STYLE IN TRANSLATION: PERİHAN MAĞDEN IN ENGLISH

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Abstract

Preserving style in translation is not an easy task. Such a task tends to get even more difficult when the author of the source text combines a variety of genres and fuses them with their unique language. The present study provides a comparative stylistic analysis of Perihan Mağden's *Haberci Çocuk Cinayetleri* and Richard Hamer's translation thereof: *The Messenger Boy Murders*. The study begins with a critical discussion of what style is at the micro level. Reviewing Jean Boase-Beier's definition of style, the study underscores two notions relevant to the intersection of style and translation: maximum relevance and optimum relevance. Linking such a definition of style at the micro level to an understanding of glocalization at the macro level, the study reviews Victor Roudometof's interpretation of the concept and discusses its relevance to a deeper understanding of the importance of style in translated works. In Roudometof's thinking, glocalization occurs in different stages: Once a book or a genre moves on to the world stage, it embarks on different journeys in the different parts of the globe. Each destination will have different level of resistance to globalization, which will individually determine the transformation the global will undergo. In other words, the more resistant the receiving culture (the target culture) is against the waves of globalization, the more substantially the local will transform the global. Perihan Mağden's style is an example of such glocalization: the refraction of the global genres such as fantastic, crime fiction, science-fiction through the culture-specific and its subsequent reflection into the target cultural repertoire. The writer fuses such genres in the target repertoire through the use of culture-specific lexical items, giving an example of glocal *par excellence*. Nevertheless, Richard Hamer's translation demonstrates a disappearance of such glocality in the form of transformation of maximum relevance into optimum relevance in Boase-Beier's sense, hence eliminating the last phase of glocalization identified by Victor Roudometof.

Keywords: Style, Translation, Literature, Perihan, Mağden

ÇEVİRİDE BİÇEM: İNGİLİZCE'DE PERİHAN MAĞDEN

Öz

Çeviride biçemi yansıtabilmek kolay bir iş değildir. Özellikle farklı türleri birbiriyle harmanlayıp, bir de kendine özgü dili işin içine katan yazarları çevirirken biçemi yansıtmak ise daha da zorlu bir hale gelir. Bu çalışma Perihan Mağden'in *Haberci Çocuk Cinayetleri* ve Richard Hamer'in söz konusu Türkçe kaynak metinden İngilizce'ye çevirdiği *The Messenger Boy Murders*'ın karşılaştırmalı bir biçemsel çözümlemesini sunmaktır. Öncelikle mikro düzeyde biçemin ne olduğunu kuramsal ve eleştirel biçimde tartışmaya açan çalışma, Jean Boase-Beier'in biçem tanımını ele alarak, biçem ve çeviri araştırmaların kesişim noktasında yer alan iki önemli kavramın altını çizmektedir: çeviride azami ilişkilendirme [maximum relevance] ve çeviride mümkün-asgari ilişkilendirme [optimum relevance]. Çalışma, biçemin mikro düzeydeki bu tanımını, makro düzeyde küyerelleşme [glocalization] tanımıyla iç içe geçirip, Victor Roudometof'un kavrama yüklediği anlam bağlamında tartışarak, çeviri eserlerde biçem anlayışının derinleşmesinin önemini vurgular. Bilindiği gibi Roudometof'a göre küyerelleşme farklı aşamalardan oluşur: Bir eser ya da tür küreselleşerek dünya sahnesine çıktıktan sonra, küreselleşmiş olan eser ya da tür farklı yerel kültürlere yelken açar, son aşamada ise söz konusu erek kültürün küresele direnç gösterebilme seviyesine parallel bir dönüşüm geçirir. Söz konusu erek kültür küresel dalgalara ne kadar dayanıklı ise, yerel olan küresel olanı o denli değiştirebilecek, o denli kendine özgü hale getirecektir. İşte Perihan Mağden'in biçemi de böyle bir küyerelleşmenin en etkili örneklerindendir. Çeşitli araştırmalarda fantastik, polisiye, bilim-kurgu gibi küresel anlamda kabul görmüş türlerin, erek kültür repertuvarına son derece kendine özgü bir şekilde yansımasıdır. Perihan Mağden, *Haberci Çocuk Cinayetleri*'nde

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küresel olan bu türleri kendi biçeminin süzgecinden geçirerek peri masalı anlatırmışçasına bir dil kullanmakta, küreselin yerel içinde eridiği bir küyerel örneği sunmaktadır. Ne var ki Richard Hamer'in Türkçe'den İngilizce'ye yaptığı çeviride söz konusu küyerel ögeler Boase-Beier'in deyişiyle mümkün-asgari ilişkilendirme ilişkisi bağlamında çevrilmiş, Perihan Mağden'in biçemini özgün kılan küyerel ögeler küresele dönüşmüştür. Çalışmanın son bölümdeki karşılaştırmalı ve betimleyici çözümleme Perihan Mağden'in söz konusu romandaki kendine özgü biçemini meydana getiren küyerel ögeler ile bu ögelerin İngilizce'ye çevirilerini makro düzeyde küyerelin küreselleşmesi, mikro düzeyde ise mümkün-asgari ilişkilendirme olarak örneklendirmektedir.

Anahtar Kelimeler: Biçem, Çeviri, Edebiyat, Perihan, Mağden

Introduction

The definition of "style" in the *Longman Dictionary of English* reads: (1) "A type of choice of words especially which marks out the speaker, or writer as different from others," and (2) "a general manner or way of doing anything which is typical or representative of a person or group, time in history, etc." These definitions are helpful in understanding what style is with regards to the processes of writing, reading and translating respectively; nevertheless, they are not utterly satisfactory. In this paper, I will further investigate what style means with regards to writing, reading and translating so as to make my ultimate aim possible: to make a comparative and contrastive stylistic analysis of two texts to see the similarities and differences between them: *The Messenger Boy Murders* translated by Richard Hamer (2003), and the text it was translated from: Perihan Mağden's *Haberci Çocuk Cinayetleri* (1991). In the definition of style at the micro level, after reviewing Jean Boase-Beier's notions of "maximum relevance" and "optimum relevance" (2006), I discuss them within the framework of translation studies. Then, taking the discussion of style to the macro level, I review Victor Roudometof's definition of "glocalization" (2016) to apply it to the hybrid genre of Perihan Mağden's *Haberci Çocuk Cinayetleri* as well as its translation into English by Richard Hamer. It should be noted that this paper by no means intends to prove whether the particular translation is bad or good. Such an aim would have been prescriptive, whereas I intend to be descriptive. Due to reasons of brevity, I will analyze the first chapters of the two texts, "No One Has The Nerve" and "Cesaret Kol Gezmiyor" respectively, and focus on the lexical and syntactic levels in the light of the theoretical discussion regarding style.

What is style?

According to Wales' Dictionary of Stylistics, style is "the perceived distinctive manner of expression" (cited by Boase-Beier, 2006: 4). The words "distinctive" and "perceived" are to be underscored here, for the former is attributed to the author (Boase-Beier, 2006: 52), whereas the latter to the reader. What makes a writer's writing "distinctive" is the difference it has from the other writers' writings: "distinctiveness arises because of choice exercised by a writer (Boase-Beier, 2006: 52). Nevertheless, even if the writer desires to be as "distinctive" as possible to express what s/he is telling, it would be fruitless in the absence of a reader who "perceives" such distinction. Then, as long as a text is read by a reader, it has two different "viewpoints" with regard to style (Boase-Beier, 2006: 5): the (writing) style of the writer and the (reading) style of the reader. Boase-Beier refers to the former as "the style of the … text as an expression of its author's choices," and to the latter as "the style of the … text in its effects on the reader" (2006: 5). If the text is to be translated, there is the need for a translator. And "the style of the source text" will have "its effects" on the translator, for s/he is also a reader (Boase-Beier, 2006: 5). The text the translator will create on the basis of his "perceiving" the source text is the target text, the style of which reflects "the expression of choices" made by the translator (Boase-Beier, 2006: 5). This leads to another "viewpoint" in relation to style: "The style of the target text in its effects on the reader" (Boase-Beier, 2006: 5). An example might be the translation of the word "istifra etmek" in Turkish. If the translator, as the reader of the text which includes this word, is not aware of the formal nature thereof; instead of translating it as "to vomit," s/he might end up translating it as "to puke" (which is slang) or "to throw up" (which is informal). It might also be the case that the translator is well aware of the formal nature of the verb "istifra etmek," and turning it into slang or an informal verb, s/he might want to change the effect it has on the source text reader. But for the time being, so as to apply and to understand the four "viewpoints" Boase-Beier mentions, I would like you, as the readers of this paper, to assume that the translator is not aware of the formal nature of the writer's manner of expressing the concept of emptying the contents of the stomach through the mouth. As a result, the target text reader, if s/he is aware of the fact that "to puke" is slang or "to throw up" is informal; s/he will "perceive" that the utterance is not formal. The example can be summarized as follows: The writer's "choice" is to use a formal word in her/his text (viewpoint 1). The translator reads the text and doesn't notice how the writer tells what s/he means (viewpoint 2). Without knowing it, the translator modifies the writer's manner of expression (viewpoint 3). The target-text reader reads a word which is not formal (viewpoint 4).

The second viewpoint: to translate the source text, the translator needs to read the source text prior to realizing the translation thereof. Just like any other reader, the translator "has no choice but to make such assumptions or inferences about what the author meant, if translation is to be possible" (Boase-Beier, 2006: 38, *my emphasis*). In my opinion, here, "assumption" is a worse choice than "inference" is. The definition of both words from two different dictionaries can be of help. In the Longman Dictionary of Contemporary English, the former reads "something that is taken as a fact or as true without meaning". In Cambridge Advanced Learner's Dictionary it reads: "something that you accept as true without question or proof". On the other hand, the definition of "inference" in the Longman Dictionary of Contemporary English reads "the meaning which one draws from something else," whereas in Cambridge Advanced Learner's Dictionary, the definition of "to infer" reads, "to form an opinion or guess that something is true because of the information that you have". As can be observed in these definitions, unlike "inference," "assumption" is a judgment which is not based on proof. Then the source text should be used by the translator as the proof of "inference".

To say that the translator should use the source text as the proof of "inference" does not mean that the text in question is not open to interpretation. As Nietzsche argues, "nothing or nobody could claim to be outside the domain of interpretation," and "there is no text in itself apart from the activity of interpretation" (cited by Arrojo, 2002: 65). Nevertheless, "the translator is not simply free to construct the author as s/he wishes, because the presence of the source text imposes constraints" (Boase-Beier, 2006: 38). In other words, taking advantage of the stylistic features in the source text, the translator aims to understand the meaning intended by the "inferred author" (Boase-Beier, 2006: 50). At this point, another example might make things clearer: Let us assume, in the middle of writing this paper, that I hear my mother calling me from the living room and saying, "Can you just give me my glasses from over there." "Over there" in this utterance might signify the room I am in, the kitchen, or the living room. The speaker's (in this case, my mother's) choosing to use the word "there" instead of the specific place of her glasses (say, "the table in the kitchen") leads me, as the listener of her utterance, to think of possibilities above. There might be some other possibilities, such as the bathroom or her bedroom, but it can be "inferred" from the utterance that where her glasses are situated is not far away. They are here somewhere in our house. In other words, the number of possibilities her choice ("over there") might mean are more than one; however, they are not unlimited. Because this is a conversation in real life, I can ask her what she meant right away, but if you are confronted with such an ambiguous case while reading a text, the best thing to do is to search for other clues in the text. As long as any particular meaning constructed in a text is based on the totality of the features the text presents, the reader and/or the translator can "infer" such meaning. The "inferred author" is the author the translator has in mind. In the first example above ("istifra etmek") the writer might have used such a formal word without being aware of its formal connotation. If there no other formal words in the text which it takes place, the translator might "infer" that the author has not made that choice deliberately. Such an inference might lead the translator to replace the formal word in the source text with an informal one in the target text. Whether the real author might or might not think so does not matter. As long as the translator has enough evidence (which is the text itself) s/he can act freely. Such limited freedom of "inference" stems from the elements in the source text. Whether the meanings the translator attributes to such elements and the relationship between them as a result of her/his interpreting the source text are "actually intended" is irrelevant (Boase-Beier, 2006: 50). "The point about a stylistic reading of the source text is that it aims to reach a full and detailed picture of the inferred author's choices, not that it can or wishes to reach facts about an actual author's choices" (Boase-Beier, 2006: 50-51).

2. Maximum stylistic relevance as glocalization

Such "a full and detailed picture of the inferred author's choices" can be analyzed with the help of the notions of "optimal relevance" and "maximum relevance" (Boase-Beier, 2006: 42). "Optimal relevance" suggests that the utterance is relevant enough to the addressee to be worth processing and that what is said is the most relevant way of saying it" (Boase-Beier, 2006: 42). "Maximum relevance," on the other hand, "involves getting the greatest possible effects from what is heard or read" Boase-Beier 2006: 42). Translators might turn "maximum relevance" into "optimal relevance" (Boase-Beier, 2006: 43). I think this fact bears a resemblance to what Tymoczko argues: "there is a human tendency to assimilate the unknown to the closest known pattern" (Tymozcko, 1999: 50). In Toury's words, this potentially happens while "selecting the target

text material" (2000: 202). Translators might tend to reduce the meaning load in the source text to, as stated above, what they "perceive" as readers, and also to a form which they think the target reader will be familiar with. They might tend to do this by making "additions" or "omissions" in selecting the target text material (Toury, 2000: 202): they might add units or parts which are not observed in the source text to the target text, or they might omit certain parts or units of the source text. However, the replacement of "maximum relevance" with "optimal relevance" as a translation strategy leads to the loss of style (Boase-Beier, 2006: 43). Furthermore, it leads to the disappearance of the local.

The idea of maximum relevance and optimal relevance can in fact to be linked to Victor Roudometof's understanding of glocalization at the macro level (2016: 399). Glocalization takes place in different ways once the global migrates and spreads into a locality (Roudometof, 2016: 399). Such a migrating intellectual item, which Roudometof resembles to a wave, can then pass through the local and be refracted by it (2016: 399). In a sense, it is how the local perceives the global, i.e. a combination of both, hence the term glocal. In another scenario, if the receiving culture is "thick," or in other words, "resistant" enough to the "waves" of globalization, even further glocalization takes place: "the wave-like properties can be absorbed and amplified by the local and then reflected back onto the world stage" (Roudometof 2016: 399). Perihan Mağden's *Haberci Çocuk Cinayetleri* is a combination of such different global genres as fantastic literature, detective-fiction, science-fiction and fairy tales (Grebenshcikova and Nigmatullina, 2017: 425; Polat 2021: 265). From another perspective, the novel itself can be regarded as a combination of different globally established genres. In other words, it is a sublime example of what Roudometof refers to as "the refraction of the global through the local" (2016: 399). If so, the translation of such a glocal creation into English can also be described, again in Roudometof's view, as being "reflected back on to the world stage" (2016: 399). The preservation of "maximum relevance" in such a scenario then comes to mean that the glocality of the source text is reflected on to the world stage. In a similar vein, the opposite scenario can be interpreted as the stylistic annihilation of the local by globalization. In order to understand whether such annihilation takes place or not, in what follows I set out to analyze both texts for similarities and differences in the style. Since "metaphors", "repetitions", "ambiguities" and "foregrounding" are among the aspects that make up the stylistic repertoire of an author, and therefore, a translator (Boase-Beier, 2006: 89-96), the following analysis is mainly based on these aspects.

3. Analysis

No one has the nerve

"I was being kicked out of the Conservatory and the old dean had summoned me to his study to collect my misconduct report. 'Believe me, my good sir,' I told him 'it's not for my own sake that your decision dismays me. What concerns me most is how the Conservatory will be able to shoulder the burden of having dismissed the most talented student ever to have passed through its doors – just for a couple of misdemeanours.'

'I'm speechless,' said the dean. 'I've got nothing whatsoever to say to you.'

My words 'a couple of misdemeanours' must have made him think I was taking my bad behaviour lightly: I had caused a drunken uproar in the cafeteria, had driven the professor of Music History to a nervous breakdown, and had set fire to the school dormitory with kerosene. No wonder he didn't know what to say. But I was fed up with people who had nothing to say for themselves. I always knew what to say." (Mağden, 2003: 9)

The title "No One Has the Nerve" implies that in a particular place which cannot be "inferred" from the title itself, there is a lack of courage to do something. What that thing is not mentioned. With regards to the "attitude of the speaker" and her/his "mental state" (Boase-Beier, 2006: 42), it can be said that s/he is making an observation about the people living in a particular place, and saying that not even a single one of them has enough courage to do that thing. The speaker here can be "inferred" to be complaining or disappointed. Without reading the rest of the text, the reader of the title can make these "inferences". Let us leave it at that for the time being, and move on to the text. The sentence "I was being kicked out of the Conservatory and the old dean had summoned me to his study to collect my misconduct report" implies that

the speaker, who can be a student, a professor or someone working at the "Conservatory" is about to be "kicked out of" there because s/he (the gender of the speaker cannot be "inferred" from the sentence) displayed behaviour ("misconduct") s/he shouldn't have. I should also note that "to kick out" is informal. Reading the rest of the excerpt, with regards to "the attitude" of the speaker (Boase-Beier, 2006: 42) we can "infer" that the speaker is not humble at all, in fact, s/he is "the most talented student ever to have passed through its [the Conservatory's] doors". The dean is surprised at the conceited attitude of the speaker. It can also be "inferred" from the rest of the text that the speaker considers her/his behaviour "bad" ("bad behaviour"). On the lexical level, or in other words, about the narrator's "choice" (Boase-Beier, 2006: 52) of words, we can say that "to kick out" is informal. "My good sir" indicates formality and respect; nevertheless, when the conceited attitude of the speaker is taken into consideration, it can be said that such a use is ironic. The speaker is using a formal language towards the "old dean;" however, the content of her/his speech is against the rules. "Drunken uproar" is ambiguous: it can be interpreted as many people drinking in "the cafeteria" or coming to "the cafeteria" "drunken". Now let us move on to the excerpt from the source text to see the differences and similarities.

> Cesaret kol gezmiyor
>
> "Konservatuvardan kovulmuştum. Kovulma belgemi teslim etmek üzere beni odasına çağıran yaşlı müdüre, 'Bayım,' dedim, 'bayım, inanın kendim adına kaygılanmıyorum bu kararınızdan ötürü. Okul tarihinin gelmiş geçmiş en yetenekli öğrencisini, bir-iki disiplin suçu yüzünden kapı dışarı edebilen konservatuvar nasıl taşıyacak bu ağır yükü omuzlarında; onun adına kaygılanıyorum.'
>
> 'Size ne diyeceğimi bilemiyorum,' dedi müdür. 'Onun için de hiçbir şey diyemiyorum.'
>
> 'Bir-iki disiplin suçu' lafını kullanarak içip içip yemekhanede rezaletler çıkarmamı, Müzik Tarihi hocasının anksiyete nevrozu teşhisiyle hastaneye kaldırılmasına neden olmamı, son olarak da okul yatakhanesini gaz dökerek yakmamı önemsiz, üstünde durulmaya değmez şeyler gibi görüyorum sanmıştı kuşkusuz. Onun için de ne diyeceğini bilemiyordu. Ne diyeceğini, dahası ne dediğini bilmeyen insanlardan bithap düşmüştüm. Ben ne dediğimi biliyordum." (Mağden, 2001: 1-2)

The title "Cesaret Kol Gezmiyor", when compared to the title "No One Has the Nerve", has no animate agent. The agent of the former is "cesaret" (bravery), whereas the subject of the latter is "no one". "Kol gezmek" is an expression which means to wander around a place. The translator or more specifically, as I have argued above, my "inferred translator," must have decided that substituting the expression about bravery with another expression about bravery in the target language. Such decision can be supported by what Tymoczko argues: "translators represent some aspects of the source text partially or fully and others not at all in translation," and "translation is metonymic: it is a form of representation in which parts or aspects of the source text come to stand for the whole" (1999: 55). In other words, one can not expect a particular translation to include and represent everything the source-text stands for (Tymoczko, 1999: 55). To substitute an expression in this case with another expression foregrounds one aspect, an in addition to that the aspect of an inanimate agent ("cesaret") is replaced with an animate one ("no one") which implies people.

"Konservatuvardan kovulmuştum" implies that the narrator has already been "kicked out of the conservatory". When a comparative reading is done, it can be seen that in Hamer's text, "the student" was yet to be kicked out of the Conservatory. The repetition of "bayım" in the source text ("'bayım,' dedim 'bayım…'") gives an effect of begging to the discourse of the narrator when s/he is speaking to "the old dean". A sense of begging can be argued to be present in the target text ("my good sir"); nevertheless, the source text has a rhythmic feature in terms of style, in other words, the begging of "the student" is "foregrounded" (Boase-Beier, 2006: 89) whereas in the target text, no such rhythm is observed. "For translation, the notion of a text or passage or structure which draws attention to itself, which, in Fowler's words, involves the 'use of some strategy to force us to look' is interestingly at variance with a common theme in translation: that of smoothness, neutrality, readability," which are notions also mentioned by Lawrence Venuti (cited by Boase-Beier, 2006: 89). The result is that, such a strategy to foreground the begging effect devised by Mağden with the help of repetition is "omitted" (Toury, 2000: 202) by Hamer. Another example of "the omission" of repetition is the following example:

"Allow me to admit that after such a miserable day, I was rather annoyed at having to share my journey with such a *dolled-up* dwarf and his monkey." (Mağden, 2001: 10, *my emphasis*)

"Böylesine bedbin bir günümde *iki dirhem çekirdek* bir cüce ve onun *iki dirhem bir çekirdek* maymunuyla seyahat etmek durumu canımı epeyce sıkmıştı; itiraf edeyim." (Mağden, 2003: 3, *my emphasis*)

Hamer's choosing "dolled-up" so as to translate "iki dirhem bir çekirdek" is the substitution of an expression with another one in the target culture. From the vantage point of "the attitude of the speaker" (Boase-Beier, 2006: 42), it can be said that "dolled-up" is disapproving, whereas "iki dirhem bir çekirdek" is not. In my opinion, this way Hamer compensates for his "omitting" the repetition of "iki dirhem bir çekirdek": the repetition in the style of the source text reinforces and foregrounds the fact that the speaker is annoyed, whereas such a reinforcement in the target text is maintained with the help of the negative connotation of "dolled-up".

Now let us turn back to the first excerpt above to search for other stylistic features. The replacement of "anksiyete nevrozu", which can be literally translated as "anxiety neurosis," with "nervous breakdown" strikes attention. Here, the medical term used by the speaker of the source text is translated into the target language as colloquialism. On the other hand, an "addition" (Toury, 2000: 202) which can be observed in the target text is "bad behaviour". In the excerpt from the source text, "the student" does not see her/his behaviour as "bad", but as something serious, something extraordinary. In this case, the "implied translator" makes a judgment about "the student" of the source text, and reflects his judgment in the target text. As a result, a stylistic feature, namely "the attitude" (Boase-Beier, 2006: 42) of the speaker towards her/his behavior is transformed. One of the significant aspects of the style of the speaker in the source text is her/his use of archaic words such as "iğdiş" (castrated) (Mağden, 2001: 2), "bedbin" (miserable) (Mağden, 2001: 3), "gayri ihtiyari" (unintentionally) (Mağden, 2001: 4), "hülyalı" (dreamy) (Mağden, 2001: 6), "münasebetsiz" (without manners) (Mağden, 2001: 8), "nadanlığıma" (my tactlessness) (Mağden, 2001: 9) and "ömürsünüz" (long live!) (Mağden, 2001: 9). I would like to elaborate on two of them.

"My father had died when I was young and as my mother was a touch eccentric, our house bore hardly any resemblance to the usual suffocating refuge of parental love – thank god!" (Mağden, 2003: 10, my emphasis)

"Babam yıllar once öldüğünden ve annem oldukça 'değişik' biri olduğundan, anne evim gerçek aile evleri gibi yapışkan, bunaltıcı, iğdiş edici bir nevi havayla şişirilmiş bir sıkıntı balonuna benzemezdi Allah için." (Mağden, 2001: 2, my emphasis)

"The usual suffocating parental love" in the source text stands for "yapışkan, bunaltıcı, iğdiş edici bir nevi havayla şişirilmiş bir sıkıntı balonu" in the target text. The archaic word "iğdiş etmek" means "to castrate". In fact, the source text has an "underlying network," which Antoine Berman calls "the underlying networks of signification" (2000: 288, 292) which reflects "the hidden dimension of the source text" (Berman, 2000: 292). In the other chapters of Mağden's book, we, as the readers, learn that in the narrator's mother's house lives a male-servant called Wang-Yu. A crucial feature of Wang-Yu is that he is castrated, in other words, he has no gender. Another element of the "underlying network" is that the narrator, whom I have referred so far as "s/he" does not have a gender. "İğdiş edici" is the first element and clue to make the reader begin to think about such a connection, therefore its preservation in the target text is essential for the reader to establish a link between the genderless style and status of the narrator throughout the book. In fact, as Polat rightfully argues, this is not just a typical detective novel that also borrows from genres such as fantastic literature, detective-fiction and fairy tales, it is one that defies norms by way of an interplay of characters displaying differences in gender and sexual orientation (2021: 261). Probably, because the word is archaic, the translator did not understand its meaning, and missed that in the target text. In other words, such transformation of maximum relevance into optimal relevance in this instance, might not be deliberate. Still, omitting a carefully inserted lexical item from the original novel, the translator - perhaps unintentionally - but substantially modifies what the source text stands for. Below is the second example I would like to elaborate on to establish links with the chapter title "No One Has the Nerve".

"What a nerve you've got!" said the dwarf. "You're one of a dying breed – no one has a nerve like yours anymore." (Mağden, 2003: 16)

"Ömürsünüz," dedi beyefendi cüce. "Nesli tükenenlerdensiniz. Zira artık cesaret kol gezmiyor."

(Mağden, 2001: 9)

The narrator will be sent on a mission in Chapter 3 to solve the mystery of *The Messenger Boy Murders* (hence the title of the book). This utterance made by "the dwarf," or "beyefendi cüce" is the first precursor of such mission. "Inferring" from the fact that the narrator constantly uses archaic words as mentioned above, what the dwarf says can be justified: "You're [the narrator is] one of a dying breed." It should also be noted that the first utterance made by the dwarf, namely "ömürsünüz" is an archaic word. Using an archaic word, the dwarf praises the narrator who is also capable of using archaic words and who has a nerve. The relation between "Dying breed" and archaic words is what I infer from the stylistic features of this particular text. Hamer does not use archaic words, which results in the absence of such an aspect in the target text. As Tymoczko argues there is a "human tendency to assimilate the unknown to the closest known pattern" (Tymoczko, 1999: 50). In the translation process, a translation, especially that of "a marginalized text into a dominant language, gets assimilated to existing metonymies in the receptor system" (Tymoczko, 1999: 50). How can this be applied to the translation I have been arguing about? There are no Turkish proper names in the whole text: not for people, not for cities. The only one is "Sarman," (Mağden, 2001: 118) which is a proper name for cats. Nevertheless, when we, as the readers, search for it in the target text, we see that it is "assimilated into the existing metonymies" of the English language and culture. "Felix" (Mağden, 2003: 116) stands for cats. In other words, as "Sarman" is "metonymic for" cats (Tymoczko, 1999: 42) in the source language and culture, "Felix" is "metonymic for" (Tymoczko, 1999: 42) cats in the target culture.

Conclusion

As I stated in the introduction, my aim has been to make a comparative stylistic analysis of two texts to see the similarities and differences between them: *The Messenger Boy Murders* translated by Richard Hamer (2003), and the text it was translated from: Perihan Mağden's *Haberci Çocuk Cinayetleri* (1991). Due to reasons of brevity, I analyzed the first chapters of the two texts, "No One Has The Nerve" and "Cesaret Kol Gezmiyor" respectively. So as to do that, in the second part, I described and conceptualized what style is at the micro ("maximum" and "optimum relevance") and macro levels ("glocalization"). In the third part, in the light of the arguments I have developed in the previous part, I made a comparative and contrastive analysis to see the stylistic similarities and differences between the two texts. I have aimed to adopt a descriptive approach rather than one which is prescriptive. As in every translation, there are similarities and differences between the two texts, for translation, as stated above, is metonymic: it is merely a part standing for the whole. Nevertheless, to be metonymic for the stylistic aspects of the *The Messenger Boy Murders*, in other words, to render the style of Mağden in English, further stylistic analysis is required on the part of the translator. The translator's turning maximum relevance into optimal relevance by means of omitting the local lexical items in the translation into English results in the loss of the culture-specific, in other words, highly glocal aspects that the writer created by means of combining different global genres and the archaic lexicon of the Turkish language. For this reason, at the macro level, the source text can be regarded as one reflecting back on to the world stage in English devoid of the glocal aspects that were omitted during the translation process. Given the fact that the chapter analysed is the opening chapter of the novel, the intratextual and the intertextual references the writer intentionally or otherwise established with the remaining chapters and her style in general potentially get lost in the translation. To recapulate a representative example, "the usual suffocating parental love" is how Hamer translated "yapışkan, bunaltıcı, *iğdiş edici* bir nevi havayla şişirilmiş bir sıkıntı balonu". Missing out the meaning of the archaic word ("castrating") reduces the underlying network of the source text and omits the connections Mağden makes with the other chapters in the novel, which reveal that the servant Wang-Yu is castrated and the narrator is genderless. Such an omission therefore steals from Mağden's interplay of characters displaying differences in gender and sexual orientation, discussed referring to Polat above. This way, Hamer not only translates maximum-relevance into optimal-relevance, but at the same time turns glocal into global (as the translation of "Sarman" as "Felix" also demonstrates). I can only hope that the links established between style and

glocalization will contribute to studies at the crossroads of style and translation more in the future. While the discussion carried out at the micro and macro levels can be furthered by literature and translation studies scholars, the study can also inspire future translations in practical terms with its problematization of style.

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