coming* off his hair… (p. 114, emphases added)

We see here that the narrator uses distal forms (e.g. the past perfect in 'had taken') to tell what happened in the kitchen, but resorts to present tenses (e.g. in 'standing', 'coming off') when relating what the father sees in the kitchen. This temporal structure gets more convoluted as the story progresses:

>...though hours later what the Daddy most *won't* forgive *is* how badly he *wanted* a cigarette right *then* as they *diapered* the child... (p. 116, emphases added)

In the passage quoted above, we notice how Wallace makes use of time deixis shown in 'is' and 'won't' to construct another temporal plane in the story. Here, we see the ghost-narrator concurrently watching the present version of the father character ('is') brood hours later after the accident ('won't') about a cigarette he craved ('then') while he was helping the child back at home, and past version of the father character back at home ('diapered') helping his child, probably at the very same moment he was craving a cigarette which he will come to regret afterwards. This suggests that the narrator is temporally unconstrained, as it can use present forms when talking about two different temporal planes, i.e. the present continuous tense when talking about what the father sees in the kitchen and the simple present tense when talking about the father craving a cigarette.

Consider another passage from the text, where Wallace's experimentation with deictic relationships is noticeable again: "...the Daddy kept saying he was here he was here..." (p. 115). Wallace uses no quotation marks to indicate what the father character is saying, therefore the phrase 'he was here' seems almost ungrammatical as the grammatical choice for the third-person narrator speaking on behalf of the father would be not 'here', but 'there'. Or if we take the quotation marks as implied, another grammatical use would be the father saying 'I am here' or 'Daddy is here'. If we suppose that the father character is saying one of the latter two alternatives to calm the child down, the narrator's relaying this line as 'he was here' would suggest that the narrator is not the father ('he' not 'I'), yet is invisibly present in the event ('here' not there). This suggests that the narrator is also spatially unconstrained, as he can be present in the kitchen while the events are unfolding (as suggested by Wallace's choice of 'here') and concurrently observe the bird on a tree outside. In

addition, if we take into account that we are told at the ending of the story that the child's soul leaves its body, it becomes clearer that the narrator in "Incarnations of Burned Children", much like the Neal the Ghost-Narrator in "Good Old Neon", is not even bound by the physical realm. Ghosts and other incorporeal beings are frequently featured in Wallace's fiction. In *Infinite Jest*, one of the main characters, Don Gately, has a long conversation with a ghost of another character that materializes in Gately's hospital room where he lies incapacitated. In *Pale King*, Wallace's unfinished last novel which was posthumously published in 2011, the IRS office in which the main characters work is haunted by two ghosts who frequently take over the narration. In light of all such intra- and inter-textual evidence, we may argue that Wallace employs a ghost-narrator in "Incarnations of Burned Children".

This insight into the narrative structure of the story will have considerable influence on the translation strategy, even on very fundamental levels of language in a translation to Turkish. English and Turkish conjugate differently, as the analytic structure of English relies on auxiliary words and stricter word order, while the synthetic Turkish uses agglutination and inflection with a more flexible word order. This difference between the two methods will demand careful creative labor from the translator if she opts for conveying the pacing of the story, which will affect the use of punctuation (especially in terms of comma and the semicolon), lexical choices (e.g. the number of syllables) amongst other essential linguistic elements, and most of all the verb tense. Let us take another look at an example above, this time appended with two Turkish translations:

> …though hours later what the Daddy most won't forgive is how badly he wanted a cigarette right then as they diapered the child as best they could in gauze and two crossed handtowels… (Wallace, 2004, p. 116)

> …oysa saatler sonra Baba'nın kendini asla affedemeyeceği bir şey olmuştu, çocuğu iki el havlusuyla sarmalayıp altını da sargı beziyle bağlarken canı çok fena sigara çekmişti… (Yalçın, 2016, p. 3)

> …ancak saatler sonra en çok pişmanlık duyacağı şey, belki de o zaman canının çok fazla sigara çekmesi olacaktı; yani çocuğun altını gazlı bez ve çaprazlama iki el havlusuyla ellerinden geldiğince iyi bir şekilde bağladıkları sırada… (Sevim, 2010, p. 94)

As discussed above, the passage quoted from the source text is where the story's ghost-narrator's ability to report concurrently from different temporal planes is most evident. The analytical structure of English helps Wallace to tell the story from different temporal planes at the same time, hence the ghost-narrator. In Sevim's translation, the future event of craving a cigarette is signaled with the future adverb '*sonra*', meaning 'after' the events in the kitchen, and the corresponding verbs '*duy-mAk*' and '*ol-mAk*' is conjugated with the future tense affix '*-AcAk*'. The choice for conjugation here suggests a third-person omniscient narrator who augurs what is going to happen in the future but reports only from the temporal plane on which the events in the kitchen are unfolding. Sevim references the connection between the two moments by using the conjunction '*yani*', yet separates the two with a marked use of the semicolon. In Yalçın's translation the same future adverb '*sonra*' is affixed with the definite past perfect compound '*-mIştI*'. Yalçın's use of the verbal adverb affix '*-IkEn*' in '*bağlarken*' is inclusive of the present time, as opposed to Sevim's past definite '*-dI*' in '*bağladıkları*'. Therefore, we may argue that Sevim's translation follows one certain temporal plane throughout the story, while Yalçın's translation presents a much more convoluted structure of different temporal planes that reflects the ghost-narrator's atemporality. We can turn to another passage to see another example of the translators' respective strategies:

> …the Daddy kept saying he was here he was here… (Wallace, 2004, p. 115)

…Baba çocuğa durmadan buradayım, buradayım diyordu… (Yalçın, 2016, p. 2)

…Baba sürekli yanındayım, yanındayım, diyordu… (Sevim, 2010, p. 92)

The deictic relationship in the passage quoted from the source text was discussed above. By using '*yanında*', Sevim's translation shifts the deictic relationship in the passage by taking the child as the deictic center 'next to' which the father character is placed. Much like her choice of keeping one certain temporal plane in the story, Sevim also aims to keep one certain spatial plane. Yalçın's translation, on the other hand, reconstructs Wallace's deixis in Turkish by keeping the narrative '*burada*', 'here'. Both translations, however, underline an ambiguity which would be unavailable in a monolingual stylistic analysis that considered only the source language. Turkish does not allow the translation of the auxiliary verb 'be' as a separate word and forces the translator to affix it in the main verb as the auxiliary '-*ImEk*', as shown in '*yanında*yım' and '*burada*yım'. Above I have discussed how the passage 'he was here' was agrammatical in this context, because the adverb did not agree with the apparent position of the narrator. Translating this passage into Turkish in this context makes open another grammatical problem, as the most available translation '*buradaydı*' (a gloss translation would be 'here-in-was') would not agree with the present continuous of '*diyordu*' ('say-ing-was') and would require the auxiliary '*olduğunu*' ('the fact that he is', with he as the implied pronoun) as in for example: '*…burada olduğunu söylüyordu…*' Both translators abstain from using the second auxiliary, and resolve this issue by using the first-person present form, which translates to 'I am here', as opposed to Wallace's third-person past 'he was here', which represents a previously unavailable gateway into finding the father's voice in the narration, as discussed above.

A translational point of view can be of use in explicating another aspect of the mind style embedded in the story, this time with respect to Wallace's choices for the parental titles. I have already discussed above the significance of Wallace's informal choice for the parental titles as representing the child's voice in the narration. Yet there is one more linguistic element in Wallace's parental titles that deserves further attention: the article. To modify the parental titles, Wallace does not use the indefinite article, 'a Mommy and a Daddy', which would have generalized the characters and supported the potentially universal theme of the story. Wallace does not use any possessive determiners, such as 'my Daddy' or 'his Mommy' either, which would have fundamentally altered the narrative structure of the story. Instead, Wallace uses the definite article, 'the Daddy' and 'the Mommy', which, much like the details about the setting, particularizes and disambiguates the characters *as* characters, the centers around which the story revolves. "Incarnations of Burned Children" tells of an event that is 'terrifyingly mundane'. It is terrifying because it can happen to anyone, anywhere in the world. But it is also terrifying because it is mundane, it is *of this world*. It is indefinite in the sense that it could have happened to anyone; it might have been anyone's story. But it is definite for the persons affected by it: it is happening to them and to their child. It is *their* story, of which they are in the center.

We can make use of the available translations of the story as points of reference for the significance of the definite article and the context it provides. In their translations, both Yalçın and Sevim resort to '*Baba*' and '*Anne*' and opt out of an overtly informal use ('*Babacık*' and '*Annecik*', for example). Both Wallace's and the translators' titles are used in their respective contexts to talk with or when around children who cannot talk yet, therefore can be thought of as belonging to the child's

vocabulary. Yet the translators' choices of not modifying the parental titles have two effects on the text. First, it subdues the child character's voice in the narration, because while the words '*Anne*' and '*Baba*' house both formal (e.g. 'father' and 'mother') and informal (e.g. 'daddy' and 'mommy') connotations, the former connotation is much stronger. And second, the modifying significance of the definite article as marking the centrality of the characters is given up. At this point, I would like to specifically point out that I do not say nor mean that the contexts I am talking about here must be preserved in every translation. This analysis is not concerned with translation didactics or prescription, or providing an 'ideal' translation, but with showing how a translator may use stylistic choices made by other translators of the text as input and reference to build her own choices in reconstructing the style of the source text and see the source text in a different light made available by other translations. A translational stylistic analysis differs from a monolingual stylistic analysis in this way, as translated texts themselves become a part of the contextual background of the source text. As such, Yalçın and Sevim's translational choices, in the sense of what they choose to exclude, may point the prospective translator of the text to one potentially complementing structure in the target language. The Turkish language does not possess the definite article but does have modifying affixes, through which we can better observe how Wallace deals with self-centeredness in the story. '*Babası*' and '*Annesi*', the informal variations respectively of '*Baba*' and '*Anne*' affixed with the Turkish third-person possessive suffix *-I* (used with the buffer letter *-s-*), is one potential choice whose functions is transforming certain nouns into terms of endearment, similarly used to talk with or when around children who cannot talk yet.

The notion of possessiveness brought about by the Turkish parental titles opens up a whole new context which underlines the 'centrality' of the characters. While this possessiveness is not grammatically present in the parental titles it is implicated throughout the story by Wallace's marked use of possessive pronouns and words that establish a certain pathos when he writes about the father's attempts to help "his own child" (p. 115), "his baby" (p. 115), or "their little boy" (p. 115), "their baby" (p. 116), "their baby boy" (p. 116). And, as per the parental titles, the two main characters in the story are portrayed not as individuals, not as a married couple, but solely in their capacity and identity as the parents (notice also how Wallace chooses to capitalize the titles as if they were proper nouns) of the child, the child they *have*, i.e. the parents are possessive of their child as any 'daddy' or 'mommy' is expected to be, which the Turkish possessive suffix highlights. The agglutinative morphology of Turkish can convey the 'possessiveness' of the parents through the parental titles in a way the English lexicon, without the help of pronouns, can only imply. Moreover, with the connotation of possessiveness imbued within the parental titles, the parents can be seen as possessive not only of their child, but also of the whole story, as the Wallace's use of the definite article implies. The addition of the possessive suffix to the parental titles makes "Incarnations of Burned Children" not *a* story, but *their* story, and points at how "Incarnations of Burned Children" deals with self-centeredness.

Wallace signals this notion of 'self-centeredness' through an intra-textual connection which adds to the universal theme of the story, but this time in terms of its unremarkable nature in the grand scheme of things. At the very end of the story, after the parents' attempts at trying to cool and calm the child down does not work

and the reader is left with a view of the father rushing the child to the nearest

emergency room, and a rather unresolved, ambiguous, indefinite ending:

> when it wouldn't stop and they couldn't make it the child had learned to leave
> himself and watch the whole rest unfold from a point overhead, and whatever
> was lost never thenceforth mattered, and the child's body expanded and
> walked about and drew pay and lived its life untenanted, a thing among
> things, its self's soul so much vapor aloft, falling as rain and then rising, the
> sun up and down like a yoyo. (p. 116)

To what extent the child is suffering from his injuries is not clear but we learn that

the child's soul leaves his body, but the body lives on, unremarkably, as a 'thing

among things'. The soul's leaving the body is presented side by side and perhaps as a

part of the usual course of things, natural as a rainfall or a sunrise. Further, we learn

that the soul returns to the earth to 'vaporize' and rise again like rain. The story

renders the characters, 'self's in its center obsolete at the end, because the child is a

mere 'incarnation', an embodiment of household accidents which are unremarkable,

everyday, mundane. As important and central he may be for 'the Mommy' and 'the

Daddy', 'the child' becomes just another one of countless victims of unfortunate,

common accidents. It does not only happen to 'their baby boy', and they are not the

only 'mommy' and 'daddy' who fail to help their child. For further reference, we

may turn to extratextual material by and about Wallace. Wallace talks about this

concept in one of his most famous non-fiction works, *This Is Water*:

> We rarely talk about this sort of natural, basic self-centeredness, because it's
> so socially repulsive, but it's pretty much the same for all of us, deep down. It
> is our default-setting, hard-wired into our boards at birth. Think about it:
> There is no experience you've had that you were not at the absolute center of.
> The world as you experience it is right there in front of you, or behind you, to
> the left or right of you, on your TV, or your monitor, or whatever. (Wallace,
> 2009, pp. 7-9)

Wallace's network of references points at the double-edge sword quality of

"Incarnations of Burned Children" as what starts as an emphatic attempt to

understand a horrific accident ends up underlining its insignificance, which amplifies

the bleakness of the story. This aspect, a concern with self-centeredness, signaled by the informal lexical choice in parental titles and which a reading for translation to Turkish made apparent, is I think one of the main elements constituting the mind style embedded in the text.

4.4 Conclusion

In this chapter, I have tried to show how a style-aware reading of a literary text for translation, one that pays close attention to linguistic detail, can open up contexts and networks of references embedded within the text. To this end, I have conducted a translational stylistic analysis of David Foster Wallace's "Incarnations of Burned Children" aimed for translation to Turkish, focusing on what I perceive as his choices on the levels of syntax, lexicon, and discourse. As a translational stylistic analysis is concerned with both source and target languages and how they interact with one another, I have looked at the language of the source text through Turkish, in addition to a consideration of the source language itself. Throughout, I have tried to show how Wallace's stylistic maneuvering is in the service of an 'attempt to understand' the characters in the story.

After building the contextual background by providing information on Wallace's life and writing, I have started my stylistic analysis of the text by arguing that through certain lexical choices Wallace covertly implies a setting to a story one of whose themes, household accidents, is potentially universal. Then, I have proceeded to study the story's syntax and argued that Wallace uses rhythmic syntax in "Incarnations of Burned Children" because he wants to convey mimetically the panic-ridden actions and thought processes of the child's parents. This clue led me to explore the voices of the father and the child in the narrative structure of the story,

and via intra- and inter-textual linguistic evidence I was able to ultimately argue that the story was narrated by a temporally and spatially unconstrained ghost, such as the one he employs in another story from *Oblivion*, "Good Old Neon". Another reason as to why I use 'ghost' and not 'omniscient' to refer to the narrator of "Incarnations of Burned Children" is that the notion of a ghost-narrator signifies one of the overarching themes in the story: the physical v. the spiritual. The dualism of the material body and the essential mind (Redgate, 2017, passim) is present throughout Wallace's fiction. When applied to "Incarnations of Burned Children", it activates a network of symbolism that extends from the title of the story to the 'tenant-untenanted' connection between the opening and the ending of the story, and why the child character's mouth seems "separate from the sounds that issued" (p. 114). This network of symbolism is beyond the scope of my analysis, but I believe it still represents an important input for the prospective translator of the text.

I, then, turned to look at how Wallace's ghost-narrator affected on a linguistic level the Turkish translations of the text, and showed how reading the source text through the translations and studying the translators' respective strategies can shed new light on the source text. I have referenced two Turkish translations of the story primarily with a descriptive aim, to show how one translator responds to the source text and reconstructs the narrative structure differently than the other. As such, I have argued that Özlem Gayretli Sevim's translation retained a certain temporal and spatial continuity throughout the story, while Merve Yalçın's translation aspired to present a much more convoluted timeline that reflected Wallace's choices in using the ghost-narrator.

To demonstrate how the evaluative implications of the style-oriented approach to translation and how the strategies followed in the available translations

and their effects on the overall stylistic traits of the translation may be considered as input in a potential retranslation, I have studied Sevim's and Yalçın's choices for the parental titles in the story. To show how the structural differences between the two languages, on the level of morphosyntax in this case, can greatly emphasize the contextual networks the story can bring about, I have offered another complementing structure from the Turkish language that could potentially lead the translator to unpack another important context within the mind style of the story: self-centeredness, and mundane events expressing great and terrible truths. This information led me to demonstrate, through intra- and extratextual evidence, how Wallace covertly deals with this theme throughout the story.

Above, I have called Wallace's stylistic choices and its overall effects subtle, as the contexts they establish can easily be overlooked in an ordinary process of reading for comprehension, because of the nature of the event the story recounts and the frantic rhythm the reader is exposed to. Throughout the chapter, I have tried to show how a style-aware reading for translation and the stylistic analysis that follows such reading may have considerable influence on the translator's strategy-building process. For instance, the setting and the network of references it establishes within the source text (e.g. 'God', 'wellwater', 'tenant', 'twangy song') represent a context that will ultimately and inescapably be reconstructed in the process of translation. Yet another possible context that is open for reconstruction and even possible criticism through translation, based on Wallace's gender discourse throughout the story by privileging the father's point of view, silencing the mother character's voice in the narration, and turning the child character into a third-person neuter pronoun 'it' at the end of the story, after it is implied that the child's reproductive organ is damaged. But a translation 'strategy' assumes intentionality and knowledge;

knowledge of this context and the intentionality to reconstruct it in a certain way in the target text, qualities stylistic knowledge and style-aware reading may contribute to the process and the product. As I argued briefly above and in detail in Chapter 3, awareness of the stylistic traits of the source text will potentially open contexts that would have otherwise remained unavailable; contexts upon which the translator's interpretation and subsequent reconstruction of the source text style will be based. If the translator's understanding of literature and literariness is informed by a theory of style and choice in language use, the source writer's linguistic maneuvers will start to appear as clues to meaning, as more than mere textual veneer.

CHAPTER 5

READING TRANSLATED LITERATURE THROUGH STYLE: ÜLKER İNCE'S

TRANSLATION OF TRUMAN CAPOTE'S *OTHER VOICES, OTHER ROOMS*

In this chapter, I provide a style-aware reading of *Başka Sesler, Başka Odalar* (2007)

Ülker İnce's translation of Truman Capote's debut novel *Other Voices, Other Rooms*

(1948). As with Chapter 4, my study will revolve around the concept of 'mind style',

which I understand as the textual choices of the writer "giving access not just to

whatever meaning is attachable to the linguistic structures, but also to a state of

mind" (Boase-Beier, 2006, p. 19).

As discussed in detail in Chapter 3, I follow Malmkjær (2003) in

understanding a translated literary text as a result of the way the translator responds

to the source text, and see the source text and source writer as an additional

constraint on the translator, one which the source text writer does not explicitly have.

Therefore, I set out to explain "why, *given the source text*, the translation has been

shaped in such a way that it comes to mean what it does" (Malmkjær, 2003, p. 3).

However, I will be following a modified version of Malmkjær's model, in that, I

argue that literary translation, when conceived as the translation of mind style, the

mental state embedded within the text, does not necessarily involve a "willing

suspension of freedom to invent" (p. 15) and involves substantial creative agency on

the part of the translator, which I argue is traceable in the translator's reconstruction

of the mind style of the source text.

I will start by exploring what I believe are the elements which constitute the

attitude of the source text and the mental state embedded within it. I will, then, shift

my focus towards the translated text, and will analyze İnce's translation in terms of

her reconstruction of the mind style embedded in the source text. Throughout this second part of the study, I will focus on İnce's 'voice' (in terms set by Hermans, 1996) and creative labor. I make use of the stylistic method in both analyses, with a focus on lexical, syntactical, and discursive levels, and rely on both textual and extratextual data.

5.1 Synopsis of the novel

After the death of his mother, a thirteen year-old Joel Knox moves from New Orleans to a mansion and old plantation, the ominously-named Skully's Landing, located in the fictional town of Noon City, Mississippi, where he was invited to be united with his father, Edward Sansom, whom he has never known. He is disappointed, however, when his requests to see and meet with his father are consistently ignored and brushed over by his stepmother Amy, and her cousin Randolph, who live in the Landing also. But the ultimate disappointment comes when the father and son eventually do meet, when Joel discovers that his father is a bedridden quadriplegic who can barely speak a few words and whose only way of communicating his needs is by releasing a red tennis ball down the stairs to attract the attention of either her wife or Randolph. Even though he spends time with Zoo, the African-American housemaid in the mansion, and the Thompkins twins Florabel and Idabel, who live in a nearby farm, Joel feels lonely and alienated, misses his old friends in his old neighborhood, and wants to return to his aunt's home back in New Orleans, but never manages to contact her. Meanwhile he starts to feel closer to Randolph and eventually befriends him, though later in the novel we learn that it was Randolph who had been subverting Joel's attempts to leave the mansion all along. At

the end of the novel Joel, transformed under the influence of Randolph, accepts the reality of Skully's Landing and decides to leave his old life behind.

5.2 Reading Capote's mind style in *Other Voices, Other Rooms*

Capote, in a preface he wrote for a later edition of *the novel* (one that is included in İnce's translation as well), talks about his influences for *Other Voices, Other Rooms* in a list that includes Poe and Hawthorne (along with a nod of admiration to Faulkner and McCullers). Capote's imagining and construction of the setting for the novel unmistakably reflects these influences, as it is eerie and haunting, a dark atmosphere in true Gothic nature. The Landing is a thing of the past, with no electricity or modern plumbing installed, its large and garishly furnished rooms slowly decaying, a bell in its garden that was "used in slavedays to summon field-hands from work" (Capote, 1948, p. 66). Right from the get-go the novel presents a dark and gloomy, yet distinctive landscape: a "lonesome country" where "there are luminous green logs that shine under the dark marsh water like drowned corpses" (p. 3), and "colony of ants feeding on a dead frog" (p. 109). The setting is so bleak that, soon after his arrival Joel starts feeling lonely and misses his life back in New Orleans, and writes a letter to her Aunt Ellen, who has been taking care of her after his mother passed and had reluctantly agreed to Edward Sansom's offer (which, we learn later, was actually send by Randolph also) to have Joel live at the Landing, in which letter he begs him to take him back.

Many of the characters who appear in the novel, in fact, are marginalized, 'queer' people, deformed, grotesque, and condemned as it were to their isolated, outside-of-time reality. The residents of the Landing are the residents of a, literally, sinking house. "It was drowning in the earth, this house, and they, all of them, were

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submerging with it" (p. 117). Joel's stepmother Amy, a morose and disagreeable woman who is portrayed as always wearing a glove in her right hand as if to cover the fact that it was withered or beset with another malady, is avid in her commitment to the aristocratic ways of old, yearns for the 'better' times the Landing had seen. Randolph, an important character in the book, is a gay man and a dandy with a penchant for Wildean wit and melancholy, and a nose that was once broken by the punch of his Platonic love, Pepe Alvarez, a prizefighter. Randolph, after being punched in the nose and rejected by Pepe,[4] who then runs away with Dolores, a woman with whom Randolph had a romantic relationship once before, becomes enthralled by his idea and gets further and further removed from the cruel reality for which the nose is a strong reminder. His remove from and distaste for reality is so severe that at a later part in the novel he is seen dipping feathers from a dead bluejay (killed earlier by Amy) into paste and arranging them in the shape of an actual bird on a piece of cardboard. Also in the Landing is Jesus Fever, a centenarian, pygmy-sized ex-slave with an extremely hunched back. His granddaughter is Missouri, but because of her unusually long neck she is often likened to a giraffe, hence the abbreviated nickname Zoo. Zoo's neck is often seen covered by a scarf because she wants to hide the side-to-side knife scar on it, inflicted upon her by her ex-fiancée Keg Brown who cut her throat on their wedding night. The psychotic fiancée had been since sentenced to a chain gang but Zoo is nevertheless adamant in her decision to run away from the Landing to a big city where she can have fun and see the snow, fearing Keg Brown might come back and finish the job.

Intriguing portrayals of Gothic characters are not limited to the residents of the Landing, as exemplified by Miss Wisteria, a 'midget' who works as an

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[4] "And I walked in the streets that night, and along the docks, and talked aloud pleading with myself to go away, be alone again, I said, as if I were not alone, *rent another room in another life*. [emphasis added]" (p. 149)

entertainer at a carnival that exhibits human oddities. Joel gets a chance to ride at a

Ferris wheel with Miss Wisteria during a rainstorm, during which ride she tells him

her life story, how she never went to school, how she could not find a "beau," a

"sweet little person" despite all the efforts by her own mother, how she was rejected

even by a 77-year-old, ugly man. "Look," she says, in a tale-telling humblebrag, as

she explains why she is travelling with the carnival, "they say to me you were out in

Hollywood pulling down a thousand dollars a week as Shirley Temple's stand-in…

but I say to them: the road to happiness isn't always a highway." (p. 192) On the

Ferris wheel she makes a sexual advance towards Joel and when the ride finishes

Joel runs away and hides, Miss Wisteria runs and calls after him, "weeping because

little boys must grow tall." (p. 200) There is Little Sunshine, an old, African-

American hermit and mystic who "had a blue cataract in one eye, hardly a tooth in

his head, and smelled bad" (p. 94). He lives near the swamp, in the wreckage of

Cloud Hotel which was a once-popular business that went bankrupt after guests

stopped coming when a number of people mysteriously drowned in the nearby lake,

causing the owner Mrs. Jimmy Bob Cloud to commit suicide by self-immolation in a

rented hotel room. Little Sunshine, who once worked at the hotel, remained there

even after everyone left; "it was his rightful home, he said, for if he went away, as he

had once upon a time, other voices, other rooms, voices lost and clouded, strummed

his dreams." (p. 100)

The characters in *Other Voices, Other Rooms* have a troubling relationship

with acceptance and change, and the sense the novel ascribes to these issues can be

traced within its dense symbolism, e.g. in John Brown, the name of the mule who

draws Jesus Fever's carriage, which is *the only way* to reach Skully's Landing from

Noon City. As I have mentioned above, the Landing is a thing of the past, a

plantation that once used slave labor. One needs to look no deeper than the immediate surface of *Other Voices, Other Rooms* to see that racial politics loom large in the novel: Jesus Fever is an ex-slave owned by Miss Amy's family who, in fit of rage, uses racial slurs against Zoo, the jail in Noon City "had not housed a white criminal in over four years," (p. 17) etc. The mule is another nod in that direction as it takes its name from famous American abolitionist John Brown, whose efforts in starting an armed insurrection amongst slaves are considered important and influential steps in the chain of events that eventually resulted in the American Civil War. John Brown was an agent of change, and in Capote's vision for *Other Voices, Other Rooms* he is an old slow mule.

To describe the characters I used 'condemned' above, and not for nothing, as the 'wicked' in *Other Voices, Other Rooms* are foreseen in the novel's biblical epigraph, "The heart is deceitful above all things, and desperately wicked. Who can know it?" (p. 6) The epigraph, from Jeremiah 17:9, is a warning: the desires of the heart will bring corruption, fall, and ruin. The wicked, the queer, the grotesque and the 'colored', in their own little constricted realities, wait hopelessly for the mule that will change Jeremiah's omen, a change that will bring acceptance into the community, acceptance with Jesus, with God. But in the bleak world of *Other Voices, Other Rooms* "Jesus [Fever] was really dead," (p. 164) "died in a spasm of desperate giggles" as if "God done told somethin funny." (p. 192) Jesus dies from laughter at the wicked, waiting closeted in their rooms, finding solace in whatever community they can find in there. For the residents of the sinking Landing, it is their memories and each other. For Miss Wisteria, however she may deny it, it is the carnival and its visitors from whom she receives attention and praise. For Little Sunshine it is the ghosts that haunt the hotel. For Zoo and Jesus Fever it is their faith

and the prayer meetings they hold every Sunday afternoon where they sing, pray and stomp their feet. Leaving the rooms is inadvisable and almost definitely met with grave consequences. One example is Idabel, one of the Thompkins twins[5] from the nearby farm, an aggressive and masculine tomboy that Joel befriends and with whom he tries to escape the Landing, an attempt at 'leaving the rooms' which culminates in the Ferris wheel scene. After escaping together, Idabel and Joel visit the carnival in town, where they meet Miss Wisteria, with whom Idabel is immediately captivated and falls in love. She invites her for a ride on the Ferris wheel, and after the sudden rainstorm sends everything in the carnival flying in the air Joel and Idabel lose each other, with both of them in the dreamlike atmosphere of the scene having made some interesting erotic discoveries: Idabel with her experience with Miss Wisteria, Joel with his experience of seeing during the storm a phantasm of Randolph, beckoning Joel to come back. After the event they both return to their homes. We learn the grave consequence later in the novel, via a postcard sent by Idabel to Joel, that Idabel's dog and loyal companion, Henry, of whom she is extremely protective throughout the novel, is put to death by her father upon request by contemptuous Florabel, and Idabel is sent off to live with a relative who is a "baptis prechur" in Alabama, where she is 'put to life' in church. Joel, through Capote's directly intervening narration, implies that she is in denial: "Well, frankly, he didn't believe her; she'd put herself to life, and it was with Miss Wisteria, not a baptis prechur." (p. 210) Interestingly, Randolph quickly destroys the card in a fireplace, so as to, evidently, keep Joel from learning Idabel's new address and keeping in contact with her. Idabel, about whom Joel feels romantic, was among the names that "concerned the old Joel." (p. 210)

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[5] The other twin, Florabel, is a future southern belle, whom the townsfolk considers a proper lady, and who "talked rapidly in a flighty, too birdlike manner, as if mimicking a certain type of old lady." (p. 32)

Another grave consequence is suffered by Zoo, who befriends Joel at the Landing, and who finally gets to leave the Landing after the death of Jesus, his grandfather, and heads for Washington D.C. for a fresh start, only to be gang-raped and tortured on the side of the road by some in a truck. Because she does not possess any civil rights and it is futile for her to go to law, she returns to the Landing: "she was a cross, she was crucified." (p. 217) Jesus dies laughing because 'the wicked' are waiting for a change that is never going to come. This is the overarching irony of the novel Capote accentuates by his language use, by making vivid the bleak and lonely atmosphere of the novel. Layer upon layer of garish descriptions cover the inherent loneliness and gloom at the core of *Other Voices*, *Other Rooms*.

> When *twilight shadows the sky* it is as if a soft bell were tolling dismissal, for a *gloomy hush* stills all, and the *busy voices fall silent* like birds at sunset. The families in their vehicles roll out of town like a *sad, funeral caravan*, and the only trace they leave is the *fierce quiet* that follows. (p. 19, emphases added)

This bleakness and gloom peaks in a scene where Joel and Randolph, tugging along John Brown, now ownerless, go to visit Little Sunshine in the ruins of Cloud Hotel, another thing of the past, a fancy and luxurious place for gala balls in its golden days, from which now only a decaying remnant remains. Capote spends paragraphs giving a nuanced and detailed portrayal of how colorfully and vivaciously Little Sunshine and Randolph remember the hotel, with Randolph also reminiscing about the years he spent as a young boy in balls and dances, both of them remembering and yearning for the glorious past. Joel, who is sitting by the fireplace, starts looking into the fire and sees a figure in it, to which he asks "...are you dead? are you my friend? do you love me?. … Are you someone I am looking for?" (p. 224) but receives no answer. This sequence, then, is cut promptly and sharply short by reality; by the maddened John Brown who gallops down a balcony and ends up hanging itself with the rope he's been tied, answering Joel's pleas in the process:

> …when [Joel] looked again, the mule, hung to a beam by the rope-reins twisted about his neck, was swinging in mid-air, and his big lamplike eyes, lit by the torch's blaze, were golden with death's impossible face[.] (pp. 225-226)

I spend many paragraphs establishing the plot and the character connections so as to to say in a long-winded way that *Other Voices, Other Rooms* conveys a mental attitude that is, primarily, concerned with the realities of lonely, disenfranchised, 'wicked' people, who seek community and pursue self-acceptance in a cruelly unchanging, bleak world, one that Capote's thick coating of verbiage and layers and layers upon symbolism reflects.

The protagonist, Joel Knox, is thrown at the center of this bleak world of Capote's. As soon as he sets foot in Paradise Chapel, Joel is recognized as an 'other' by the masculine truck driver, Sam Radclif, as "too pretty, too delicate" (p. 4) *Other Voices, Other Rooms* is a semi-autobiographical novel, and I say *semi-autobiographical* to be cautious, but it is perhaps redundant, because in the preface Capote admits that many of the characters in the novel are based on or carry associations from his life. Joel is an obvious stand-in for Capote: both abandoned children, raised by their aunts in a large house in the rural south, both were considered to be effeminate, 'pretty boys,' and discovered their homosexuality at an early age. Idabel is modeled after Capote's childhood friend, Harper Lee. Idabel is ostracized by both her family and the townsfolk for her wild and unladylike manners, wishes to be a boy and become a sailor. Yet the character that connects *Other Voices, Other Rooms* with real life most intimately is, arguably, Randolph, the catalyst for the crux of the story:

> There was someone in [Capote's] life at that time, however, who may well have affected his conception of the Randolph and Joel relationship. This was Newton Arvin, Capote's lover and mentor, and the person to whom Other Voices is dedicated. Arvin did not have any personal resemblance to Randolph, but he was like him in being a cultured homosexual man much concerned with the arts who adopted young Capote as Randolph adopted Joel. Their

> relationship was something of an idyll for both of them, and offered relief from
> their loneliness. Randolph and Joel by the end are offered a similar experience.
> Joel's recognition of his sexual identity is part of the growth of his
> consciousness in a larger sense; Capote clearly implies in the closing lines that
> his choice to ally himself with Randolph is a step toward maturity. Joel is
> putting his fear and dread behind him and entering a happier phase of his life.
> (Long, 2008, p. 48)

The relationship between Joel and Randolph is probably the only one in the novel

that develops into some form of a remedy for the characters' loneliness and need of

acceptance and community. Early in the novel Randolph becomes a friend and a

mentor for Joel and is protective of him. Twice he appears to Joel as he is strolling

around in the Landing's garden, dressed as a lady of Louise XVI's court, beckoning

to Joel from the window of his room. The first time, earlier in the novel, Joel does

not recognize 'the queer lady' and comes to think of her as a ghost. Randolph feigns

ignorance. The second time the queer lady appears is near the ending of the novel,

after Joel's return from the incident with Miss Wisteria at the carnival, a giant step in

his sexual discovery and acceptance. After the incident Joel falls severely ill and

Randolph takes intimate care of him, the two grow ever closer. Joel, an abandoned

child with a dead mother and a near-dead father, and Randolph, a heartbroken and

disillusioned gay man who is in dire need of company, someone to 'hold him and tell

him that everything is going to be all right:' the boy brings youth and comfort to

Randolph, who, in turn, as a feminine as well as a masculine self, becomes both a

father- and a mother-figure to the boy, and helps him to discover and express his

sexual identity. And when in the end Randolph appears again in the window, dressed

in his old Mardi Gras costume that he once used as a clever disguise to lure the

unknowing Pepe Alvarez to a dance, Joel glances back at the "boy he had left

behind" (Capote, 1948, p. 231) and answers Randolph's/queer lady's beckoning. At

that moment he becomes marginalized, a wicked, sickly, impressionable, 'queer,'

young gay man, and decides to remain at the Landing, to where he was lured and is

kept by Randolph's guile, to wait, safe and unalone, for a change that will never come.

I have argued above that the character Joel Knox is a stand-in for Capote, and he is thrown at the center of the bleak, Gothic world Capote devises. Joel is the central character of the novel, in terms both of his being the protagonist, and of having the privileged point of view. See, for example, the passage quoted below, which depicts a scene where a bored Joel decided to play a game on his own in the Landing's garden:

> And here, in the overgrown confusion, were some plants taller than his head, and others razor-sharp with thorns; brittle sun-curled leaves crackled under his cautious step. The dry, tangled weeds grew waist high. The sultry smells of summer and sweet shrub and dark earth were heavy, and the itchy whirr of bumblebees stung the silence. He could hardly raise his eyes upward for the sky was pure blue fire. (p. 52)

Here, a brief look at how Capote treats Joel would suffice to show how Joel's viewing position is privileged throughout the novel. On the surface, the passage represents Capote's ornate descriptions, as part of which the surrounding environment is constructed with specific reference to its effect on the senses. But a look at the deictic relationship formed in the passage may clue the style-aware reader into a previously unavailable aspect regarding the narrative. As explained in Chapter 4, deixis refers to the cases of language use where meaning is dependent on context. In the passage above, in which a crowded, 'overgrown' garden is described, objects are positioned in relation to Joel: the plants reach *higher than* him, leaves crackle *under* his feet, weeds grow *to* his waist, and the garden itself is where Joel is, *here*, not *there* or elsewhere. Capote's third-person narrator describes the garden but takes Joel as the deictic center, the character around which the description takes place. Once the center is established it becomes clearer that is through Joel's mind and body that the descriptions are filtered, as the smells become 'sultry,' the shrub

'sweet', his steps 'cautious', and the bumblebees a sign of itchiness. We see Joel in the same garden once more in the novel, at the very last paragraph of the novel, where he sees Randolph behind a window, in a dress, beckoning at him. Here, Capote makes it even clearer that the narration and the descriptions are filtered through Joel's mind: "[Joel's] mind was absolutely clear. He was like a camera waiting for its subject to enter focus." (p. 173)

Joel's privileged viewing position is not limited to Capote's deixis or similarly subtle linguistic effects. Joel's impressions about other characters often permeate the narrative. Take, for example, the scene below, in which we see Zoo and Joel meet for the first time after Zoo's failed attempt at leaving the Landing:

> So Zoo was back; it was not long before he saw her for himself: at noon the next day she brought his broth; no greetings passed between them, nor smiles, it was as if each felt too much the fatigued embarrassment of anticlimax. Only with her it was still something more: she seemed not to know him, but stood there as if waiting to be introduced. (p. 160)

Throughout the scene Zoo is relayed as a passive agent around Joel's experience; her only active engagement is that she brings *to* Joel his broth. She does not come back to the Landing, or return, but merely *is back*, she stands *there* by the door of Joel's room, and it *seems to* Joel that something is different about her, *as if* she does not recognize him. Immediately after this passage Joel asks Zoo about her trip, and Zoo breaks into a frenetic tirade about the horrific things she has been through on the road, one which the reader cannot see the end of, as Joel plugs his ears with his fingers (pp. 161-162).

Joel is given the central point of view in the novel because he is the character through which Capote's own thoughts and impressions are channeled into the narrative. For example, in the passage quoted below, Sam Radclif, the driver who to represents the non-marginalized, white Christian male Southerner, measures Joel Knox:

> Radclif eyed the boy over the rim of his beer glass, not caring much for the looks of him. He had his notions of what a "real" boy should look like, and this kid somehow offended them. He was too pretty, too delicate and fair-skinned; each of his features was shaped with a sensitive accuracy, and a girlish tenderness softened his eyes, which were brown and very large. (p. 4)

The sarcastic indication of the quotation marks around the word 'real' is a clear sign of Capote's biting commentary of Radclif's 'notions', which Joel's appearance 'somehow' offends. Throughout their car ride to Noon City, the "big balding six-footer" (p. 8) Radclif bothers Joel with some more of his 'notions', for which Joel punishes him by stealing a bullet from the back of his truck. All the while Capote's depiction of the wicked and their burden is emphatic and caring. For instance, let us observe what the tomboy, Idabel, right after her confession that she cries sometimes, says to Joel while they are on a hike together:

> For all its bravado, she made this declaration with a special and compelling innocence; and when she knocked one fist against the other, as, frowning, she did now and said: "I want so much to be a boy: I would be a sailor, I would. . ." the quality of her futility was touching. (p. 132)

As if he is holding the reader firmly by the shoulders with an intense look in his face, Capote gives out the order: her innocence is compelling, her futility is touching. As I have argued above, *Other Voices, Other Rooms* is a sad book about the burdens of 'the wicked' and Capote is not covert in pointing out that it is so: he is emphatic towards his characters to such a degree that he commands the reader to feel for the characters, their troubles and ordeals.

Throughout this section, I have tried to show what I believe as the founding blocks of Capote's attitude and the mental state embedded in *Other Voices, Other Rooms*, and these can be summed up as follows: i) an experimental and elaborate approach to narrative prose, whose descriptions and symbolism are concerned with, ii) showing the search and yearning for community amongst the marginalized people in the world, to which Capote refers as 'the wicked', and iii) inducing the reader to

empathize with 'the wicked'. The next section focuses on the stylistic traits of Ülker

İnce's translation, *Başka Sesler, Başka Odalar*, in the hopes of showing how the

translation reconstructs the mind style embedded in the source text and providing a

glance into the reading İnce provides.

5.3 A style-aware reading of Ülker İnce's *Başka Sesler, Başka Odalar*

In a television interview he did after the release of his famous 'non-fiction novel,' *In

Cold Blood*, Capote expands upon his views on style in literature:

> You see, people are always with me making this distinction between subject
> matter and style. What they don't understand is what is important to me is
> literary experiment in style. To me, *Breakfast at Tiffany's* or *Other Voices,
> Other Rooms*, which is my first novel, or *In Cold Blood* are really one and all
> the same thing. Because they are… the serious part is the experiment in
> literary style, then just shifting the stuff from one subject to another, which is
> expanding one's creative ability. So, I don't compare one thing to the other, to
> me they are all the same thing. They are just further honings and literary
> experiments in prose narrative. (Historic Films Stock Footage Archive, 1968)

The Capote of *Other Voices, Other Rooms* is an ornate writer: he has an affinity for

long-winded and vivid descriptions, poetic portrayals of his characters'

psychological state and feelings, and has an interesting relationship with cadence,

rhythm and punctuation. Capote's intimate relationship and emphasis on style and

his ornate writing is, I believe, the reason behind the publisher's, Sel's, choice to

work with Ülker İnce, a veteran translator of literature with a +30-book translational

oeuvre that includes works from rigorous stylists of English such as Lawrence

Durrell, F. Scott Fitzgerald, and Oscar Wilde. İnce is a household name in the

practice and pedagogy of literary translation in Turkey, whose translations of

Durrell's *The Alexandria Quartet*, another shining example of ornate writing in

literature, won the Azra Erhat Translation Award in 1985. İnce has always received

the Talat Sait Halman Translation Award for 2018, for her translation of Alberto Manguel's *A Return*.

As an award-winning, prominent translator of literature, İnce has a strong handle on Turkish with a vast vocabulary which borrows from many different dialects, layers and variations of modern Turkish, whereby she weaves the colorful language in *Başka Sesler, Başka Odalar* (2007). As such, İnce's translation answers Capote's call for experimentation in literary prose. Throughout the novel İnce bends, stretches and experiments with the language, and her decision-making seems first and foremost to be concerned with the setting of the story. *Other Voices, Other Rooms* is a highly localized novel and Capote spends quite a bit of time and verbiage in detailing and describing the surrounding environment. The descriptions of the setting and the environment are not the only reasons why this is a localized novel. Even though it mulls over an issue that speaks to the human condition overall, there is, I believe, no 'universalizing' this novel as it involves numerous not-so-covert references to important events from American history and culture (e.g. The Civil War), along with a lot of other foreign –to the Turkish reader- elements the omission of which would severely damage either the plot or the exposition.

İnce (2007) deals with this through a diverse lexical strategy that involves keeping (*'ragtime,'* p. 82; *'Pompadour,'* p. 66; *'Wunderkind,'* p. 11; *'desperado,'* p. 34) and subduing/calquing (*'kreol,'* p. 9; *'okarina,'* p. 68; *'sasafra,'* s. 83; *'ok-gözlü,'* p. 13; *'köle-çanı,'* p. 90; *'kar-gözler,'* p. 206; *'dışarda-bırakılmışlık,'* p. 78; *'elmassı,'* p. 65) foreign elements while injecting into the text non-standard forms from the Turkish vernacular (*'apşak bacak,' 'gav gav'* p. 38; *'çan çan edip duruyorken,'* p. 39; *'zırpadak,' 'cart diye,'* p. 41; *'kıpırdak,'* p. 107; *'urgan urgan sarmaşıklı sigala ağaçları,'* p. 159) and juxtaposing them with archaisms,

neologisms and onomatopoeic words (*'koket,'* p. 38; *'vıjırtı,'* p. 48; *'vıcırdadı,'* p. 68; *'pabuçlarının vıc vıc edişini,'* p. 179; *'lokma,'* p. 10 vs. 'doughnut,' p. xvi; *'bazlama,'* p. 63; *'domuzuna,'* p. 93; *'Vodvil ispirtizmacısı Bay Gözbağcı,'* p. 59; *'laterna,'* p. 54, 66; *'tanıt,'* p. 101; *'lenduha,'* p. 104), and this creates a text that inhabits a space that is in between the two worlds, foreign but not foreignized, familiar but strangely so. I have argued in the previous section that *Other Voices, Other Rooms* is a sad book, yet Capote's lustrous exposition is aimed to invoke a sense of awe in the reader, and *Başka Sesler, Başka Odalar* aspires and achieves to create a likewise colorful and multilayered text that is aware and takes advantage of all narrative possibilities and opportunities that the Turkish language offers, and that speaks to the Turkish experience while making the reader aware that what she is reading is a translation of a text by a writer who is on a quest for 'literary experiments in prose narrative.'

The translation's lexical experimentation is not decorative and strives to serve higher levels as well. This is nowhere more evident than in İnce's rendition and re-contextualization of the many voices of *Other Voices, Other Rooms* by borrowing from many orthographies, dialects and variations of modern Turkish. Notice below[6] the rural in the vocabulary and syntax of the Thompkins Twins, Florabel the southern belle and Idabel the tomboy:

> Gav gav ediyor işte" dedi Florabel Thompkins, "sen ona aldırma. Tam annemin İdabel'e dediği gibi, yaptığı şey Sersemlik. Bırak yürüsün, apşak bacak, tavşan dağa küsmüş, dağın umurundaydı sanki. Ona laf anlatmaya çalışmak boşunadır: Burnunun dikine gider, İdabel öyledir. Bunu bilmeyen yoktur. (İnce, p. 38)

The twins are of the Rural South, and Florabel's representation here is imbued with the provincialisms of Rural Turkish, *teyze*-speak, which reconstructs Florabel's 'old

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[6] All quotes from the translation are sic.

lady mimicry.' As it is evident in the scene quoted at length below, the rural voice is

there in Idabel's syntax with the appended stress-words and nonstandard orthography

as well.

> "Çok iyiydi ama di mi?" dedi İdabel. "Arkanızdan şeytan kovalıyor sandınız garanti."
>
> Florabel, "Şeytan meytan sanmadık ... o şeytan senin içinde" dedi. Joel'e döndü: "Babama söylediğim zaman gününü görecek o, çünkü bize görünmeden gelip bizi yakalayabilmesi için kestirmeden, mağaradan geçmiş olması gerek, babam bunu ona kaç kere söyledi. Hep böyle yapıyor, orada ağaç sakızı arıyor: Bir gün kocaman bir su yılanı bacağını ta dibinden koparacak, bu sözümü unutma."
>
> İdabel çiçekli bir kızılcık dalıyla dönmüştü ve şimdi büyük bir çalımla çiçekleri kokluyordu. "Beni yılan ısırdı bile" dedi.
>
> "Evet, doğru" dedi kız kardeşi. "Bacağım görmeliydin, Joel Knox. Karpuz gibi şişti; bütün saçları döküldü; iki ay felaket hasta oldu, annemle ben başında bekledik."
>
> "Bereket versin ölmemiş" dedi Joel.
>
> "Senin gibi biri olsaydım kendime nasıl bakacağımı bilmez ölürdüm" dedi İdabel.
>
> "Uyanık olduğu doğru" diye onayladı Florabel. "Zırpadak dosdoğru kümese gitti, tavuğu yakalayıp hayvanın karnını cart diye yardı; böyle bir bağırtı ömrümde duymadım. Sıcak tavuk kanı zehiri çeker alır."
>
> "Senin hiç yılan ısırdı mı, oğlum?" diye sordu İdabel. (p. 41)
>
> [İdabel] küstahça, "Gelirsem, n'aparsın?" dedi ve öfkeyle kapıdan çıktı. "Bir daha buraya adım attığımı görmek için bu batakhane beni daha çook bekler, ne sandın." (p. 33)
>
> Meraba, İdabel -N'aber kız, İdabel? … "Bunu nereden buldun, İdabel? Pek tatlı bir şey."
>
> İdabel tezgaha çökerek, "Sen kendi işine bak, paçoz" dedi. (p. 171)

Notice also how the names of Idabel and Joel conform to Turkish orthography as the

former is spelled with the capital İ, and the latter's inflections suggest a Turkish

pronunciation rather than the English one (i.e. *Joel'a* vs. *Joel'e*). Broken Turkish and

rural usage come up as strategies also in İnce's rendition of Zoo, the Landing's maid,

for whose orthography Capote makes use another nonstandard dialect, Black English.

> Mister Randolph gimme it one Christmas way long ago. He make it hisself, makes lotsa pretty dodads long that line. (Capote, pp. 61-62)

> Bay Randolph Noel armağanı olarak verdiydi bana yıllar önce. Kendisi yapıyo, daha böyle bir yığın güzel zımbırtı yapıyo. (İnce, p. 62)

İnce's lexical choices and re-contextualization strategy to not give in to using solely the Standard Istanbul Turkish and 'cleaning' the text suggests twin goals of making the voices familiar and relatable to the Turkish reader all the while maintaining a foreign voice in the text (same goals are also traceable in her renditions of *'Rab Günü'* vs. 'Lord's Day,' & *'Atadede'* vs. 'Papadaddy,' passim). Maintaining a diverse text that is pluralistic enough to house many influences is not a simple task and requires the translator to know, partake in, and manipulate the inner workings of many different dialects other than her own and this, naturally, requires patience, experience and linguistic acumen, traits which, according to İnce who frequently talks about the lack of language awareness and care in literary translation (see e.g. Börekçi, 2014; Özkaya, 2017; Canseven, 2019), have long become rarities in the linguistic atmosphere of Turkey. By variations, I do not mean solely the regional vernacular or certain provincialisms but rather an ability to move between dialects and levels of 'correctness,' the ability to communicate different voices in a novel in different ways. İnce's voice in the translation is most noticeable in her lexical and syntactical strategies discussed above, where she reconstructs the rural voices in Capote's novel as suited for a Turkish context. But a careful look at the translated text will show that she actively, albeit in a subtle manner, reconstructs the narrator's voice as well. Take, for example, the passage below, from the scene where Joel explores the inside of the Landing:

A dormer window of frost glass illuminated the long top-floor hall with the kind of pearly light that drenches a room when rain is falling. The wallpaper had once, you could tell, been blood red, but now was faded to a mural of crimson blisters and maplike stains. Including Joel's, there were four doors in the hall, impressive oak doors with massive brass knobs, and Joel wondered which of them, if opened, might lead to his father.

"Miss Amy," he said, […] "where is my dad? I mean, couldn't I see him, please, ma'am?" (Capote, 1948, p. 50)

Buzlu camlı bir tavan penceresi, yağmur yağarken bir odaya incimsi bir ışık yayılır ya, işte öyle bir ışıkla aydınlatıyordu üst kat holünü. Duvar kağıdı anlaşılan bir zamanlar kan kırmızısıymış ama şimdi fes rengi kabarcıklar ve haritamsı lekelerle dolu bir duvar resmine dönüşmüştü. Holde, Joel'inki de içinde olmak üzere dört kapı vardı, masif pirinç tokmaklı etkileyici meşe kapılar, Joel acaba açsa, hangisinin arkasında babasını bulurdu, bunu merak etti.

[…] "Bayan Amy" dedi, "babam nerede? Yani onu göremez miyim, lütfen efendim? (İnce, 2007, p. 52)

In the previous section, I have argued that Capote gives Joel a privileged viewing position in his third-person narration, in that most of the events and the surroundings are described as filtered through Joel's mind. I have further argued that this strategy was one of the building blocks of the mind style embedded in the source text, as Joel, as a stand-in character for a young Capote, represented the empathy with which Capote approached his characters. In the passage quoted above, the reader trails Joel's view along a certain line, his glance falling first on a window, then on the wallpaper next to the window, and lastly on the door next to the wallpapered walls, which reminds Joel of his father, about whom he asks Miss Amy immediately after this paragraph. İnce's translation, here, reconstructs Capote's hypotaxis by playing with clausal structure. While the predominant conjugation in the passage and throughout the novel is a third-person past definite, which suggests a narrator and story-telling, the second clause of the first sentence interjects this narration with a gnomic present affix in '*yayılır*' and the conjunction '*ya*'. In the third clause of the first sentence, the sense of the 'present' is further supplemented by the continuous

compound affix *-yordu*, in '*aydınlatıyordu*'. Further, the reported past tense affixed to description, in '*kırmızısıymış*' counters the reported past compound *-mıştı* in '*dönüşmüştü*', which changes the aspect of the narration from a past-in-the-past to a past-in-the-present. The choices are subtle, but the shifts in the clausal structure are choices nonetheless, whose collective effect amplifies Joel's feeling of presentness in the room, while also following his vision. İnce chooses to stick to the source syntax in the last sentence as it serves to delay the information about his father, which is a segue into the subsequent dialogue. İnce's knowledge and control over the mechanics of syntax and vocabulary of Turkish enables her to notice and reconstruct the contextual baggage of the source text in her translation.

In the discussion above, I tried to show how İnce's translation reconstructs the elaborate language and the emphatic attitude of the novel. I now turn to another key aspect of the mind style of the source text, the aspect of community, which in translation is subdued. Looking again at the relationship between the voices and orthography in the novel, for example, we see that the translation uses variations of rural Turkish and non-standard syntax and lexicon to complement the novel's Black English *only* in the case of Zoo, and all other black characters such as Jesus Fever, Little Sunshine and Miss Roberta are rendered in standard forms of Turkish. This also true of characters that the novel depicts as speaking in Southern rural dialects, e.g. the voice of Sam Radclif, whose provincialism-ridden language reflects his brutish manners, is polished and standardized in the translation to the degree that at certain points he sounds strikingly close to Randolph, a character out of Wilde. Aside from Florabel and Zoo, İnce does not signal to the presence of a non-standard language form. As I indicate in the previous discussion, İnce's choices mainly regarding Florabel and Zoo serve to re-contextualize the setting and the voices in the

novel. And it is understandable that İnce does not complement Capote's heavy and frequent use of Southern American dialects at the same frequency, as such a strategy would potentially localize the story to a level that both the publisher and the readership would find exorbitant. Community is a major theme and overall concern in *Other Voices, Other Rooms*, and language and linguistic community is another aspect that helps Capote build a connection between certain characters while marking their differences from another group of characters.

In the source text, the aspect of community does not only show itself through language, race, and class, but through gender and sexual identity as well. Joel and Idabel, two sexually frustrated and confused characters, orbit one another throughout the novel in search of answers, identity and acceptance, and as I have argued in the previous discussion, the portrayal of this search shows Capote's emphatic concern towards his characters. To return to a previous example:

> For all its bravado, she made this declaration with a special and compelling innocence; and when she knocked one fist against the other, as, frowning, she did now and said: "I want so much to be a boy: I would be a sailor, I would. . ." the quality of her futility was touching. (Capote, 1948, p. 132)

> Bütün kurusıkılarına karşın bu açıklamayı engelleyemediği, alışılmadık bir masumlukla yapmıştı; bir yumruğunu, kaşlarını çatarak ötekine vururken, "Bir oğlan olmayı öyle isterdim ki" dedi. "Gemici olurdum, sonra şey ... " Bu saçmalığı çok dokunaklıydı. (İnce, 2007, pp. 121-122)

The passage above is taken from a scene in which the boy and the girl take a bath together at a nearby lake. Idabel is a tomboy, who wants to be a real boy but overwhelmed by and probably unable to comprehend the totality of this idea, hence the innocence, the frown, Capote's plea for the reader to be touched by her futile dreams. İnce chooses the word *saçmalık* to describe her dreams, a choice which, I believe, paints a whole other picture. Idabel's complaints here are futile in a sincere, tragic, Sisyphean way, a connotative meaning that is diametrically opposite from that

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of '*dokunaklı saçmalık*', which sounds harsh, biting and sarcastic. Another case where this sense of sarcasm is noticeable is from a scene in which Randolph, the titular cousin, dances with Pepe Alvarez:

> "…and later, when the waltz begins, Pepe, who does not know, begs a dance, and I, oh sly Cinderella, smile beneath my mask, thinking: Ah, if I were really me!" (Capote, 1948, p. 150)

> "Daha sonra vals başladığı zaman beni tanımayan Pepe benden bir dans rica ediyor ve ben, sinsi Cinderalla, maskemin altında kıs kıs gülüyor ve 'Ahh, keşke gerçek halimde olsaydım' diye düşünüyorum." (İnce, 2007, p. 137, sic)

We see Randolph here in his Mardi Gras dress, masked, happy as he got his love to dance with him, albeit unknowingly, and while he makes a reference to his 'slyness' his smile is innocent and reflects pure joy and content, a connotation which *kıs kıs gülmek* substitutes with one of silent derision towards both Pepe, 'the fool' he is for dancing with a man, and Randolph, as by laughing *at* Pepe he would only be laughing at himself, although to whom does that 'self' refer is unclear and ambiguous in this scene: does Randolph mean that he desires to be a lady or that does he want Pepe to accept and love him undressed and unmasked? The answer is both, as Randolph's plaintive cry is a nod by Capote to his androgyny, which İnce's rendition dissolves by declaring the undressed and unmasked Randolph as the *gerçek* one.

I do not suggest that İnce's translation deliberately suppresses the issues of community and gender in the novel. On the contrary, İnce signals to Idabel's boyish qualities by, for example, making her call Joel as '*oğlum*' (p. 41) as opposed to Florabel's '*Bay Knox*' (p. 15). Elsewhere (p. 38), Idabel scolds her sister for thinking that she is not strong enough to walk the whole way back to their home, and says that she is not a '*koket*', a pejorative usage that targets women. In another example of a similar nature, İnce renders the word 'cousin' in its marginally used

gendered form in Turkish, the feminine *'kuzin'* (p. 79) and the masculine *'kuzen'* (p. 80). These usages can be thought of as parts of İnce's reconstruction of the gender context of the source text, but I would argue that such usages come across much more as incidental than stylistic as one wonders how a rural tomboy's daily vocabulary would involve a marginally used direct calque from French such as *'koket'*, and how the *'kuzin/kuzen'* example above emphasizes the segregation of genders in a structurally gender-neutral language as Turkish. Particularly in these two cases, I believe that we see İnce's experimentation with marginal uses to enrich the language of the text and that İnce favors the concern over language to concern over the community and gender contexts.

Before concluding my analysis, I would like to talk about one last matter with regard to İnce's translation, which may touch on the evaluative implications of the style-aware approach. In an article where she criticizes predominant methods in translation criticism in Turkey (1993), İnce says that loyalty to the source text cannot be the sole aim in translating a literary text, as a loyal translation would do no good if it does not possess any literariness of its own (p. 11). İnce does not provide a discussion regarding how she conceives of literariness, but I would argue that, as discussed in detail in Chapter 3, style -as conceived as the outcome of choice- is what makes a text literary, a literary text invites the readers to engage in a search for contexts in which they could form interpretations of what the text wants to communicate. When approached in these terms, İnce's apparent strategy of emphasizing the language use over contextual issues takes away from the literary qualities of her translation. Take, for instance, the figure that Joel sees in the fire while he is drowsily daydreaming in Cloud Hotel, thinks it a friendly face, only to

find out a little while later that he is mistaken, and that he is looking at the face of death, in the eyes of the hanging John Brown.

> If he recognized the figure in the fire, then what ever would he find to take its place? (Capote, 1948, p. 168)
>
> Ateşteki karaltıyı tanısaydı onun yerine koyacak ne bulacaktı acaba? (İnce, 2007, p. 200)
>
> […the mule's eyes] were golden with death's impossible face, the figure in the fire (Capote, 1948, p. 169)
>
> …gözleri ölümün o olanaksız yüzüyle, ateşteki yüzle birlikte altın sarısıydı. (İnce, 2007, p. 202, italics mine)

A translator is not required to convey and even catch each and every intra- or inter-textual reference, but the same phrase, one that appears in a signifying and climactic scene of the novel, has two different renditions that are two pages apart. In the above example, both '*karaltı*' and '*yüz*' are valid choices since they technically work for the respective settings. But the peculiar use of '*birlikte*' to cover the preposition '*with*' points at an externality of İnce's choice to focus on language use, which can be termed as strict adherence to the source text syntax. This takes a toll on İnce's efforts in bending and stretching the language, which I discuss above with praise, as in cases of literalisms:

> The length of her neck was something to ponder upon… (Capote, 1948, p. 54)
>
> Boynunun uzunluğu, üzerinde düşünülmesi gereken bir şeydi… (İnce, 2007, p. 56)
>
> …singing-saw noise of night insects… (Capote, 1948, p. 31)
>
> …gece böceklerinin testere ezgileri… (İnce, 2007, p. 37)

and even *faux amis*:

> It is as though one were a secretary transcribing the words of a voice from a cloud. The difficulty is maintaining contact with this spectral *dictator* [emphasis added]. (Capote, 1948, p. xiv)

…sanki bulutlardan gelen bir sesin dediklerini bir sekreter gibi kağıda geçirmişlerdir. Sorun bu yıldızlar alemindeki *diktatörle* [emphasis added} ilişkiyi sürdürebilme sorunudur. (İnce, 2017 p. 9)

"Quiet in there," came Randolph's muffled complaint. (Capote, 1948, p. 94,)

"Orası sessiz" diye yakınan Randolph'ın sesi boğuk boğuk duyuldu. (İnce, 2017, p. 91)

5.4 Conclusion

In this chapter, I presented a style-aware reading of *Başka Sesler, Başka Odalar*, Ülker İnce's translation of Truman Capote's first novel, *Other Voices, Other Rooms*. My aim was to show both descriptive and evaluative aspects of a style-aware approach to reading translated literature. I started by providing a detailed analysis of what I perceive as the elements constituting the mind style embedded in Capote's text, which I described as a concern with language use, an emphasis on community formed through language, gender and race, and an emphatic approach towards the characters. I, then, proceeded to read the translated text and tried to discuss how İnce's translation *responds* to the source text and recreates its mental attitude. I aimed to focus on İnce's voice and creative agency on the translated text as its writer. I argued that İnce's text was concerned primarily with Capote's language use and employed non-standard usage in the levels of lexicon and syntax to re-contextualize in terms of the target setting and to recreate the privileged viewing position Capote ascribes to the protagonist of the novel, Joel Knox. I went on to argue that İnce's apparent strategy to focus closely on language use resulted in a translated text in which the potential contexts of community and gender are toned down and, in places, removed, thereby potentially limiting reader engagement in searching for contexts. Lastly, I briefly talked about the product-oriented, evaluative implications on the

style-aware approach by touching on how İnce's strategy in recreating the mind style of the source text may affect the literary qualities of her translation.

Throughout the chapter, I have been referring to *Başka Sesler, Başka Odalar* as 'İnce's translation' yet there is extratextual material available which may shed light onto another aspect of this matter. In 2007, right around the time when *Başka Sesler, Başka Odalar* was published, Ülker İnce wrote an essay to Turkish literary magazine Kitap-lık, in which she explored the relationship between literary translation and editing. In the essay, she harshly criticizes the unprofessional editing practices for translated literature and practically disavows (p. 92) all of her translations save for *İskenderiye Dörtlüsü*. There are certain, serious issues in *Başka Sesler, Başka Odalar*, which include inconsistencies, skipped pages, mistranslations, and typographical errors that are present in every reprint of the translation. Yet these issues, when read in light of İnce's denouncement above, put in question not the translational but the editorial integrity of the book. I decided to leave out the discussion regarding the editorial practice of *Başka Sesler, Başka Odalar* from my study, as it is secondary to its stylistic concerns and my research questions.

CHAPTER 6

CONCLUSION

In this thesis, I explored the role of the concept of style with regard to the process of reading in literary translation, both as a phase in the process of translation and as the way we read translated literature. To this end, I conducted style-aware analyses of two literary texts, the short story "Incarnations of Burned Children" (2004) by late American author and critic David Foster Wallace, and *Başka Sesler, Başka Odalar* (2007), Ülker İnce's Turkish translation of Truman Capote's *Other Voices, Other Rooms* (1948). In my applied study, I investigated how a 'contextualized' understanding of style, based on recent theoretical and methodological developments in the field of Stylistics, may affect how we read the literary texts for translation and how we read translated literature. As such, my study was focused on the process-oriented implications of a 'style-aware approach'. This 'style-aware approach' was built upon the theoretical insights from 'contextualized Stylistics' (Fowler, 1977; Verdonk, 2002; Wales, 2011) and the methodological tools from the discipline of Literary Stylistics (Simpson, 2004; Carter and Simpson, 1995), as adapted for Translation Studies by Jean Boase-Beier in her cognitive-stylistic approach to literary translation (2003, 2006, 2011, 2014, 2016) and Kirsten Malmkjær's 'translational stylistics' (2003, 2004).

In Chapter 2, I provided an historical overview of the career of the concept of style within the framework of Translation Studies. Though I began with a brief exploration of how style was treated as part of the pre-twentieth century conceptions of translation, I focused mainly on the early 'linguistics-oriented' systematic approaches to translation in the twentieth century (Vinay and Darbelnet, 1958/2000;

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Levý, 1963; Catford; 1965; Nida and Taber, 1969; Popovič, 1970), as such

approaches tend to give a central place to the concept of style in their conception of

translation theory and method. I argued that both Stylistics (Shen and Fang, 2018, p.

325) and Translation Studies (Venuti, 2012, pp. 136) in their inception back in the

1960s were heavily influenced by Structuralist Linguistics and its articulations in

literary criticism, e.g. Russian Formalism, and both disciplines tended to treat their

objects of research as formal, de-contextualized phenomena which can be observed

through 'scientific' and normative methods of textual analysis. Hence, style was

mostly treated as a feature of the 'formal structure' of the text. Yet I have argued

further that such approaches in time came to adopt new developments and lines of

thinking in Linguistics and literary criticism, and were focused on function as they

were on form. In Nida and Taber's (1969) and Levý's (1963) cases, the influence

came from Generative Linguistics and the functional emphases of Prague

Structuralism, respectively. And while they were still primarily concerned with

language universals and the preservation of source text 'values' (the 'deep meaning'

in Nida's case, 'the ideo-aesthetic content' in Levý's), they took into account the

extra-linguistic factors that may be involved in the process and reception of

translation.

Next, I went to on to discuss the reasons behind the apparent paucity of style-

oriented translation research after the 1980s, which focused on the role of style and

the stylistic method in Translation Studies. I followed Boase-Beier (2006) and Shen

and Fang (2018) in arguing that the exclusion of Stylistics was connected to how the

dominant paradigm of research in Translation Studies after the cultural turn

reconsidered the influence of Linguistics over translation theory. This created what

Boase-Beier (2011, pp.1-2) calls 'the paradox of stylistics and translation', as while

the concern with style especially in literary translation was maintained throughout the new paradigms of thought in Translation Studies, the new developments in the field of Stylistics were rarely incorporated into translation theory. Both Boase-Beier (2006, 2011) and Shen and Fang (2018) argue that this exclusion was caused by a 'dated understanding' in Translation Studies about Linguistics and by extension Stylistics, equating both disciplines with their Structuralist pasts. In the hopes of providing a more updated understanding of the field, I provided in section 2.3 an overview of the current paradigm of thought in Stylistics and explored the 'contextualized' understandings of style based on the notions of 'style as choice' and reader involvement, and concluded the chapter an examination of recent research in translation which used 'contextualized' concepts and methodologies from Stylistics (Snell-Hornby, 1988/1995; Parks, 2014; Baker, 2000; Munday, 2008).

In Chapter 3, I discussed in detail the theoretical and methodological bases for the 'style-aware approach' I used in my studies presented in Chapters 4 and 5. I started the chapter with a focus on Boase-Beier's (2006) model for style in literary translation. The model, which is informed by socially- and psychologically-oriented studies in Stylistics such as Fowler (1977), enabled me to conceive of style in literature as 'distinctive linguistic representations of an individual mental self' (Fowler, 1977, p. 103), as 'mind style'. By seeing literary style as reflecting a state of mind which has absorbed historical and social influences, I was able to connect the linguistic structures to the mental state embedded within the text. Throughout, I followed a definition of the act of reading as a "dynamic, active, participatory, open-ended process" (Boase-Beier, 2006, p. 32), in which reader engagement is given a primary place in the creation of meaning and stylistic effect. Moving on from this conception of reading, I went on to argue for (Bell, 2001; Levý, 1968/2011) a

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specific type of 'reading for translation' as apart from reading for comprehension. I, then, discussed how this type of reading, which involves the interaction of the source and target languages as the translator would be seeking for complementing linguistic structures in the target language, fits within the framework provided by the conception of 'mind style', as the translator would be reconstructing the style of the source text in the target text. I explored the evaluative, in addition to the descriptive aspects of this style-aware approach to reading in literary translation and, following Boase-Beier (2006, p. 63), argued that it might make for 'better' translations, as it promotes the translator's awareness of her creative and interpretive involvement in the reading-of-style and reconstruction-of-style phases in the process of translation.

In section 3.3, I discussed the implications the style-aware approach has over how we read translated literature, within the framework of Malmkjær's (2003, 2004) 'translational stylistics'. I conceived of the style of the target text as the result of the way the translator responded to the style of the source text, therefore the source text and the source author were put as another set of constraints on the translator. Yet I followed Hermans's (1996) conception of 'voice' and Levý's (1968/2011) emphasis on the creative agency of the translator, and argued that it is in recreating the mind style embedded within the source text the translator exerts creative labor and makes her 'voice' heard. Following Boase-Beier (2016), I argued further that a style-aware translation of a literary text would itself be open to reader involvement and engage its reader to search for contexts and associations.

The chapter concluded with a discussion on the methods of analysis I used in my applied study. I explicated the literary stylistic method via 'the three Rs' principle set by Simpson (2004), which asserted that a stylistic analysis should be rigorous, retrievable, and replicable. After discussing how both Boase-Beier (2003,

2006, 2014, 2016) and Malmkjær (2003, 2004) adapted the literary stylistic method to translation, I explained how the literary stylistic method I used in my own study combined Malmkjær's writer-oriented and Boase-Beier's process-oriented adaptations of the literary stylistic method under the umbrella of 'translational stylistics', expanding Malmkjær's (2003) use of the notion.

In Chapters 4 and 5, I presented how the style-aware approach would be used in practice. In Chapter 4, I conducted a translational stylistic analysis of David Foster Wallace's (2004) short story, "Incarnations of Burned Children". I focused on the reading phase of the process of translation and aimed to show a style-aware reading of a literary text for translation can reveal the contextual background of the text. My analysis of Wallace's syntactical and lexical choices, specifically of Wallace's choice for the parental titles and of his use of rhythmic syntax to mimetically convey the mental states of the parents, revealed how the story could be conceived as Wallace's 'attempt to understand' the characters in the story. I performed a detailed stylistic analysis of the story's narrative structure and argued how Wallace employed a temporally and spatially unconstrained 'ghost-narrator'. I used the two available Turkish translations of "Incarnations of Burned Children" (Yalçın, 2016; Sevim, 2010) to describe, through the target language, the potential implications of the 'ghost-narrator' on the translation strategy at a very fundamental level. I continued my strategy of using the target language the read the style of the source text and used Yalçın and Sevim's translational choices for the parental titles in the story, and argued how Wallace's lexical choices activate a context of 'self-centeredness' with which the story deals. In Chapter 5, I conducted a translational stylistic analysis that explored how the style-aware approach may affect the way we read translated literature, by conducting a translational stylistic analysis of Ülker İnce's *Başka*

Sesler, Başka Odalar, her Turkish translation of Truman Capote's *Other Voices, Other Rooms*. I followed both a descriptive and an evaluative aim in my study. After delineating what I believe are the constitutive elements of Capote's mind style embedded in the source text, I examined how İnce responded to and reconstructed this style in her translation. I analyzed İnce's lexical, syntactical, and discursive strategies in the translation, and argued that her use of non-standard Turkish complemented Capote's concern with experimental language in fiction. I argued further that İnce's strategy to focus on language use removed the contexts of linguistic and gender community as parts of the mind style of the source text.

My overarching aim in this thesis has been to demonstrate how a raised awareness and a theoretical grounding on the concept of style as a product of the mind would benefit the translator in the process of translation, and how it would affect the way we read translated literature. I followed a paradigm which suggests that the creative and intuitive aspects in literature are deeply connected to the concept of style. I applied this understanding of style to the 'reading' involved in literary translation, referring both to the phase in the process of translation and reading translated literature, and showed how it can be used in building connections between the linguistic and the extra-linguistic.

My insistence on the importance of style is also driven by my personal observations of the current literary translation and publishing practices prevalent in Turkey. I have started to work as a literary translator in the early 2010s and for four years I have worked as an editor and rights manager for various Turkish publishers. During this time I have had the opportunity to converse with many editors-in-chief in numerous established Turkish publishing houses, and see their decision-making processes with regards to their translation activities. The word 'style' (in its Turkish

incarnation of *üslup*, or *stil*, or *tarz*) was a popular descriptor in explaining why they have chosen this translator and not that one, yet the explanation ended there. But style was often used as a given, a catch-all term that needed no further exploration, which included any and all linguistic and non-linguistic aspects the editor had associated with the translator.

Literary translation starts with reading and ends with a text that is shaped by that reading. Both the interpretation and the recreation of a text through translation are processes that are driven heavily by informed intuition. But making intuitive choices is different from making arbitrary ones. I hope that my thesis has been able to argue convincingly that a literary translator should be able to coherently and critically articulate the sources and results of her intuition, for which a theoretical grounding on style and knowledge in 'contextualized Stylistics' is crucial. Throughout the thesis I have argued that the style-aware approach to literary translation promotes the translator's creative and interpretive engagement with the text, as it can potentially supply the translator with contextual information in the process of translation which the translator re-imagine and re-create in her target text, and make her 'voice' heard. As such, it can be not only a very useful tool in strategy building in translation, but provide the translator with theoretical and methodological grounding to account for and support her choices. Yet only when we apply the approach also to the way we read translated literature, and take into account the mental state, the decision-making process, and the linguistic acumen of the translator can her 'voice' be heard. The style-aware approach, which takes into account the various social, historical, and psychological contexts and the role of the reader in the creation of meaning and stylistic effect, 'individuates' style and removes it from a dated, universalizing conception that sees style as a textual trait 'to be preserved'.

Therefore, it is aligned with how the current paradigm of Translation Studies, which has long since moved on from universalizing dichotomies such as 'free v. faithful', conceives of its object of research.

Before concluding the thesis, I would like to briefly talk about its limitations, and my suggestions for future research. While I tried to strictly avoid a prescribing tone and the tendency to evaluate the translated texts in terms of their 'losses', this thesis has explored a fairly source-oriented aspect of literary style in translation. I tried to suggest style-based methods for developing translation strategies in the process of translation. Also, I considered the style of the translated text in terms of how it responds to the source text. The recent trend in style-oriented research in Translation Studies has been revolving around the idea of 'translator style' (Baker, 2000; Munday, 2008, Saldanha, 2011). Elif Aka's doctoral dissertation (2011), for instance, has explored this notion of 'translator style' in interesting ways and can guide future target-oriented research on the 'mind styles' of Turkish translators across their translational oeuvre. Also, a recent article by Malmkjær (2017) emphasizes the importance of translation and style within the framework of language awareness. As I emphasized in this study, an understanding of 'contextualized style' furnishes the translator with the knowledge of how language works and how stylistic effect is created. Such knowledge holds great pedagogical value in raising active and prospective literary translators' awareness of style and of how they translate. The discussion on 'contextualized style and Stylistics' I provide in my thesis may potentially serve as a basis for future studies on the applications of the stylistic method in a translation training environment.

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