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# When The Enchantress of Florence is Turned into Floransa Büyücüsü: Translation Under the Gaze of Stylistic Analysis

The Enchantress of Florence, Floransa Büyücüsü'ne Dönüştüğünde: Biçembilim Bağlamında Çeviri İncelemesi

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## Abstract:

This article provides an elaborate and comparative stylistic analysis of the Turkish translation of the book *The Enchantress of Florence* (2008) by Salman Rushdie, translated by Begüm Kovulmaz as *Floransa Büyücüsü* (2009). The study aims at providing a study design for stylistic research on a work of literature within a translational scheme. Translational reflections on the characteristics of the source and target books are constituted upon two premises: content and form. This diachronic examination is composed of textual, linguistic and paratextual elements such as the cover of the book, the title of the book, lexis, syntactical structure, consonance, alliteration, wordplays, metaphors, similes, foreign proper names, foreign object names and concepts, footnotes, inserted notes, slang words and telling in Turkish. Such an in-depth examination of a literary work illustrates the foundations of the relevant piece of art and further portrays the field of stylistics as a fruitful research paradigm to question and speculate upon miscellaneous authorial and translatorial decisions of the meaning-making agents. As an interesting case for comparative studies, coalescing the premises of Literature and Translation Studies,

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this paper focuses on the *bona fide* productive nature of translation rather than on the error-hunting mechanisms.

**Keywords:** *The Enchantress of Florence*, *Salman Rushdie*, *stylistic analysis*, *editing translation*

**Öz:**

Bu çalışmada, Salman Rüşdi'nin *The Enchantress of Florence* (2008) başlıklı eserinin Begüm Kovulmaz tarafından yapılan ve *Floransa Büyücüsü* (2009) adıyla yayınlanan çevirisinin detaylı ve karşılaştırmalı bir biçembilim analizi sunulmaktadır. Çalışmanın amacı, bir edebi metni, biçembilim açısından çeviri odaklı incelemeye yönelik bir metodoloji-sunmaktır. Bu bağlamda çeviri odaklı bakış açısı, erek ve kaynak metin incelemesinde iki temel üzerine kurulmaktadır: içerik ve biçem. Bu iki yönlü çalışma, kitap kapakları, başlıklar, kelime ve cümle yapıları, asonans, kelime oyunları, metaforlar, yabancı isim-terimler, dipnotlar, içnotlar, argo ifadeler vb. metinsel, dilsel ve yanmetinsel ögeler üzerine yoğunlaşmaktadır. Sunulan yönetsel araştırma ile biçembilim alanının, yazar ve çevirmen kararlarını inceleme ve sorgulama noktasında çok yönlü bir araştırma sahasına imkân sağladığı gösterilmektedir. Edebiyat ve Çeviribilim alanının temel prensiplerini bir örneklem üzerinde uygulayan bu çalışmada, alana hâkim olan hata avcılığından sıyrılarak yapıcı bir çeviri yaklaşımı ortaya konmaktadır.

**Anahtar sözcükler:** *Floransa Büyücüsü*, *Salman Rüşdi*, *biçembilim*, *çeviri incelemesi*

**Introduction: Stylistics and translation**

Stylistics is the study of texts with respect to their grammar, lexis, semantics as well as phonological properties and discursive devices. It can also be defined as an attempt to discover particular choices made by certain individuals in language use. But above all, as its name suggests, stylistics is the study of style, which differentiates a piece of writing from others and make it peculiar to its creator.

Style as a concept has two major components: form and content. As Sontag (1966) expresses there is not a hierarchical position between them. They both are of high importance and this duality is the basic characteristics of style. Also, appreciation of any work of art does not merely lie on content of form. Analyzing any novel, story, poem etc. solely with respect to its form would probably be out of question as any interpretation of form would include some points relevant to the content. On that point, Sontag (1966) clearly states that “*content and form are indissolubly merged.*” This statement clearly demonstrates their dependency on one another and may serve as a guide in any study on style.

On the basis of an elaborate stylistic analysis, it would be possible to detect the “overall communicative effect of any literary work” (Ulrych, 1996) and this is of utmost priority in this paper. The corpus of the study is based upon a representative case study on the translation of the *The Enchantress of Florence* (2008) written by Salman Rushdie, translated by Begüm Kovulmaz as *Floransa Büyücüsü* (2009).

The analysis sets out with the introduction of the meaning-making agents: the original author and the translator. It is followed by common textual components such as lexis and syntactical structure, and is further detailed with metaphors, wordplays etc. As aforementioned, I have *adopted a comparative* approach, and along with providing source and target units, I am also motivated to uncloak the underlying reasons of certain translational preferences on different grounds.

## 1. The meaning-makers of the translational production

### 1.1 The author: Salman Rushdie

(Ahmed) Salman Rushdie, British Indian writer, was born in 1947 in Bombay, India. His family was Muslim and he studied at Cathedral and John Cannon School in Mumbai. For high school education, his family sent him to England and at the very same time his family, who were of Kashmir origin, had to immigrate into Pakistan with other Muslims in the country. After that, he studied history at Cambridge University, impact of which is strongly felt in his books. His writing career started with the publication of *Grimus* in 1975, which was followed by other literary achievements such *Midnight's Children* in 1981; *Shame* in 1983; *the Jaguar Smile* in 1987. It was *Midnight's Children* which brought him worldwide success and made him well-known. In 1988, he published his most controversial book *Satanic Verses*, which received heavy criticisms in the Muslim world and he was threatened with death for a long time. Following this book, *Haroun and the Sea of Stories* (1990); *In Good Faith* (1990); *Imaginary Homelands: Essays and Criticism* (1991); *The Wizard of Oz* (1992); *East and West* (1994); *The Moor's Last Sigh* (1995); *Fury*, (2001); *Shalimar The Clown* (2005) were written. The genres of these books vary from novel to critical essay; from fiction to non-fiction. Then, he published *The Enchantress of Florence* in 2008, which constitutes the corpus of this analysis.

Furthermore, he has received several awards like Booker Prize for Fiction, James Joyce Award, Writers' Guild Award, Whitbread Novel Award, English Speaking Union, Author of the Year (British Book Award and Germany), Commonwealth Writers Prize, and The Best of the Booker. He was also knighted for his services to literature on 16 June 2007 in the Queen's Birthday Honors.

### 1.2 The translator: Begüm Kovulmaz

Begüm Kovulmaz was born in 1987 in Adana. After her high school graduation from Orta Doğu College, she studied English Language and Literature at Istanbul University. She also has an MA degree from Bilgi University at the department of Cinema-TV. She has been working at several publishing houses among which are Alfa, Everest etc. as a translator, redactor-copy editor. She has translated several books of different authors, among which the following can be given:

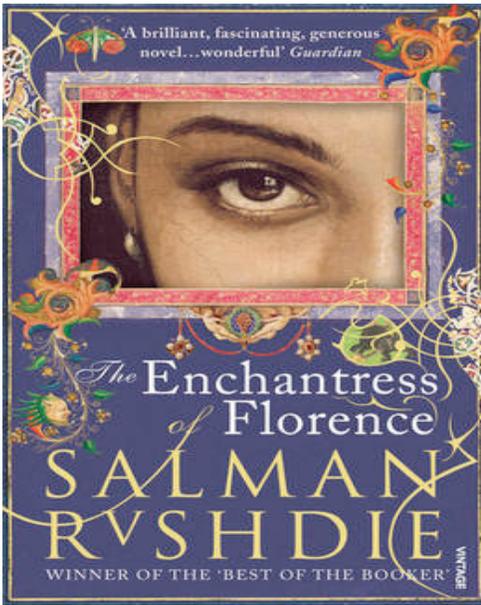
**Soytarı Şalimar, Doğu - Batı, Öfke, Floransa Büyücüsü** by Salman Rushdie; **İşte Öyle Hikâyeler** by Rudyard Kipling; **Beni Asla Bırakma** by Kazuo Ishiguro; **Kadının Cennette Yeri Yok** by Neval El Saddavi; **İran Sineması** by Hamid Dabaşı; **Ölüm Tüneli** by Susan

Sontag; *Ne Zaman Gitti Tren* by James Baldwin; *Lars Von Trier* by Jack Stevenson; **Yarım Hayat**, *Büyümlü Tohumlar* by V. S. Naipaul; **İmparatorun Çocukları** by Claire Messud etc.

*The Enchantress of Florence* is the fourth Salman Rushdie book Kovulmaz translated. In her translations, she seems to be quite competent in using the opportunities of Turkish and have a vast knowledge of the archaic and daily vocabulary of the target language, which is quite crucial for the transfer of an author like Rushdie, well-known for his talent in playing with the language.

## 2. A Comparative paradigm on paratextual, textual and linguistic units

### 2.1 Cover of the book



SALMAN RUSHDIE  
FLORANSA  
BÜYÜCÜSÜ



The cover of the book is the very first element of a work that draws the attention of the addressee as well as the title of it. The covers given above belong to the source and target texts I studied. There are different editions of them by different publishing houses but I will focus just on them.

The cover of a work can be analysed on the basis of different points such as font, picture, colour, positioning of the names, which are generally determined according to the house policies of the publishing agencies generally by the copy-editors if there are any. Cover of the translation is a stereotyped *Can Yayınları* book with a white background. The font and the place spared for the title and the name of the author is very similar in both of the book covers. However, there are also differences. Firstly, there is a translator factor in the target text and it is worth mentioning that the name of the translator is written on the book cover and it is visible enough. It is important because of the fact that this provides the translator, who is

generally put into a secondary position, some kind of visibility and grants him/her what she deserves. Furthermore, some people tend to buy books which are translated by the translator whose translations they like while some do not pay any attention to it.

Secondly, the pictures used in both books merit attention. The original book bears a real photo of a woman's eye, which correlates with the name of the main character of the book *Qara Köz* [Black Eye]. It has also a mysterious feature, which may make the reader curious about the whole face of her, who is claimed to be extremely beautiful. However, for the pictorial choice of the target text it is not possible to say the same. The picture is too artificial and looks like the ones used in the west to describe the east with a highly orientalist point of view. It has no reference to her beauty, charm or power. On the contrary, it looks like a miniature drawing of an ugly woman, which has nothing to do with the themes or characters of the work. Within this respect, the cover of the translation is not an appropriate one as it misleads the reader and may affect the reading of the book at the very first sight. Also, while the original work has a "quote" on the page demonstrating that the work has been the "Best of the Booker", it is not mentioned in the translation, which is probably related to the fact that this prize is not such well-known in the target context; thus, did not serve for the same purpose.

## 2. 2 Title of the book

The title of a work is one of the most crucial parts of it. There are several motives that a title is chosen to serve for. First of all, it is the first phase of the reader's interaction with a work, that is to say, the first thing that a reader reads about a book is generally its title and on the basis of it, the reader creates a point of view in his/her mind. Secondly, it may be the first element of the decision-making process of the addressee as it may catch the reader's attention and make him/her get through this process. Though there are several other points involved leading this decision, there are also cases where a book is bought just on the basis of its title without any background knowledge about the writer, the plot etc. That is why, it is of great importance for a translation to come up with a proper translation of the title for the success of the work translated.

The title of the book *The Enchantress of Florence* is translated as *Floransa Büyücüsü*. It is possible to analyse the title from different points of view and come up with varying conclusions. If I am to make a word to word analysis of the title, "enchantment" is one of the main themes of the book and it is to be emphasized in the title. However, the important point to be regarded here is the difference between enchantment and sorcery. "Sorcery" is another important theme of the book, sharing some content-orientations with the former. There are several definitions for each word in the dictionaries. Some of the equivalences of the word "sorceress" are "*efsuncu, büyücü, sihirbaz etc*". Among the definitions of the word "enchantress" are "*büyücü, efsuncu, cazibeli, göz alıcı etc.*" Keeping these definitions in mind, one may say that the choice of the translator is an appropriate one as it corresponds to the referred meaning of the original title. However, there are other points that worth mentioning on this issue. Firstly, despite the fact that magic is a dominant theme of the novel, it is also about the beauty of an imagined woman. That is probably why Rushdie has chosen

the word “enchantress” which includes both meanings, beauty/charm of a woman and magic. However, this multiple meaning is lost in the translation. A Turkish reader, reading the title would possibly imagine a magician who is not necessarily a beautiful one; even s/he can imagine a man as the main character rather than a woman, which may be defined as a loss in translation and also title may be defined as somehow misleading.

Having criticized the choice of the translator for the title, if I am to come up with a suggestion for the translation of it, I think it would be a better idea to translate it as “*Büyüleyici Floransalı*” which also focuses on the incredible beauty of the imagined character of the novel. However, one may argue that this translation does not emphasize magical side of the character and I would agree with him/her. Also, the one I suggest attributes a nationality to the character who is not actually from Florence but lives there and within this respect the choice of the translator “*Floransa*” is more neutral and thus more appropriate.

### 2.3 Lexis

Typical of Salman Rushdie, *The Enchantress of Florence* presents a wide range of vocabulary some of which most of the people may not have heard. As I am not a native speaker of that language I may not make any differentiation between these words on the basis of being archaic or belonging to daily speech, which shows the necessity of the fact that the editor of a work is to be competent enough in both languages if s/he is to work on a translation for editorial purposes. Besides, Rushdie is said to create his own words according to the word-making structures of the source language, which again I may not be able to easily detect. Based upon these facts, there are several points worth mentioning about the translation. First of all, it is possible to say that target text is also rich in vocabulary. Through the passages, the reader encounters new words which are not commonly used in the target language but which perfectly fit into the context. Most of uncommon words can be defined as old Turkish or Ottoman Turkish words, which have an archaic feature. The examples are as follows:

*i.e.: tebaa, letafet, mahmur, cibiliyetsiz, mahir, fazilet, izan, hezeyan, nümâyîş, necip, yekpare, bertaraf, mahmurane, payitaht, mülevves, düstur, hasmane, muhayyile, cürum, pervasız, mesul, icazet, sefir, tynetsiz etc.*

Secondly, some of the sentences are full of archaic words, which are quite appropriate to create the context as in these parts the writer describes the Eastern figures and life. In the translation, these sentences make the reader think of the Ottoman figures, past and within this respect the translator achieves what is achieved in the source text.

*i.e.: Güzellik tasavvuruyla yan yana kol gezdiği bir dünyanın timsalisin; ve ifrada kaçan sefahat bu evrenin zaafi, kindarlık da beyhude kibirdir. (p.81)*

Moreover, there are also words which sound like new Turkish words formed according to the Turkish word formation suffixes. They may not be formed by Kovulmaz, but they are not commonly used words, which sound more like the products of the Turkification process.

*i.e.: Sarsak, horgörü, aldırışsız, yivışık, sanrı, direşkenlik, tekinsiz, kösnül*

Furthermore, the translator is not stuck to single verbs to define actions of the characters

and comes up with appropriate equivalences, which at the same time increases the variety of the vocabulary used in the target text and provides the reader with a more colourful text.

*i.e.: seğırtmek, istifleme, zulalamak, sıvışmak, tünemek, yılmak, sokulmak, sersemlemek, yitirmek, azletmek, tertipleme, lütfetmek, savrulmak, kullanmak, işkillenmek, bozum olmak.*

Moreover, the translator Kovulmaz is very good at using idioms, which increases the flow of the text and makes it more varied with respect to vocabulary. However, if one is to ask whether these are used to correspond to an idiom use in the source text, the answer is “it is not always the case”. One may argue that it is not the right of the translator to add idioms on her own to the target text regardless of the source text. However, I think it is a justifiable decision on the basis of the motive of the translator. Though it is not stated in any part of the translation, the translator seems to have a concern to tell the things in Turkish without eliminating the features what makes that particular work so important. That is why I think she has done a very good work with respect to her craft in making use of the existing vocabulary of the target language, which at some points may leave the translator helpless when confronted with a very rich language. Here are some examples for the idioms used in the translation.

*i.e.: tepesini attırmak, dem vurmak, alt etmek, yüzüne vurmak, kulağına çalınmak, evirip çevirmek, ölçüyü kaçırmak, gözden düşmek, yakışık almak, ağzından dökülmek, bağına basmak, kafasına koymak, aklını kaçırmak, can vermek, can çekişmek etc.*

What is more, there is also one part in the text that drew my attention. In this part she translates the expressions as they are stated in the source text as well as their established usage in the target language with their archaic references. This example is an indicator of the fact that Turkish with a mixture of old and new words that she uses reflects the multicultural and multi-layered feature of the text.

*i.e.: “The light of Paradise, The Matchless Pearl, The Increaser of Pleasure, The Instiller of Passion, the Diomand’s Envy and the Rose of the Dawn... (p. 275)”*

*“Cennet ışığı Nur-I Cihan, eşsiz inci Dürr-I Yekta, haz veren Zevkbağ, elmas kıskandıran Reşk-I Elmas, şafak pembesi Şafak-gün.... (p. 245)”*

The last but not the least, there is a distinctive lexical choice in the translation which deserves particular attention: the translation of the word “God.” The rendering of this word is sometimes problematic in Turkish as a result of its established Islamic-oriented usages. In the text, it is generally translated as “*Tanrı*” with a neutral sound and it is mostly appropriate. However, the expressions “*Tanrı belanı versin; Tanrı korusun*” do sound a bit weird because these statements are generally used as “*Allah belanı versin; Allah korusun!*” in daily language. I would not question them if the translator had a strict approach so as not to use the word “*Allah*” or had a totally foreignized approach but she did not. That is why, I think it would be better to translate them as stated in the latter option.

## 2.4 Syntactical structure

The syntax of the novel is also complex and most of the sentences are composed of several embedded sentences. The length of some sentences is so long that they are more than

one page. In the translation syntactical structure of the original text is highly preserved. She almost never makes any interference to the sentences and never tends to divide or merge them. She is quite successful in merging sentences and even in sentences more than one-page-long, she comes up with sentences with a natural flow and appropriate meaning transfer. So as to sustain her faithfulness to the sentence structures of the source text, Kovulmaz greatly makes use of the conjunctions of Turkish such as “*ne.... ne de....; artık; rağmen; zira; zaten; nedense; -ki; derken; hâlbuki; hâlâ; lâkin; yine etc.*” As well as these conjunctions, most of the sentences are merged via a comma. If I am to give some examples to the sentences with complex structures in the translation, the following would serve for the aim:

*i.e.: “Hemen Bağdat’taki sarayına döndü, dönerken altı fersahlık yol boyunca hiç durmadan kaşım kaşım kaşındı; gözde odalıklarına bütün vücudunu balla ovdurdu. (p.219)”*

*“Demek ki birileri yılmadan üşenmeden uğraşmış,” dedi il Machia “ve bir insanın bütün beynini bir bellek sarayına dönüştürmüş.” (p. 197)*

*“Diyelim ki söz konusu kişi dostumuz Argalia’ydi, hatta farz edelim ki bu bellek sarayının en azından sarayın bu odasının mimarı oydu ya da kim bilir, belki de Argalia’yı yakından tanıyan biriydi. (p. 183) “*

Moreover, inverted and ellipted sentences, which are frequently used in the source text are formed in the same way in the translation such as:

*“Onu resmederek bedene getir” diye övdü Dasvant’ı.”*

*“Dünyanın en güzel...Acıya rağmen konuşmaya çalıştı .”*

*“aşk oyunu anlamına da gelen aşkbazi’ye katılıp güvercin yarıştıran oğullar.... ne de güzeldiler.”*

Furthermore, she also seems to have regarded the paragraph structures and if I was to count the whole book, the number of the paragraphs in the original and target texts would almost be the same. It would not be exactly the same, because on page 62 and 72 two paragraphs are merged and turned into one paragraph. I was not able to come up with any reasonable explanation for such a choice because the sentences are not exactly related enough to be merged. It can also be a consequence of a publishing error, which the final editors also did not notice rather than a translational preference because Kovulmaz do not portray such a tendency to break the paragraph sequences throughout the book.

## 2.5 Consonance

Consonance is the repetition of initial consonant sounds in two or more neighboring words or syllables and in the source text *The Enchantress of Florence* Salman Rushdie greatly makes use of consonance to have a harmonious text to be read. The rich texture of the original work with respect to consonant vocal-plays is reflected in the translation. However, in a comparative paradigm the critic is to pay attention to the different sound structures of source and target languages. In other words, one should not expect to the translator to come up with consonances exactly at the same points as the original text. As an example, the following source excerpt demonstrates an example to consonant harmony, “*caused consternation in the*

court” (p.116). While its translated correspondence “salonda şaşkınlık yarattı (p. 108) does not manifest such a feature. There were also examples, where the original and translation portrayed a mutual consonance as in the following cases:

*i.e.*: [“*stilling the scurry of conspiratorial mice (p.62)*” “*bertaraf edilen fesat fareler (p.62)*”] In the original work the consonance is based on “-s” sound while in the translation it is based on “-f” sound.

*i.e.* *Slain the soulless sorcerer” (p. 212) ruhsuz sihirbazı öldürdüm (p. 189)* In this example, both of the consonances are based on similar sounds: “-s”, “-z.”

Moreover, the translator preserved the richness of the original in the target text, by making use of consonance in any instances possible in the translation. Namely, it is possible to say that the translator has applied consonance in her translation in several parts of the text regardless of the consonances in the source text. Here are some examples:

- ...sonra sarısabır ve sardaldan bir sabunla (p. 77)
- ...kızısan sıçanlar çiftleşmeye başladı. (p.177)
- ... zapt edilen hattı iki katına çıkarmışlardı. (p. 249)
- ...peşinde dolaşa dolaşa baştan çıkarmıştı (p. 347)
- .... akışkan yılları aşarak (p.381)

## 2.6 Alliteration

Alliteration is defined as the use of the same sound or sounds, especially consonants, at the beginning of several words that are close together. It is applied to create internal rhyming within phrases or sentences. It enables the author to produce a harmonic text that comes melodious to the reader’s ear. It is a crucial premise in works of Rushdie, who is a great master of words. The comparative analysis of the translation revealed that the harmonious sound of the original work is heard in the translation. However, unlike the features of consonance it is not very possible to detect the alliterations at the very same places in the target and source texts, which does not necessarily mean that the translator did not pay attention to this feature of the novel. I reached that conclusion on the basis of the fact that the translation in general is a meticulous work and it is possible to come up with examples of alliteration is several other parts of the translation.

- i.e.*: *Yarım yamalak adlara kahkahalarla.... (p. 60)*
- Haşmetli kahkahasıyla kulakların pasını... (p. 71)*
- Kocaman açılmış ağzıyla haykırarak meydan okuyan...(p. 141)*
- Kaşım kaşın kaşındı, saraya varır varır varmaz.... (p.219)*
- Kayıp kadın hakkında koparılan yaygaranın aslında.... (p. 222)*

## 2.7 Wordplays

Wordplay is a literary technique in which the words that are used become the main subject of the work, primarily for the purpose of intended effect or amusement. Rushdie, not content with the available words of English and even some other languages, coins his own words

to express what is in his mind into his text and the fact that he does not bother to find new words reveal how rich and different his language is. For the translation, it is possible to say that the translator, Begüm Kovulmaz is also very good at playing with words. In most of the cases, she succeeds to come up with intriguing wordplays that would grasp the attention of the reader. In some cases, where the relevant word-play is language- or culture-oriented, she makes use of paraphrasing though. But in general, it is possible to see her craft in playing with words in some sentences where she brilliantly makes use of the richness of Turkish and comes up with beautifully formed sentences. The following sentences are the ones that drew my attention with both their formation and the words used in them.

*i.e.:- “Son hızla Asayiş’e doğru ilerleyen, Fermayış’ten yükselen haykırışı – Yetişin! Şah’I kurtarın! Yetişin!”*

- *“Amiral, çiçek-bozuğu yüzünü bu deniz-keferelerine dönmüştü şimdi...”*
- *“... senin de günün geldi küçük adam, masalcıbaşım.”*
- *“hava ürkmüş bir ceylan gibi titredi, izanla hezeyan hayalle gerçek arasındaki sınır belirsizleşti.”*
- *“ oysa hanende ve sazende Tansen onun için şarkılar bestelemiş...”*
- *“Zat-ı şahaneleri her şeyi biliyorlar. ”*
- *“Bu meydanda cesaret üstün gelecek, arkebüzler ya da – hah!- misket tüfekleri değil!”*
- *“Ona veliyullah diyorlardı ve hakiki bir müçtehit olduğuna inanıyorlardı.”*
- *“Seni hamhalat budala!”*
- *“onun gönençli döngüselliğinden uzakta yeni bir düşüncenin dehşet verici tuhaflığını yeniden hissedebilir miydi?”*
- *“bu iffetsiz, öfketli, oyunbaz, müşfik tanrılara karşı büyük bir muhabbet besliyoruz.”*
- *“Mandrake – ya da- man-dragon yani ejder adam, güzelavrat otunun akrabasıydı ...”*
- *“Hayhay, ey ziyafetşan hakanım, nice erkek evlatlar babası, nice hatunların necip zevci, şah-ı cihan, sultan-ı azam, hükümdarlar hükümdarı, yedi iklimin hünkarı, Mihr-I Dirahşan, Necm-I Hindistan, Şems-I Devran, alim-i mutlak sultanım. ”*

## 2.8 Metaphors

A metaphor is the expression of a representation of one concept in terms of another concept, where there is some similarity or correlation between the two. As a novelist, Rushdie has created a world on his own in which he heavily employs metaphors. They help the reader imagine what is said in the novel. They turn abstract concepts into concrete beings which refresh the interest of the reader as well as presenting a visual feast. This very fact is perfectly regarded by the translator, Kovulmaz, and she translated these parts with metaphors in Turkish. On that point, I should not that the metaphors she chose for the translation do not do not sound unnatural. She successfully preserved the feature of the novel with natural expressions, which do not disturb the flow of the text and distract the reader. Thus, it would not be wrong to say that the imagery richness of the source text is found in the target text, which is an indicator of the respect of the translator for the craft of the author over images. The following examples are the parts from the original text and their corresponding parts in the translation.

i.e.: - “The world is a bridge” rendered as “Dünya bir köprüdür.”

- “If she was a message, I would send her” rendered as “Bir mesaj olsaydı gönderirdim onu.”

- “If she was a meaning, I would have meant her” rendered as “Bir anlam olsaydı, yitirirdim onu.”

- “The children were eyes, ears, mouths” rendered as “Çocukları onun hem gözü hem kulağı hem de diliydi.”

- “Life was a river and men its stepping stones, she crossed the liquid years” rendered as “Hayat bir nehir, erkekler de atlama taşlarıymış gibi akışkan yılları aşarak.....”

The quest to conserve the distinctive imagery world in the original also led to different translational choices in some cases. As in the following example, the translator renders the metaphor with a different imagery, where the meaning is transferred in the translation by utilizing another visual scene of resemblance.

i.e.: “her heart was torn to pieces.”

“yüreği kan ağlıyordu.”

## 2.9 Smiles

A simile is also another figure of speech that indirectly compares two different things, usually by employing the words “like” or “as”, which corresponds to “gibi” in Turkish. Like metaphors, similes also embrace the reader with a world of similarities. As well as enriching the visuality of the text, the similes also increase the affectivity of the novel with a stronger focus on events and characters. This feature of the original text is also regarded in the translation and the reader is not left deprived of this world of similarities created by Rushdie.

Besides, additional emphasis in the translation of some similes draws attention. In these cases, the translator adds words to strengthen the impact of the relevant imagery resemblances. Among these examples, the following can be counted:

i.e.: - “disappear like a phantom” rendered as “bir hayalet gibi kayıplara karıştı.”

- “Releasing blasts of wind like gunshots” translated as “Tüfek sesi gibi gürültülü osuruklar koyvermiş...”

- “Crying out in pain like an uprooted mandrake” translated as “Topraktan sökülmiş bir adamotu gibi çığlıklar atmaya...”

- “shook her like a tree” rendered as “fırtınaya tutulmuş bir ağaç gibi sallanıyordu.”

- “stop behaving like a spotty, infatuated boy” rendered as “.... kara sevdaya tutulmuş sivilceli bir oğlan gibi davranmayı bırakacağız.”

- “his son’s quilt sitting on his forehead like a beacon” translated as “oğlunun alnında bir işaret ateşi gibi parlayan suçluluk duygusu....”

As culture specific elements, it is mostly possible to come up with alternate translations of similes in the original. In this regard, translator can either opt for reflecting the same images in the translation if they are available in the target language, or prefer to create a different

world of visuality by choosing a culture-specific expression to render the relevant simile of the source text. The following manifests an example to the former premise:

*i.e.*: “a woman as thin as a knife” translated as “*bıçak ağzı gibi incecik bir kadın*” may also be translated as “*sopa gibi bir kadın*” to define her thinness.

While, this one exemplifies the latter pattern of translating similes:

*i.e.*: “The throne of the monarch was so fabulously wealthy” translated as “*Karun kadar zengin....*”

## 2. 10 Foreign proper names

As a book with a multicultural background, *The Enchantress of Florence* embodies numerous characters with distinctively varying naming, spelling and pronunciations from different cultures. In this regard, it should be noted that the translation of the foreign names is always a tough job in any work as it requires a multi-faceted translational perspective. First of all, the translator is to decide whether to translate them or leave them as they are in the original work. Secondly, in cases where the source foreign name has more than one correspondences in the target language, the translator is to choose one of them. Thirdly, spelling of the very same names may change from language to language, for which translator is to do research to find the established one.

In the translation, the translator seems to have preferred to translate the characters who have an object name as their proper names. As an example, the name of the character “Mirror” is translated as “*Ayna*”, which is a justifiable decision on the basis of the fact that the character is said to reflect the soul of her owner and “*Ayna*” in the target text serves this intention.

As for the translation of the proper names of the characters with an Eastern origin, the translator seems to have chosen to translate them according to their spelling. As an example, Khanzada Begum is translated as “*Hanzade Begüm*”; Jodha as “*Codha*”; Raja Birbal as “*Raca Birbal*”; Umar the Ayyar as “*Ayyar Ömer*” Qara Köz as “*Kara Göz*”; Abul Fazl as “*Ebu'l Fazl*”; Hamida Bono as “*Hamide Banu*”; Guldaban Begum as “*Güldeben Begüm*.” These are intriguing translation-oriented preferences, which be interpreted as an attempt of domestication. Though this is the prevailing pattern of the translation with respect to foreign names, there are also exceptions as observed in the translation of Man Bai as *Man Bai* rather than *Man Bay*. The motive behind this preference is not explicated in the book. I think she might have thought translation *Bai* as *Bay* could be confused with the Turkish word “*Bay*”, which is of addressing males.

Also, the translational choices of the translator for the name of the character “Argalia” is problematic. The spelling of the name changes throughout the work and while it is spelled as “Argalia” in some parts, it is written as “Arcalia” in some other parts of the novel. This demonstrates an incoherent attitude in the translation of the very same name, in which the former preserves the original usage, and the latter changes the spelling to appropriate the word to the Turkish pronunciation. problem here is not the varying spellings of the names but the choices of the translator.

The above-outlined rendering pattern applied to the names of Eastern origin does not hold true for names of European origin. In the relevant instances, Kovulmaz does not interfere with the original usage and render them as they exist in original. Among these examples: the translation of “Mogor Dell’Amore” as “Mogor Dell’Amore”, and the rendering of “il Machia” as “il Machia” can be counted.

What is more, in one of the cases the translator adds a further attribution to the proper name. In this example, Kovulmaz translates Akbar in the original as “Ekber Şah” in the target text. This addition might have derived from two premises: First, she might have intended to emphasize the political power of the character under the setting of the relevant country. Additionally, “*ekber*” is used as a superlative adjective of Arabic origin (meaning the biggest) in Turkish. Thus, she might have aimed at avoiding any confusion in the readers’ mind and to indicate that that word was used to refer to political leader.

As a final remark of this section, I cannot think of any reason why she has kept the spelling of the country name “Hindustan” as “Hindustan” in the translation. It may be used as a foreign element in the source text, and its usage in italics supports that idea. But it is already used in Turkish with almost the same spelling. Rather than creating a feeling of foreignness as it did in the source text, this preservation may rather create an idea of misspelling in target text readers’ minds. Thus, I argue that “*Hindistan*” could also be an option for the translation of the relevant word in Turkish context.

### 2.11 Foreign objects and concepts

There are also several foreign elements included in the original work, which are of Eastern and Western language origin. She seems to have adopted the same approach as the translation of the proper names for the rendering of foreign object names and concepts. Firstly, she renders the words with a different spelling in accordance with the Turkish pronunciation:

*i.e.: padishah-padişah, samurai- samuray, devshirme- devşirme, hajt- hac, khayal-hayal, afsanah – efsane et.c*

Secondly, she keeps the foreign elements coming from Western languages such as Italian, French, and Latin as they are in the original work.

*i.e.: condottieri - condottieri; la sans paraille - la sans paraille; triche tach - triche tach; pietra dura - pietra dura; passé partout - passé partout; marbo gallico - marbo gallico et.c.*

Her preservation of Western elements is not at lexical level solely, and it is possible to come across sentences in Italian in the translation. The following excerpt is taken from the translation not from the original.

*i.e.: Benedetto sia 'l giorno, et 'l mese, et l'anno,  
et la stagione, e 'l tempo, et l'ora, e 'l punto,  
e 'l bel paese, e 'l loco ov'io fui quinto  
da'duo begli occhi che legato m'anno.*

The concerns to preserve the language and culture-bound elements of the original, can also lead to semantic conclusions in translation. In the following sentence, Kovulmaz not

only keeps the foreign word, but she also tries to use them in the natural flow of the sentences by adding Turkish inflectional suffixes:

*i.e.: Mohini Hatipul'un doli-arthi fahişelerinden biriydi, yani iş akdine göre mesleğiyle evliydi ve genelevden ancak arthi'sinin, cenaze odunları üzerinde yakılmak için çıkacaktı. Fahişeliğe başladığı gün...adet olduğu üzere bir doli ya da tahteravan yerine eşek arabasıyla eve getirilmişti.*

There are several points relevant to that sentence. First of all, the first sentence is not clear with respect to meaning. Secondly, it sounds as if “*doli*” is something similar to “*tahterevan*” according to the reading of the second sentence but it does not make sense. I could not find the meaning of the words but I guess “*arthi*” may be used as a correspondence of the body and if so, the inflectional suffix “*arthi'sinin*” should be changed with “*arthi'si*” so as to make a meaningful sentence. This sentence on the whole is a good example for the difficulty of integrating foreign elements into a text.

## 2. 12 Footnotes

The Enchantress of Florence is a multicultural and multi-layered work with lots of foreign items and underlying referents. It is not an easy text to understand not only because of its complex structure but also because of its density with respect to culture- and language-bound foreign elements. It is not easy to read and fully understand Rushdie, and this fact can lead the translator to feel the need for further explanations in several parts of the text. This also holds true for Begüm Kovulmaz. She tends to help the reader to better understand the underlying semantic nuances, culture-specific settings, etc. On that point, in my view, it is a personal choice of the translator to make the original meaning more explicit in the target text. In this regard, footnotes emerge as the most efficient mediums of explanatory notes added to the translation. Among the elements explained in the footnotes, the following can be counted:

- i.e.:* - *ganjife* explained as “*bir tür iskambil oyunu*”.
- *kurgan* explained as “*Çağatay Türkçesinde kale, hisar, sur*”.
- *afim* explained as “*Hindu dilinde afyon*”.
- *pietra forte* explained as “*sarı aşıboyalı kumtaşı*”.
- *meratrice* explained as “*pazarıcı kadın*”.

Most of the footnotes are of this length and they do not distract the reader while reading. However, there are a few footnotes which are more than a paragraph and interfere in the reading process, because with their length they are almost impossible to ignore. As an example, the footnote given on the page twenty-eight in the translation to explicate the word “*mogor*” is two paragraphs long

The footnotes written by the translator are specified with an abbreviation “(Ç.N.)” (meaning Translators’ Note) so as to indicate that they were added by the translator. However, there are also footnotes which end with the abbreviation “(Y.N.)”, which stand for “Writer’s Note” in most of the cases. However, I checked the original book, and found out that there were no footnotes. To further ensure this premise, I checked other editions of the original, and I came up with the same result. That made me think that they were notes of the publisher/

editor as the word writer (*yazar*) and publisher/editor (*yayıncı*) starts with the same letter in Turkish. It is also possible that (Y.N.) was a typo and meant to be “(Ç.N)”. The footnotes given in this manner are as follows:

\*\*\*\* *furbo* (p. 168) as “*Furbo kullanıldığı yere göre hem olumlu hem de olumsuz olabilen bir sözcük. Zeki, kurnaz, fırlama, b itirim marifetli anlamlarına gelir. Bugiarone ise daha olumsuz ve kulampara, kavat, boynuzlu anlamlarında kullanılır. Burada delikanlılar gerçekten küfretmek için değil, argo olarak kullanıyorlar (Y.N.)*

\*\*\**Serazen* (p. 194) explained as *Haçlı Seferlerinin Düşmanı Müslüman ya da Arap (Y.N.)*

The tendency to explicate things in translation via footnotes does not portray coherence. That is to say, the translator does not explain every foreign word in the original, and I do not think that she is to. But I cannot come up with any explanation to understand the motives behind her preference to add footnotes or not. Let me more precise with an example, Kovulmaz explains are “*perihastalığı*” as “epilepsy” in footnote, but do not provide any explanation for “*lapa hastalığı*”. Among other examples of the unexplained foreign words, the following can be provided:

*i.e.: Mundus Novus, Kaçhava, fado, iskorbüt, jiu, ruffiana, fagioli etc.*

As the translator is not self-expressive about her translational choices in the peritextual elements, I can only speculate about the underlying reasons behind her decisions. On this point, it is possible that she could not find enough information about some these items; and thus, left them unexplained. It is also probable that she already knew some of these foreign elements; and thus, added footnotes to explain them. As I said before, - in my view- it is not the responsibility of the translator to explain everything, but by using footnotes densely in her translation, Kovulmaz creates an expectation in the readers-for an explanation of each foreign element.

Last but not the least, footnotes can also function as a site where translations are provided in a translated text. The excerpt taken from the poem *Canzoniere* written by Francesco Petrarca in the original was translated by Kovulmaz in the translated text. Here, she instrumentalizes footnote to provide the readers with further comparative reading of the poem. In the relevant footnote (p.28), she presents an already existing translation of the poem by Kemal Atakay, and creates an amalgam of translation-in-translation.

## 2. 13 Inserted notes

As well as footnotes, there are also a few explanatory phrases inserted into the sentences to explain some of the foreign elements. These explanations are made by merging the relevant item with the conjunction word “*yani*” (i.e.), which was followed by its correspondences in Turkish as follows:

*i.e.: vallata yani vadi korusu*

*Bir mohur yani altın sikke*

*rişi yani bir hindu ermişi gibi etc.*

Considering the interventionist nature of these additions, I think these inserted notes are much more intruding to the source text compared to the footnotes. Because, in my view, the former is a more direct interference to the original; and thus, requires justifications before the readers' eye. Besides, I am doubtful about their efficiency as they considerably break the natural flow of the translated text.

## 2. 14 Slang words

One of the main themes of *The Enchantress of Florence* is eroticism. There are scenes of sexual intercourse narrated in tiny details. In these parts the translator does not hesitate to render these visualized narrations and translates them in a vividly enough manner that would enable the readers to imagine what is going on in that part.

Her courage in rendering the visual scenes of eroticism does not seem to be preserved in her word choices in the relevant instances. For the translation of some sex-oriented words used by Rushdie, Kovulmaz seems to have made milder preferences. In other words, rather than using the first and common correspondences of some slang words, she seems to have preferred less common and less obscene ones. As an example, she translates the word "fuck" (which the reader encounters numerous times throughout the book) as either "*becermek*" or "*sokmak*" rather than the most common usage of the word in swearing. But that does not necessarily mean that Kovulmaz does not regard the rich variety of words chosen as slang words in the original. The following comparisons manifest how she manages to sustain the diversity of slang words in her translation:

- i.e.*: - *Tart* translated as "*şillik*"
- *Prostitute* translated as "*fahişe*"
- *Whore* translated as "*orospu*"
- *Wretch* translated as "*deyyus*"

## Conclusion

This paper has illustrated the stylistic patterns of the translation *Floransa Büyücüsü* in a comparative paradigm with its source text *The Enchantress of Florence*. The examination is conducted on morphological, lexical, and syntactical levels. In this regard, the plot and main themes of the book are elaborated and the renderings of wordplays, consonances, alliterations, metaphors, etc. are highlighted in a bi-faceted manner, founded upon form and content.

With this study, I have also indicated the interdependence between Translation Studies and Stylistics for the analysis of any translated literary corpus that projects the harmony of context with the form. In this regard, I have emphasized the importance of understanding the authorial stylistic particularities to better understand translational preferences of the translator. Besides, I have created an exemplary postulate for further analysis with a similar scheme of translational analysis.

Applying the stylistic perspective into a translation-oriented text production setting, this humble paper seeks the answer for the following bold question: The author creates a fantastic world both in the West and the East in a fictionalized temporal span, and leaves the reader

with amusement and wonder about what was really meant in the text read in the confusing world of reality with possibilities of fantasy. What about the translator? As final remark, Rushdie proves to be self-expressive about the foundational feature of his novel by speaking through one of the protagonists: “*The story was completely untrue, but the untruth of untrue stories could sometimes be of service in the real world.*”

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