



**Storytelling Motif, Self-Reflexive Tone and Metanarrative Mode in  
the Translations of Ahmet Hamdi Tanpınar’s  
*The Time Regulation Institute***

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**Abstract**

Ahmet Hamdi Tanpınar’s *The Time Regulation Institute* (1961) is a narrative of narration, punctuated by recurring elements of storytelling. Considering the English versions of the novel (Gürol, 2001; Freely & Dawe, 2013) from a narratological perspective, this study analyses the transfer, or reproduction, of higher-order narrative signs, namely, supertexts, in the target discourses. Initially drawing on Sketch Engine as a launching pad for further qualitative analysis within Chesterman’s causal model, the study discusses the shifts in informative range, abstraction or explicitation, cultural filtering, and modal transfer. The findings indicate that both translations emphasise adherence to language, structure, and cultural nuances, with minimal omissions or manipulations of the text and context, and that the narrative mode is consistent across both versions. Nevertheless, a detailed examination reveals that the translation of supertexts produces different fictional, metafictional, and performative effects on the texts. Modal transfer is efficient when strategies extend beyond syntactic or semantic shifts, focusing instead on how tone, voice, interpersonal stance, narrative gestures, and cultural references are negotiated. The study contends that narratives generate ‘supertexts’ that synthesise many narrative layers and that the act of translation cannot be reduced to mere textual and contextual components; rather, supertexts require narratologically informed attention to capture generic modality.

**Keywords:** Tanpınar, *The Time Regulation Institute*, generic modality, supertext, translation of narrative, metanarrative mode, self-reflexivity

## **Introduction: A Narrative of Narratives and Narrators**

During my adjunct stay at TU Dortmund University, Germany, I included Ahmet Hamdi Tanpınar's *The Time Regulation Institute* (*Saatleri Ayarlama Enstitüsü*: 1961)<sup>1</sup> in my "EF50 Course Syllabus: Latecomers: Modern and (Post)modern Turkish and American Fiction" (2014). I always enjoyed how Tanpınar explores the modernist transition and glimpses the postmodernist realms of invention in theme and technique (Çıraklı, 2019, p. i-iii). The spectrum of ludicrous situations, from grotesque to absurd; the panorama of types, from invented fictions to fictional inventions; and the parade of storytelling motifs, from writing to acting, Tanpınar's novel presents the reader with a vivid exhibition of performers, a gallery of time-travellers, and a portrayal of narrative magic. The novel's significance was twofold: first, *TRI* would help me discuss the so-called East-West conflict and the discordant situations of the characters in a baffled society in transition; second, I would take my opportunity to discuss narratological issues such as the self-conscious narrator, issues of textuality, fictionality and self-reflexivity (Waugh, 1984, pp. 23-24; Çıraklı, 2018, p. 92), and it was a question of further inquiry into how narrative and metanarrative elements were translated into English.

Tanpınar's novel is a narrative of 'storytelling', depicting long-lasting invention, narration, and (re)writing throughout life. Given the fact that *TRI* does not only use storytellers and storytelling as an essential feature of what we call narrative, it also explores it as a performance, employs it as a motif and device, a repeating theme across the novel, complicating the issue of representation with a self-conscious attire, holding a self-reflexive tone within a metanarrative mode (Genette, 1980, pp. 213-14).<sup>2</sup> However, we should remember that *TRI* is not a postmodernist narrative *per se*; rather, it is, from a technical perspective, a narrative that challenges linear narration and authorial control, with a strong storytelling motif and a self-reflexive tone.

Subverting the reliance on realistic representation of a truthful and reliable narrator, *TRI* creates a storyworld where "the characters' engagement with storytelling brings together past and present, memory and fantasy, reading and writing, performing and hearing, being and acting: Acting in life as wearing the masks of other characters and acting in public as if a performer, a *meddah*. The novel's oscillation between fact and fantasy, fantasy and memory, irony and sincerity, and modernity and tradition parallel the broader disintegration of the classical novel form.

The themes of "story" and "storytelling" are evident throughout the narrative. Let alone the first-person narrator, almost every character acts as a storyteller, and storytelling (as indicated by the Turkish verbal data such as *hikâye*, *anlatmak*, or *yazmak*) punctuates the novel from the very beginning, where "invented characters" as a literary device reflect the continuities and discontinuities between fact and fiction. Such a fictional gesture (Waugh, 2006, p. 20) is particularly apparent in the case of Ahmet Zamanî<sup>3</sup> Efendi, or Ahmet the Timely, a fictitious persona invented to validate the Institute's purpose, which mirrors the artificiality of modern life or modernisation of artificial storytelling. Regarding the novel as a familiar genre in the Anglophone literature, this inventive playfulness and metanarrative mode conform to the expectations of the target readership and the established norms regarding the novel's reception (Williams & Chesterman, 2002, p. 88).

Table 1. Sketch Engine word variations: *Hikâye* (story/memory-related words)

Book	Sheet	Name	Cell	Value	Formula
Words - Original.xlsx	wordlist		\$A\$1020	hikâyesini	
Words - Original.xlsx	wordlist		\$A\$1039	hikâyesi	
Words - Original.xlsx	wordlist		\$A\$3495	hikâyeyi	
Words - Original.xlsx	wordlist		\$A\$4140	hikâyesinde	
Words - Original.xlsx	wordlist		\$A\$4390	hikâye	
Words - Original.xlsx	wordlist		\$A\$4391	hikâyelerini	
Words - Original.xlsx	wordlist		\$A\$4395	hikâyesine	
Words - Original.xlsx	wordlist		\$A\$4927	hikâyemi	
Words - Original.xlsx	wordlist		\$A\$6866	hikâyeleri	
Words - Original.xlsx	wordlist		\$A\$8546	hikâyede	
Words - Original.xlsx	wordlist		\$A\$8547	hikâyeler	
Words - Original.xlsx	wordlist		\$A\$8550	hikâyelerden	
Words - Original.xlsx	wordlist		\$A\$8553	hikâyelerinde	
Words - Original.xlsx	wordlist		\$A\$8554	hikâyelerinden	
Words - Original.xlsx	wordlist		\$A\$8562	hikâyelerinin	
Words - Original.xlsx	wordlist		\$A\$8564	hikâyem	
Words - Original.xlsx	wordlist		\$A\$8567	hikâyenin	
Words - Original.xlsx	wordlist		\$A\$8568	hikâyemizi	
Words - Original.xlsx	wordlist		\$A\$8578	hikâyesiyle	
Words - Original.xlsx	wordlist		\$A\$8579	hikâyesinin	

As noted earlier, *TRI* is a collection of stories, some of which are hypertexts, all featuring a central, self-conscious narrator who mediates the narrative voices and facilitates the rhythm of the accounts. The narrator's self-consciousness is accompanied by an underlying irony that accounts for his self-reflexive tone and reflective discourse. The recurring themes of storytelling, narration, and invention orchestrate the narrative, showcasing various examples across different narrative modes. Oral and written performances throughout the narrative indicate that storytelling is a repeated pattern. The storyworld presents a panorama of professions, from a clock setter, a gold maker, a spiritualist, a psychologist, an architect, a writer, a historian, a time regulator, to a performer... all of whom carry out their background occupation as a 'storyteller.'

Throughout the novel, the narrative discourse is primarily characterised by a distinctive underlying metanarrative mode. Hayri İrdal, the first-person narrator and the embodiment of the storytelling act, assumes a conscious narration (telling and writing) that is consolidated by his prolonged metanarratives, so-called oral interludes, and humorous or reflective accounts of the other characters' storytelling, writing, or invention. He produces a "self-reflexive" or "self-referential" fiction. This literary device draws attention to its status as a work of fiction, rather than pretending to provide the reader insight into the real world (Çıraklı, 2015, p. 125, 215). Storytellers focus on strategies, techniques, and linguistic devices employed in the art of storytelling. Postmodernist texts further expose and examine narrative agents and constructs, thereby revealing the author's intentional arrangement.<sup>4</sup>

## **English Versions of *The Time Regulation Institute***

Ender Gürol's English translation was published in 2001 by Turco-Tatar Press, based on the original novel (*Saatleri Ayarlama Enstitüsü*, Remzi Kitabevi, 1961). Schamiloglu edited the English version from the University of Wisconsin–Madison. This volume does not include the translator's preface. Still, it provides a few paratexts: a phonetic transcription list, a translated critical review by Berna Moran, and a fictional letter that adds another metanarrative layer to the novel. This letter (Alptekin, 1975, pp. 32-36) is neither included in the original book nor the belated Penguin version.<sup>5</sup> This translation appeared before Orhan Pamuk's 2006 Nobel speech, in which he enthusiastically praised his precursor. Yet, Tanpınar's significance for Pamuk's *oeuvre* was highlighted on the back cover of Gürol's translation: "Ahmet Hamdi Tanpınar is an important 20<sup>th</sup>-century Turkish author who should not remain unknown in the English-speaking world. His influence on the work of internationally acclaimed novelist Orhan Pamuk is clear. The Time Regulation Institute contextualizes Pamuk's work in the history of 20th-century Turkish literature."

Pym (2014) distinguishes between two types of retranslations: passive, which respond to changes within the target language or culture, and active, which deliberately challenge or position themselves against previous translations. Translation critics consider *TRI*'s Penguin version (2013) a literary retranslation, where nuances and stylistic elements play a crucial role (Demirkol Ertürk, 2019, pp. 137–154). In this context, Freely and Dawe's 'metatranslational' experience highlights how they

go beyond the usual (and in this novel, often insoluble) problems of diction and meaning, to listen instead to the music of the narration" as a translation solution (xxii). [...] Whatever games he played on the printed page, he played them first with sound. We did things in the opposite order when shaping his sentences in English. First, we put the words on the page. Then we listened for the voice, arranging, rearranging, and changing the words and clauses until we heard something of the Turkish music coming through. (Freely & Dawe, 2013, pp. xxi–xxii; emphasis added).

Similarly, from a narratological perspective, an additional narrative rhythm operates at another level (and layer): the narrative storytelling motif, self-reflexive tone, and meta-narrative mode bring about translational stylistics and a transfer of modality. Moreover, generic modality must be considered in translation, given the degree of transfer between narrative and non-narrative genres. In other words, translation cannot be reduced to mere textual and contextual components; rather, supertextual aspects should be considered to capture generic modality.

## **Reading and Translating *TRI* through Historical, Thematic and Cultural Lens**

Literary and translation criticism frequently considers *TRI*'s historical, philosophical, and cultural elements. Temporality in *TRI* has been a central theme of research to date, with most

work addressing the East-West conflict over the perception of time. Çıraklı (2005, p. 25) and Dolcerocca (2017, pp. 177–197) examine the fragmentation of urban spatiality and temporal experience and present modern clock time as a source of anxiety, a counterpoint to the traditional Ottoman perception of time. Dolcerocca maintains that “Tanpınar’s poetics in *TRI* presents a philosophical alternative to the principle of cultural dualities (i.e., Eastern and Western, traditional and modern, Islamic and secular)... articulated in the novel as resistance to calibrating forms of temporal order” (2017, p. 178). Ottoman memory and modern anxiety intersect in the novel (p. 181, 185). The problem does not arise from the conflict between the civilisations but from the modernist shift and its representation through fragmented narratives (p. 181, 189). Accordingly, Wishnitzer (2015, p. 393), like many other critics, stresses the significance of time in the novel, draws attention to the distinction between clock time and Bergson’s *durée*, and presents an allegorical interpretation of the Institute (pp. 379–400). In the same way, Ürpınar continues the Bergson registration, stressing “not fulfillment of *durée*” in İrdal’s fragmented mind. The disintegrated storyteller attempts to gather fragments of the past and present to restore temporal and spatial continuity, as well as the resonance of memory: It is the past that shapes our narratives (2022, p. 30). Karataş (2018) applies the Hegelian concept of *Zeitgeist* (the spirit of the time) to the modern obsession with time, which is undermined by İrdal’s storytelling. Thus, the convergence of “temporality, memory, and authenticity” (pp. 2-3) through storytelling becomes an existential issue.

Numerous studies have considered the novel a notable example of satire or satirical allegory, which critiques bureaucratic organisations and absurd situations. An example of the satirical lens is provided by Paker (2004), Günday (2007), and Öksüz (2013), who review the bureaucratic institute and the funny characters within disordered social orders and absurdity through irony and satire. Paker highlights the canonical position of *TRI* and its critical acclaim as “a masterpiece of irony and satire on Turkish society in transition”. Another recurrent theme explored by research thus far signposts the cultural issues in *TRI*. Türem highlights the significance of the Institute and the Modernist concept of Time as commodities within a market system. Both ‘labour’ and ‘leisure’, two critical Marxist terminologies, are interdependent concepts with ‘time’ and ‘competition’. Time is instrumentalized through the institution, representing a modern construct, a sign, and a tool of ideological and rational control in modernity (2011, p. 114). Öner’s idea that *TRI* offers a culturalist, intellectual response to labour ethics and economic modernisation showcases how *TRI* represents the production of instrumentalised narrative (2015, p. 102).

Gündüz repeats the deeply rooted East-West discussion, but he positions Tanpınar as a “synthesis-seeker”, neither embodying modernist nor traditionalist features (2002, p. 20). Cultural identity crisis and the possibility of a synthesis or *terkip* lie at the heart of the novel. Kuru argues that “*The Time Regulation Institute* as a critical reflection on Turkish modernity and identity formation” (2002). Kuru presents the book as a representation of “illusory settings -clock shops, psychoanalytical clinics, and bureaucracies” with “darkly ironic tone and satirical critique of both Western rationalism and Turkish modernisation” (p. 260). To him, *TRI* is a narrative of the dissolution of self and the individual under illusory institutions (p. 258), which supports Berber’s reading of the book as a critique of spiritual discontinuity and in-betweenness (Berber, 2015, p. 47). That is the point where melancholy and absurdity, writing and oral storytelling, art and performance, the aesthetic and the ludicrous, irony and humour converge, indicating the loss of the past, harmony, and meaning (Karataş, 2028, p. 2).

Tanpınar's place in world literature is achieved through translations, suggests Göknaar, as translating Turkish literature discloses a rich historical archive of variations, nuances, derivations, and deviations to global readers, providing original poetic expression. Göknaar's "Translation as transformation" discusses the "transformative process that bridges cultural and aesthetic worlds" (Göknaar, 2013, pp. 1-5). In dealing with Pamuk and Tanpınar, he reflects on the multilayered nature of literary discourse, which orchestrates creativity, rewriting, and syntactic, stylistic, ideological, and cultural negotiations. "Translation is not just about literature; it's about the politics of representation" (p. 3). He also envisions translation as "cultural repositioning" and "cultural re-creation." Hence, studies are drawing on the translation of culture-specific terms in *TRI* versions. Such studies explore the strategies and examine any semantic loss or deviation during translation, evaluating how cultural codes, idioms, religious motifs, and cultural elements are rendered into English (Topçu, 2017, p. 12; Gümüş & Çıraklı, 2021, pp. 129–144).

There are remarkable studies on the translation of linguistic, cultural, historical, and political aspects, but the narratological aspect seems to be ignored. For instance, critics such as Göknaar explore the integration of cultural politics and aesthetic mediation in Tanpınar's international reception. Göknaar maintains that politics and imagination are cultural and ideological, and that they play a crucial role in translation; however, translators' creative imagination requires further narrative reflection, a literary-critical perspective, and narratological knowledge. Demirkol Ertürk draws on the preservation and recreation of the past and memories through translation, exploring how İstanbul's "multilingual and multicultural memory is preserved, reshaped, and reactivated through translation." Regarding translation both as a *medium* and an *object* of remembrance, she argues that intercommunal and spatial experiences "remediate lost memories" (Ertürk, 2020, p. 156).

Demirkol Ertürk's emphasis on the significance of paratexts (publishers' additional notes) and metatexts (highly acclaimed critical responses, such as Pamuk's) in the reception of a translated book among international readers opens up new avenues for discussion. Comparing two translated versions of *TRI*, she argues that translation is not only a process of linguistic interpretation but also a cultural and ideological rewriting. She maintains, "Tanpınar's text is 'rewritten' through prefaces, notes on translation, appendices, and other paratexts, such as the blurbs" (Ertürk, 2019, p. 150). However, all these studies, which mainly consider linguistic, cultural, and political aspects, seem to have overlooked the extent to which narrative modes and elements are translated.

## Pragmatic Strategies and Narrative Appropriation: Chesterman's Model at Work

Narrative motifs, tones, and modes address linguistic, critical, and narratological transfer. Chesterman, in his map of translation, highlights the significance of generic awareness regarding literary genres, multimedia narratives, religious texts, or tourism content. He briefly addresses the author's (and translator's) narrative perspective, the translation of dialogue, and the handling of culture-specific elements in prose fiction. His contrastive analysis of text types suggests considering generic differences and refers to Werlich's (1976) classification, which primarily includes the "narrative category" (Chesterman, 1998, p. 162). Williams and Chesterman argue that "genericity is well known to be a particularly thorny problem in linguistics." See: Andrew Chesterman, *Contrastive Functional Analysis* (Amsterdam: John Benjamins B. V., 1998) 162.<sup>6</sup> The present study undertakes the challenge and draws on the narratological distinction between textual and narrative discourses. While the former indicates a linguistic perspective, the latter indicates a narratological perspective. Text-as-discourse refers to a text's structural and semantic organisation, whereas 'narrative discourse' pertains to how a narrative, that is, "prose fiction", is told. A prose fiction employs texts, metatexts, contexts, and supertexts, incorporating verbal, structural, cultural, ideological, and practical elements.

This study utilises Chesterman's analytical model (1997), drawing on the structural and syntagmatic, semantic and interpretative, and pragmatic and functional changes to investigate the translation of storytelling motifs, self-reflexive tone, and metanarrative modes. The examination primarily addresses shifts in informational range, abstraction or explicitation, cultural or modal filtering, and illocutionary variations, arguing that, from a narratological perspective, narratives (or narrative discourses) are supertexts that synthesise multiple narrative layers. Based on the idea that "pragmatic strategies are those which have primarily to do with the selection of information in the target text, and with the tailoring of this information to the prospective reader" (Chesterman, 1997, p. 109), translators seek to negotiate the narrative mode and supertextual effects, as well as the cultural contexts that the text addresses. Use of pragmatic strategies in this context supplements cultural filtering with critical (narratological) infusions. Hence, pragmatic strategies address narrative recurrence, tone, mode, and cultural references.

In this context, pragmatic strategies balance, adjust, regulate, and even calibrate sole syntactic or semantic strategies to convey higher-order super-textual phenomena or *supertexts* (i.e., narrative mode and narrative discourse). The term *supertext*<sup>7</sup> is borrowed from Genette, Lotman, and Chesterman and adapted to the present context to describe a multilayered discursive phenomenon (textual and narrative) marked by an ongoing, recurrent, and simultaneous interplay among texts, intertexts, contexts, and metatexts. Narratives produce "narrative effects, patterns, and features" that can be called supertexts. In Chesterman's terms, these emergent memes are not additional texts per se but are the dynamic structures produced through the interplay of storytelling motifs, narrative tone, and metanarrative strategies. They operate beyond the lexical or semantic level, influencing the reader's engagement with the narrative's form, function, and cultural resonance. Hence, a narrative discourse comprises verbal or nonverbal linguistic discourses (texts), cultural and historical codes (contexts), synchronic and diachronic allusive discourses (intertexts), nonverbal communication within other discourses (intratexts), and generic modality (supertext). Narrative mode is produced by

supertexts, which refer to higher-order structures that address the narrative image assumed by the reader. In fact, supertexts arise from texts, intratexts, intertexts, contexts, and metatexts, extending and expanding complex textual and contextual layers to produce effects beyond mere meaning transmission.

Accordingly, motif, tone, and mode are higher-order structures, that is, supertextual gestures. Therefore, translating storytelling motifs, self-reflexive tone, and the metanarrative mode requires going beyond mere syntactic or semantic alterations or mere textual and contextual filtering. Narratives with playful and metanarrative postures, keen ironic undertones, and constant interplay between fiction and reality require informed, attentive pragmatic strategies. It has to do with the translator's creative imagination, whose choices and preferences shape storytelling through textual arrangement, contextual filtering, and performative praxis. Hence, this study emphasises the importance of pragmatic analysis, illustrating that translation functions not only as linguistic transfer but also as a form of narrative re-performance. Thus, pragmatic strategies are used to capture narrative and metanarrative gestures.

### ***Use of Sketch Engine***

Initially, this study employed Sketch Engine as a supplementary corpus-based tool to investigate whether frequency, concordance, and collocation data reveal supertextual representations in empirical data and in translation shifts. Corpus tools can provide limited quantitative data at the textual level, including the frequency of storytelling-related words. A manually curated dataset of key verbal indicators can be compiled. Below are the tagged groups' frequency comparison of the source text (S), Version 1 (V1), and Version 2 (V2):

Table 2. Tagged groups: Story/storytelling

Group	S	V1	V2
anlat-	96	54	28
yaz-	89	2	6
hikâye	51	73	74
hâtıra	47	27	23
masal	18	13	38
defter	5	11	20
roman	5	3	11
anlatı	0	1	1



Keyword tagging can help extend the evaluation. Such an analysis requires interpretation and further qualitative evaluation. Table 2 above groups the main story- and storytelling-related keywords and presents their frequencies in the two English translations, while Table 3 groups these items into broader tagged categories that inform the subsequent qualitative analysis.

Table 3. Story/Storytelling keywords and frequency

Tag Name: Story & Storytell- (frequency)					
Source		Trans Version 1		Trans Version 2	
anlat-	96	tell-	37	tell-	20
		account	15	account	7
		storytell-	2	storytell-	0
		narrator	0	narrator	1
yaz-	89	writing	2	writing	6
hikâye-	51	story	72	story	74
		anecdote	1	anecdote	0
hâtıra-	47	memory	27	memory	23
masal-	18	tale	13	tale	38
defter-	5	memoir	11	memoir	20
roman-	5	(the) novel	3	(the) novel	11
anlatı-	0	narrative	1	narrative	1
<b>Total:</b>	<b>311</b>	<b>Total:</b>	<b>184</b>	<b>Total:</b>	<b>201</b>

### Translating Supertexts: Storytelling motif, Self-reflexive Tone, Metanarrative Mode

As can be seen in the previous tables, the comparative extracts present varying frequencies of storytelling-related words.

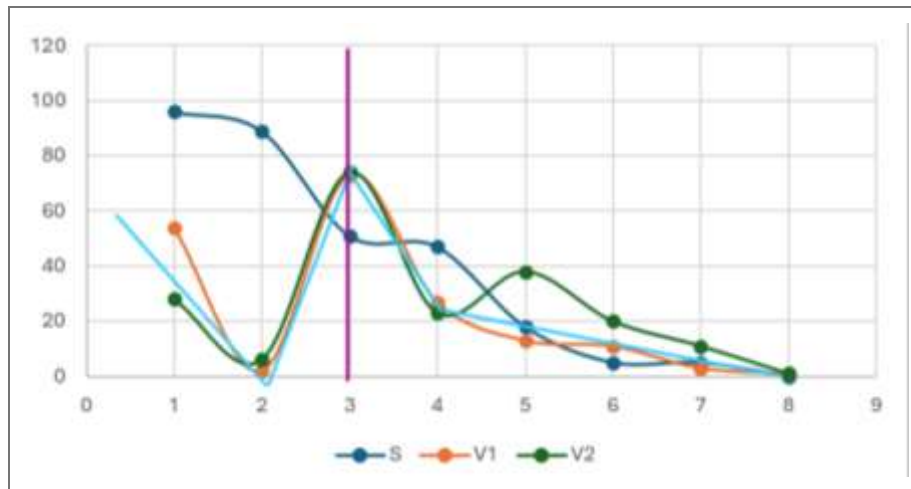


Figure 1. Storytelling theme and motif across the versions.<sup>8</sup>

Figure 1 below offers an overview of how the storytelling theme and motif recur across the source text and the two translations. It represents the distribution of the storytelling indicators across the source text (S) and the two English versions (V1, V2). The vertical axis shows the frequency of the 8 tagged clusters (given in Table 3). All three curves converge around Cluster 3 (*hikâye*: story; anecdote) and gradually join towards the later clusters. However, the curves follow distinct paths on Clusters 1 and 2, which indicates the critical gap between the source and target texts. In particular, Cluster 2 (*yazmak*: writing-related words) indicates a large gap between S and V1/V2. This requires a further qualitative inquiry into how supertexts, higher-order narrative layers, are translated.

Accordingly, the following sections provide a close analysis of selected extracts. They highlight the key strategies presented in the tables<sup>9</sup>, examine comparative extracts, and discuss strategies.

### ***Self-reflexive gesture and metanarrative mode***

The following extracts show that a self-reflexive tone and a metanarrative mode are evident in the source text. The ironic tone is conveyed through two versions, which capture some degree of authorial or storytelling consciousness of the narrator's paradoxical situation.

Source Text	Version 1	Version 2
<p>"Evet, ne okumaktan ne yazmaktan hoşlanırım. Bu böyleyken, bu sabah önümde koca bir defter, hatıralarımı yazmaya uğraşıyorum. Hatta bunun için her gün olduğundan daha erken, saat beşte kalktım. [...]</p> <p>Sonra koltuğuma gömülerek hayatımı düşünmeye, unutulması, bahsedilmeden geçilmesi veya değiştirilmesi gereken şeyleri ayıklamaya, behemehal yazılacakları derinleştirmeye çalıştım. Hulasa, bir yazıdan ve bilhassa hatırat cinsinden bir yazıdan samimiyet denen şeyin istediği bütün sıkı şartları göz önünde tutarak hadiseleri zihnimde sıralamaya gayret ettim." (9-10)</p>	<p>"I like neither reading nor writing. Yet, seated in front of a thick notebook, I am trying now to write my memoirs. Today, contrary to my habit, I rose in the early hours of the morning especially for that reason. [...]</p> <p>After which I sank into my chair and began to ruminate on my past life, sorting out materials which I thought should best sink into oblivion, those that should be passed over or transformed, and those which required deeper reflection and, to make a long story short, I tried to put the events of my life into a chronological order, observing all the stipulations of what may be called sincerity in a dissertation, or more especially, in a memoir. (29 30)"</p>	<p>So I never was one for reading or writing. But here I am this morning, struggling to write my memoirs in the oversized notebook before me. In fact I woke up at five o'clock—much earlier than usual—with this very task in mind. [...]</p> <p>, after which I ensconced myself in my armchair and began trying to imagine my life, sifting through all the things I would soon record—things that needed to be changed or embellished or omitted altogether. In short, I have tried to arrange the events of my life into some semblance of order, bearing in mind the many strict rules of what we might call sincere writing: these are never as indispensable as when one is composing a memoir. (6)</p>

Table 4.

Strategy Type	Version 1	Version 2
Syntactic	Preserves formal structure; uses extended noun phrases (" <i>sorting out materials...</i> ")	More idiomatic and conversational structure (" <i>sifting through all the things...</i> ")
Semantic	Literal with occasional abstract terms (" <i>chronological order</i> ", " <i>dissertation</i> ")	Concrete, emotionally textured language (" <i>semblance of order</i> ", " <i>embellished or omitted altogether</i> ")
Pragmatic	More formal, slightly distanced tone	Closer, performative voice; culturally adaptive; reflective and ironic
	" <i>chronological order</i> ", " <i>stipulations of sincerity</i> " (formal, abstract)	" <i>semblance of order</i> ", " <i>strict rules of sincere writing</i> " (accessible, interpretive)

Here, extended noun phrases such as “sorting out materials” in Version 1 indicate that Gürol prioritises preserving the original structure. Version 2, however, adopts a more fluent and conversational structure, utilising idiomatic phrases such as “sifting through all the things.” The narrator’s natural and emotional narrative flow resonates better in Version 2; neither translation captures the supertextual features. Moreover, the unreliable narrator’s ironic and humorous tone (Büyükkarcı, 2023, p. 5) is amalgamated with his self-consciousness and self-reflexive tone when the narrator refers to his very act of writing technique.

The narrator’s voice is detached when Version 1 produces ‘literal renderings’ prioritising the transfer of narrative terminology, i.e., “chronological order” or “dissertation”. However, verbal fidelity at the structural and semantic levels does not indicate overt supertextual sensitivity. Version 2, however, leans toward more ‘textured language’, with authentic expressions such as “semblance of order” and “embellished or omitted altogether,” which capture the narrator’s reflective posture and self-reflexive tone. The inner speculations of the storyteller are conveyed to evoke the tonal aspect: Version 1 employs a more formal, verbal strategy, as if reporting, while Version 2 makes the storyteller’s stance closer, and his performative tone is felt, so that the keen irony arises from the gaps between textual, contextual, supertextual, and transtextual layers. The notion of “sincerity” appears as a metanarrative strategy, namely “narration about narration,” requires careful examination. First, each translation employs compensation: Version 1 achieves clarity through “chronological order,” while Version 2 restores clarity through “semblance of order,” highlighting another remarkable issue regarding the uncertainty of memory and truth. Second, Version 1 employs a pragmatic strategy of explicitness change to provide clarity, specifically through the “stipulations of sincerity”. Version 2, by contrast, conveys the mode through a more interpretive rendering, offering a rephrasing as “strict rules of sincere writing.” The voice of the self-conscious and reflective narrator glimpses the narrativity of the narrative in progress. Again, the preference of “writing” over “dissertation” sounds more accessible to the Anglophone audience. Moreover, “dissertation” calls for detached connotations and deviates from the source.

The illocutionary force of the original speech act indicates advice (“one should do well to plan ahead”) in Version 1 but ethical imperative (“you must plan... sincerity is not the work of one man alone”) in Version 2. It demonstrates that Version 2 also adopts a pragmatic approach to compensation, introducing a metanarrative layer that addresses the omission of indirectness in the original text. Moreover, the use of the preceding collocation ‘compose’ emerges both as a metatranslational<sup>10</sup> and a metanarrative sign.

Version 1’s seemingly source-oriented strategy eases self-reflexive narrative tension. The word choice “dissertation” diminishes the narrator’s involvement in the storytelling process and reduces the supertext’s effect. A storyteller telling readers and themselves how to produce, organise,

and compose “yazi” (writing) and “hâtırat” (diary, memoir) produces a reflective, intimate voice. The narrative refers readers to itself and its production, indicating a somewhat genuine metanarrative gesture. In Version 2, the use of “task”, “bear in mind the rules”, “writing”, “when one is composing a memoir”, “embellished”, “omitted altogether”, and “struggling to write” indicate the narrator’s conscious storytelling tone and the translator’s response to the original supertextual layer.

The ironic tone is conveyed through two versions, both of which capture the supertextual aspects of the narrator’s paradoxical relationship to storytelling. The original contrast is transferred at the structural, semantic, and pragmatic levels. The favourable and unfavourable acts of reading and writing are combined with self-reflexive and metanarrative implications. However, distinct pragmatic strategies are adopted. On the one hand, the narrator paradoxically describes how he dislikes narrating (or writing) and how he prepares to do so. It is seen that both translators avoid interpreting “sincerity”, which, in narrative theory, refers to remaining ‘true to fact’ and real, complying with the fundamental rules of mimesis and representation. They both prefer the word’s literal meaning and do not use an explicit strategy, which implies that the translators did not take the word in its critical sense. Here we can diagnose a case of “evaporation” as suggested earlier by Basnett and Lefevere (1998, p. 73). It reminds Chesterman’s concept of ‘meme’, that is, “translations [are supposed to] ‘carry across’ something from A to B.” He argues that although translations are “directional”, they “do not in fact move” (Chesterman, 1997, p. 8). So, ‘directional’ memes concern ‘movement’ but ‘supermemes’ concern ‘spread’ and ‘activate’, which makes so-called evaporation impossible.

### ***Storytelling as Motif***

Source Text	Version 1	Version 2
Bütün bunlara bakıp hakikaten hayatımı, mühim, anlatılması behemehal lâzım gelen bir şey sandığıma, ona olduğundan fazla bir değer verdiğime inanmayınız. Öteden beri Cenab-ı Hakk’ın insanlara bu hayatı yazmak için değil, iyi kötü yaşamak için bahşettiğine inananlardanım. Zaten yazılmış şekli mevcuttur. Nezd-i İlâhî’deki nüşasından, kaderimizden bahsediyorum. (10)	From the above evidence one must not infer that I imagine my life to be really worth being recounted, and that I attach to it an undue importance. I have always cherished the belief that the Lord Almighty must have granted it, not for it to be written down, but to be lived through. By God, has it not been written already! It is to predestination I am referring, and to the tablets housed near the Divine Being on which the destiny of each one of us is written. (30)	But please don’t assume from this that I set too high a value on my life or that I deem it too important to be left unrecorded. I number myself among those who believe that the Lord, our Creator, granted us this life to be lived, for either good or evil, and not for us to write it down. Besides, it’s already there in written form. I am alluding here to our fate as set down in the periodicals of the Divine Presence. (6)

Table 5.

Strategy Type	Version 1	Version 2
Syntactic	Formal, rhetorical	Shorter, spoken-like
Semantic	“By God... I refer to...” (religious discourse)	“I am alluding to...” (euphemised metaphysical tone)
Pragmatic	Metaphysical elevated diction	humility and irony with accessible personal voice

A remarkable metafictional gesture in *TRI* that underscores recurring tensions between ‘living’ (vitality) and ‘writing’ (storytelling), ‘fate’ (fatality) and ‘authorship’ (author-ity). It is in

line with Guildin, who argues that “Translation is thus (like history) at once a sequence of human acts and a narrative recounting it, both being and representation” (Guildin, 2015, p. 72). The storyteller’s reflective stance addresses the narrator’s sentimental voice, the narrative’s self-reflexive tone, and the metanarrative mode, which is enriched and extended by an ironic comparison between writing and destiny. Version 1 uses rhetorical complexity to convey the elevated register of the Turkish language. It indicates greater sensitivity to text-as-discourse than to critical implications and narrative discourse. Version 2, similarly, considers fluency and fidelity to the source text on the structural and semantic levels, through condensed and metaphysical allusions. Version 1 maintains a markedly elevated diction, such as “one must not infer,” “I refer to predestination,” “the tablets housed near the Divine Being,” and a sense of interpersonal distance. It appears concerned with fidelity to the sacred register, as the narrator’s voice sounds more declarative than self-reflexive.

In contrast, Version 2 represents metanarrative playfulness with interpersonal closeness, while “please don’t assume,” “periodicals of the Divine Presence” produces an implicit comparison between “recording” (writing) and fate and stands for storytelling/writing as an explicit sign of irony and parody. The narrator’s awareness of writing/storytelling as a construct and performance is more highlighted in Version 2. The main pragmatic strategy in Version 1 is cultural filtering, while in Version 2 it is modal and figural filtering. Both translations lean towards the transfer of divine concepts and comparison, yet Version 2 seems to capture the supertextual aspect slightly more than Version 1, as Version 2 stresses “writing”, “record”, and “periodical” rather than “predestination”, “recount”, and “tablet”, respectively. The storyteller’s metanarrative gesture that he is rewriting life, additionally indicating a reflective posture, which is already written in the “Divine periodicals”, is a critical remark about the possibility of true representation, which attunes to metanarrative playfulness, irony, and parody more efficiently.

**Metafictional Irony**

Source Text	Version 1	Version 2
<p>Bu kitabın muhtelif dillere tercüme edilmesi, dışarda ve içerde o kadar ağır başlıkla ve ehemmiyetle tenkit edilmesi de gösterdi ki, rahmetli dostum Halit Ayarcı ne Ahmet Zamanî Hazretlerinin yaşamış olması lüzumunda, ne de yaşaması icap eden asrı seçerken hiç hata etmemiştir. Bana gelince, esas fikri kendime ait olmasa bile, imzayı taşıyan bu eserin on sekiz dile tercüme edilmiş olması, bu dillerin gazetelerinde tenkit edilmesi, Van Humbert gibi bir âlimin sırf benimle tanışmak ve Ahmet Zamanî'nin kabrini ziyaret etmek için Hollanda'dan buraya kadar gelmiş olması, diyebilirim ki, hayatımın en önemli hâdiselerinden biridir. (8)</p>	<p>Thanks to these two careful observations and discoveries, the center of gravity of our Watch Days, once celebrated with such great Solemnity, came to be formed. The translation of this book into many languages and the serious and painstaking criticisms made of it, both within the country and abroad, bore witness to the fact that Halit the Regulator, my late friend, had indeed not been mistaken in contriving the necessity for the creation of our illustrious leader, Ahmet the Timely, and in making decisions as to the particular age in which he ought to have lived. I must say that even though the original idea may not have been mine, the translation of this work bearing my signature into eighteen languages, the appearance of criticism in the newspapers of the countries in which the said eighteen languages are spoken, and the arrival of a great scientist such as van Humbert from Holland purely for the sake of making my acquaintance and visiting the tomb of Ahmet the Timely, are among the most unforgettable events of my life. (28)</p>	<p>These were the two discoveries that allowed for our swift transfer to the headquarters where, in happier days, we were able to celebrate our "time" holidays with such success. My book was translated into several languages, and its critical reception abroad was as solemn and profound as it had been at home: this alone should prove that our dear friend Halit Ayarcı—may he rest in peace—was not at all mistaken when he divined our need for the illustrious Ahmet Zamanî to have existed, nor was he wrong when he assigned him to the century in question. The original idea was not my own, but when I think back on this book that bears my name, when I recall its translation into eighteen languages, and the reviews it received in foreign newspapers, and the great scholar Van Humbert, who traveled all the way from Holland to meet with me and visit the tomb of Ahmet Zamanî, I know I am remembering the most important events of my life. (5)</p>

Table 6.

Strategy Type	Version 1	Version 2
Syntactic	Dense, long, heavy clauses Fidelity to Turkish sentence length and sequence	More fluid, broken into narrative chunks; favors personal rhythm
Semantic	Uses literal and formal equivalents ("creation of our illustrious leader")	Selectively modulates tone ("divined our need", "assigned him to the century")
Pragmatic	Elevated and ceremonial, slightly archaic	Narrative, reflective, and ironic in tone

As Reiss's operative term explains, Version 2 opens the narrative medium to communication by using "appellative" discourse (Pym, 2014, p. 129). Rhythmic phrasing and fluent narrative expressions evoke a sense of recollection and emotional engagement. This restructuring supports the storytelling mode. Here, phrases such as "this book" and "this work bearing my signature" indicate the passage's metafictional gesture. Version 1 uses bureaucratic and balanced reference, apparently exhibiting syntactic fidelity to represent formal discourse. In contrast, Version 2 presents the rearrangement of the modifiers "my book" and "this work bears my name". While Version 1's elevated, ceremonial register revoices the storyteller's

archaic diction, Version 2’s reflective and reflexive narrative reveals the subtle irony and parody of storytelling, providing a clue to the invention of a fictional character. Both versions feature the theme of invention, book writing, and translation into multiple languages; however, Version 2, thanks to explicitness change, i.e., “I must say,” vs “when I think back,” “when I recall”, “I know I am remembering”, can be more characterised by a capturing supertextual metanarrative mode. Here, we can remember Jacobson’s idea that “whatever the function of the source text is, the translator should try to have it work in the translation” (Pym, 2014, pp. 128-131). Moreover, Version 2 distinguishes itself through modal filtering and a shift of explicitness, which highlight the narrator’s self-reflexive mediation of the story. Lastly, in both versions, references to translations of the book about Ahmet Zamanî suggest the intertwining of fiction and memory, another element of the metanarrative mode; yet, Version 2 presents a reflective storyteller with a recollective tone, calibrating the narrator’s voice through intradiegetic rhythm and a homodiegetic reflective stance.

**Metanarrative Tension: A sample of betrayal-as-narrative strategy**

Source Text	Version 1	Version 2
Fakat siz de Nuri Efendinin hayatını anlatan bir kitap yazın. Şöyle Avrupalıca bir kitap. Bunu yalnız siz yapabilirsiniz ve vazifenizdir de... Bu adamı dünyaya tanıtmalıyız. -- <u>Bu kitabı yazamadım.</u> Daha faydalı olması, müessesenin politikasına daha fazla yardım etmesi için onun yerine aynı fikirleri ve malzemeyi kullanarak Ahmet Zamanî Efendi'nin Hayatı ve Eserleri'ni yazdım. Acaba bu ustama bir ihanet midir? (36)	And your task will be to write a book on Nuri Efendi's life. A book in the European style. Only you can do this. He must be known all over the world." I could not write this book. Instead, in the hope that it would contribute more to the institute's policy, I became the author of The Life and Works of Ahmet the Timely. I wonder whether I betrayed my master, Nuri the Time Setter, by doing so. (51)	But, then again, I'll prepare them myself—I mustn't delegate such a delicate job. You shall write the life of Nuri Efendi, a book in the European style. Only you can meet such a challenge—it is your duty to introduce this man to the world." I never wrote the book; instead I wrote The Life and Works of Ahmet the Timely, using all the same ideas and materials, as it was deemed more beneficial and more contributive to the politics of our institute. Was this a betrayal of my master? (..)

Table 7.

Strategy Type	Version 1	Version 2
Syntactic	parataxis and short command	Adds modal verbs and narrative elaboration; dynamic sentence flow
Semantic	Keeps literal references (“a book in the European style”)	Adds nuance: “meet such a challenge”, “introduce this man to the world”
Pragmatic	Functional and declarative tone	Relational, dramatic, and reflective voice

The ethics of narrative and the paradox of authorship raise metanarrative questions: What does it mean to tell someone’s story, and at what cost? The narrator (fictional), whose story is being told; Nuri Efendi (fictional), whose biography is untold; Ahmet Zamanî (fictional within fictional), whose story is told instead. Was this a betrayal?” Telling or untelling can both be a betrayal. The passage encapsulates the narrative dilemma between truthfulness and function, personal loyalty and public service. Version 1 faithfully translates the text “I could not write this

book,” but fails to translate the supertextual dimension of narrative ethics and mission. Version 2, by contrast, adopts pragmatic strategies such as condensation and shift in explicitness. Moreover, compensation is achieved through explicative and implicative rephrasing, such as “meet such a challenge,” “delicate job,” and “Was this a betrayal?” All that foregrounds the storytelling motif and indicates a self-reflexive tone are reproduced in the target narrative discourse.

### ***Self-reflexive Narration and Narrative Memory***

Source Text	Version 1	Version 2
<p>Bu hâtıraları bu kadar uzatmamda, dört sene evvel bir antikacı dükkânında bulduğum ve derhal satın alarak çalışma odamın, Villa Saat'in verandasına ve mevsim çiçekleri ile dolu bahçesine açılan kapı penceresine taktırdığım eski parmaklığın da elbette bir payı vardır. (54-55)</p> <p>Bu satırları yazarken ara sıra başımı kaldırıp ona bakıyorum.(58)</p>	<p>Why did I have to crowd the story of the Time Regulation Institute with such distant memories? Why did I let those shadows of the past divert me from my path? The truths and absurdities behind such things can hardly be grasped by the man of today. As for me, I am too far advanced in years to relish conjuring up things past and speculating on them. (66) As I write these lines, I raise my head every now and then and gaze at it. (69)</p>	<p>Some four years ago, I discovered a piece of an old balustrade. Having bought it on the spot, I had it mounted over the French door in my office, which looks out onto the Clock Villa's veranda and garden, with its seasonal flowers. I am in no doubt that this balustrade is what has led me to labor over certain points in my memoirs. When I look up at its star-and-tulip motif I have the impression of looking deep into my despairing and poverty-stricken past, but at the same time I can see through to my childhood and its days of fantasy and hope. (52)</p>

Table 8.

Strategy Type	Version 1	Version 2
Syntactic	omission; philosophical reflection shift	Preserves narrative sequence; <u>imagination</u>
Semantic	Introduces abstract themes ( <i>truths and absurdities, shadows of the past</i> )	Enriches imagery (" <i>star-and-tulip motif, 'despairing and poverty-stricken past'</i> ")
Pragmatic	High abstraction, suppresses source referent (the balustrade)	Highly descriptive, emotionally engaged, and imaginatively evocative

Regarding the storyteller's sensitivity to spatial imagery, Version 1 significantly alters the original text, subverting the narrative focus and replacing it with speculation about distractions of the past and interruptions of memory. This syntactic shift, which suppresses the referent, rearranges the object of reflection from the balustrade to sensory perceptions, sensory impressions, and the metaphorical impact. However, Version 2 preserves the structure, enriches the object of reflection with other vivid images collected from the past and present, and exerts the power of fantasy and imagination. It has an indirect effect at the syntactic level, leading to changes in cohesion. Version 2 also highlights the storyteller's imagination roaming upon the objects and their stories, and how they can be nurturing for a writer. The storyteller's reflective voice is heard in the translated versions, conveying the stylistic elements. In his review of the background importance of translating stylistic features, with reference to Baker, Boase suggests that “the translators tended to use direct translation for direct speech, and indirect for narrative, leaving their ‘thumb-print’” (p. 66). This point conforms to the narrative mode presented in Version 2. Version 1 tries to stick to the direct translation.

In contrast, Version 2 preserves narrative sequence, giving an indirect impression of dialogic presentation: The narrator is transferred as telling the reader about himself within a chronotopic setting indicated by “some years ago; having bought it on the spot; the French door in my office; looking out onto the clock; when I look up at”. Moreover, Version 1’s leaning towards abstract themes, such as “truths and absurdities” and “shadows of the past,” does not align with Version 2’s exhibition of vivid and dynamic images, which offer glimpses of an author’s mind at work, that is, a metanarrative gesture about a writer writing a book.

Chesterman posits that the narrative genre itself constitutes a distinct style.<sup>11</sup> A similar, and notable, distinction lies between an essayist and an artist. The former produces speculative reflection, while the latter yields to poetic reflection. The shift in illocutionary stances represents the sensitivity to supertexts and the degree of self-reflexivity. Version 1 presents a detached commentary, while Version 2 feels like a narrative flow, with lyrical digressions and spatial sensibility. This is in accordance with specific compensation strategies. Version 1 presents a conscious narrator with authorial speculation, while Version 2 complicates the interplay between writing and spatial imagination.

***Metanarrative play: Communal fictionality and the myth-making***

The passage exhibits communal fictionality and the myth-making process, capturing the novel’s core theme: how stories are invented, believed, and socially circulated, serving as a crucial commentary on the motif of storytelling as myth-making and a precise instance of metanarrative play.

Source Text	Version 1	Version 2
Şerbetçibaşı Elması'nın hikâyesini dinlemek istiyordu. Kendisine vaziyeti anlattım. Biraz inanır gibi oldu. Fakat Şerbetçibaşı Elması hikâyesi yayılmağa başlamıştı. (96) Birdenbire herkes vaktiyle bir Şerbetçibaşı Elması'ndan bahsedildiğini şimdi hatırlıyor, eski zaman işlerini, elmas hikâyelerini bildiği kadar bu mevcut olmayan elmasın etrafında bir masal uyduruyordu. (96)	He wanted to hear the story of the Sherbet Maker's Diamond. I told him the truth about it. He appeared to be fairly convinced. But the story of the Sherbet Maker's Diamond had begun spreading around. [...] Strange to say, everybody had some recollection of the Sherbet Maker's Diamond, which they said had been the subject of many a fairy tale in the past and wove stories about this nonexistent diamond. Both my wife and I were in a sorry plight. (99)	They wanted to hear about the Şerbetçibaşı. Some admired my honor and humility in denying the diamond's existence, but others found me wanting in resolve and would carp behind my back the moment I left the room. Before long they were all claiming to have heard the diamond's story; drawing upon every scrap of ancient lore they could summon, they proceeded to solder together the legend behind a diamond that had never existed. My wife I and were distraught. (...)

Table 9.

Strategy Type	Version 1	Version 2
Syntactic	Sequential narration; syntactical fidelity	More dynamic; dramatic report
Semantic	More literal ("many a fairy tale," "nonexistent diamond")	Metaphorical expansion ("solder together the legend")
Pragmatic	Neutral storytelling tone	Rich in evaluative and interpersonal tone, blending irony and satire

The passage on the tale of Sherbet-Maker's Diamond (*Şerbetçibaşı Elması*) parodies stories that circulate as collective truths. This passage epitomises communal tales and shows how they are imbued with generational inventions and urban myths. The two versions employ strategies to preserve a self-reflexive tone and a (meta)narrative mode. Version 1 reproduces the original text in the fashion of a reported discourse. In contrast, a more dynamic and dramatic rhythm in the narration of "The Tale of the Tale" is apparent in Version 2. Vivid verbal depiction of the contagious nature of rumour fictions or fictional rumours, through the regenerative versions and variations of the narratives, incorporates collective unconsciousness and conscious collections through the storytelling motif. The narrative flow reinforces the sense that the story becomes a tale, which then spreads as rumours, and these rumours become a performance, a socially triggered invention and communal fiction that signposts collective storytelling.

From a semantic perspective, Version 1 leans on literal expressions such as "many a fairy tale" or "wove stories about the non-existent diamond." In contrast, Version 2 prefers metaphorical phrasing, such as "they proceed to solder together the legend," which captures the higher-order structures: "communal construction of narrative." To put it pragmatically, this difference underscores a stylistic shift while demonstrating that both versions are sensitive to supertexts. Version 1 keeps a neutral, distant voice, yet conscious enough about the act of 'narration of narration', while Version 2 keeps an ironic distance between story, storyteller, and story-within-story. This narrative awareness is apparent in Version 2, which uses the strategy of explicitness changes.

Moreover, the preferences about the "Sherbet-Maker" issue indicate distinct approaches to domestication and foreignisation, which, at the supertextual level, may affect modal awareness in fiction and metafiction. Version 2, by preserving the original Turkish equivalent (*Şerbetçibaşı*), not only applies cultural filtering but also creates a distance between the narrative and the storyteller in the foreign culture. Hence, the homodiegetic narrator's relatively observational voice shifts to a more humorous depiction of the events, thereby increasing supertextual awareness. In other words, Version 2 dramatizes pragmatic performances through narrative shifts and inventions.

Having discussed the novel's outstanding recurrence and power of fiction and invention, we can refer to Jakobson's idea that "translation proper is not interlingual translation – internarrative translation (Kathleen, 2001, pp. 29-30). Here, 'internarrative translation' offers a broader framework at the extradiegetic and intralingual levels of reception. Jakobson's "tripartite division" associates such cases with "intralingual and intersemiotic transposition to figural status" (Chesterman, 1997, p. 29) and relates it to Derrida and 'Des Tours de Babel' allusion. Thus, *TRI* calls for an "investigation of the limits of translatability, [which] requires further discussion of iterability, as well as the issue of stability and instability in language" (Chesterman, 1997, p. 30). Interestingly, the storytellers in this novel depict a kind of what

Derrida calls *différance*. The dynamic report of what happens accompanies the ironic presentation of the events, which, in Version 2, was translated almost identically to the source text. However, Version 1 translates Turkish “*vaziyet*” as “truth”, thereby adding a closure to ‘iterability’. The interpersonal tone also shifts dramatically: Version 1 is relatively observational, while Version 2 makes the narrator’s social unease tangible, heightening the reader’s empathy. Illocutionary shift involves tonal and modal filtering. Version 1 presents the spread of these tales through rumour, while Version 2 presents it as a communal activity and collective fabrication, a parody of urban mythmaking.

### Storytelling as Performance

Source Text	Version 1	Version 2
Başta kahve sahibi olmak üzere bütün gedikli müşterilerin burada takılmış hususi adları, hayatlarından sanki büyük bir dikkatle seçilmiş ve kendileri görülür görülmez hatırlanan ve hatırlatılan bir iki hikâyesi vardı. (131) [...] Zaten en sıhhatli vak’a bile söyleniş tarzı için anlatılırdı. Birbirlerini o kadar fazla dinlemişlerdi ki, hepsi anlatılanı aşağı yukarı evvelden bilirdi. Burada konuşma yalnız kendisi için, konuşanların kabiliyetleri içindi ve daha ziyade sevilmiş bir eserin, yahut oyunun tekrarına benzerdi ve sohbet, bir ortaoyunu gibi evvelden tayin edilmiş şartlarla devam ederdi. Hep aynı kelimelerle müdahale edilir, aynı yerlerde gülünür, macera oradakilerden birkaçı arasında geçmişse, alâkadarlar aynı yerlerde tamamlayıcı sözü alırlardı. Anlatan, daha yeni tafsilâta girerse, söz derhal kesilir, “Bunu yeni uydurdun!” denirdi. Mamafih bu yeni şekil ve parça gelecek programda aynı dikkatle aranır. Bu konuşmalarda tekrar şartı ve kimseyi yormazdı. (132)	The owner of the coffeehouse himself and all the other regular visitors had their nicknames, and one or two stories as if carefully selected from their lives, which immediately came or were called to mind. (128) [...] Even the healthiest event was told for the mere sake of the manner in which it was told. They had listened to each other so long, that they all knew beforehand almost all the things that were said. Speaking here served merely the end of the speaker himself, rhetorical talent, it was like the rehearsal of an acclaimed work or play, and the talk continued throughout the day as an improvised open air theatrical representation, the rules of which had previously been determined. It was always the same words which created a reaction, the same passages which provoked laughter, and it an event was witnessed by more than one person or if more than one were involved in it, the one who happened to be there interrupted and -continued the story only to hand it over to another. Should the storyteller introduce new details into the stories, he was immediately interrupted. “Now, now! This is your invention, you’re imagining things!” they would say. However, these new additions were expected to be remembered in the same form in the next session. These compulsory repetitions were far from being tiresome. (128-129)	Every coffeehouse regular, even the proprietor, was assigned a nickname, and the moment any given character stepped foot in the establishment, someone in the crowd would tell a story or two about him, polishing each detail as he went. With even the most benign adventure, the pleasure was in the retelling. The patrons had listened to one another for so long that they could guess more or less what would happen in any story. Conversation was merely a platform for the speaker to display his eloquence; it was more like a play, or the recitation of a dearly loved work, for the exchanges were executed according to predetermined conditions—not at all unlike the traditional Turkish mime theater, ortaoyunu. The story would be interrupted by the same interjections, and laughter would follow; if certain members of the crowd were directly involved in the tale, they would make their defining pronouncements at just the right moment. If the narrator introduced new details, he would be cut off at once with, “You made that up!” But it was these new twists that people came to enjoy most in later recitations. And no one ever found the endless—and mandatory—repetitions tedious. (134-135)

Table 10.

Strategy Type	Version 1	Version 2
Syntactic	Long, dense clauses, parataxis mimicry	Shorter, rhythmically varied according to narrative progress
Semantic	Literal rendering (“open air theatrical representation”)	Cultural filtering and metaphorical expansion (“platform for eloquence,” “recitation,” “twists”)
Pragmatic	Formal, explanatory, less performative	rhetorical style; communal storytelling aesthetics

The passage presents a remarkable illustration of storytelling as a communal ritual. It explores oral narrative performance, collaborative authorship, and the dialectic between

tradition and invention. In the fashion of a collective performance and interactive narrative drama, this powerful and thought-provoking passage blurs the line between invention and reality, referencing the metanarrative idea that stories are often told not to convey truth but to create it. This passage is a luminous gesture of postmodern narrative play, where fiction and memory coalesce into lived fantasy.

The source text features collaborative storytelling and oral narrative invention, and the passage that represents the most striking self-reflexive gestures regarding supertexts. Version 1 addresses formally structured expressions, in the fashion of Turkish parataxis. The demonstration of collective storytelling and dramatic performance also connotes ritual. The translated phrase “an improvised open-air theatrical representation,” with specific “rules” and “repetition,” in Version 1 shows a faithful transfer at the syntactic and semantic levels and presents the communal practice almost as documentary prose, thereby removing the supertextual aspect. Version 2, by contrast, addresses metanarrative power via rhetorical dynamism and dramatic flow. V2 breaks long Turkish statements into rhythmic units and maintains a somewhat authentic oral narration. Semantically, it employs explicative and metaphorical expansion through phrases such as “platform for eloquence,” “recitation of a dearly loved work,” and “twists.” These phrases violate semantic fidelity but indicate a change in explicitness, modal and figural filtering, and cultural filtering intertwined with the representation of a coffeehouse, where oral narratives infiltrate storytelling, narratives unfolding with a performative style.

The pragmatic strategies help convey an apparent storytelling motif, yet Version 1 uses abstract clarification: “even the healthiest event was told for the mere sake of how it was told.” Version 1, using a neutral and distanced voice, refers to *ortaoyunu*, Turkish folk drama, without explicitation, decreasing the immediacy of the scene. Version 2, meanwhile, keeps the original, changing only the “explicitness” by using “traditional Turkish mime theatre” to keep the reader within the source culture, without irrelevant domestication. Version 2 portrays another scene of “narration of narration”: stories are told to re-perform the act of storytelling itself. Communal interactions, interruptions, and interjections like “You made that up!”, or “defining pronouncements.” The way oral storytelling functions to repeat, review, recreate, and re-enchant is an overt indication of the storytelling mode, self-reflexive tone, and metanarrative mode. As Benjamin argues, “the relationship between the two poles [of source and target] is radically reversed. The original’s truth can only be revealed through translation.” So, Benjamin, argues Guildin, is not concerned with mere transformation but “the revelatory power of translation” (Guildin, 2015, p. 79) as conveying not only texts and contexts but also supertexts. It has always been controversial whether translation subsides or supersedes the original; remember Benjamin supports the idea of superseding, eliminating the original. Version 2 serves as an explicit reservoir of an account of oral storytelling, a ‘narrative of narrative’.

**Mythopoeia: Convergence of fact, fiction, memory and myth**

Source Text	Version 1	Version 2
<p>Sabriye Hanımın hemen herkese ayrı ayrı anlattığı bu hikâye acaba işin asıl hakikati miydi? Burasını hiç kimse bilemezdi. [...] Bu masal doğru veya yanlış onlara lazımdı. (167) [...] Bu tebliğleri bize dikte eden ruh, hiçbir akideyi incitmeden, sonunda yine mahiyeti meçhul kalan tatsız tuzsuz bir hakikatten bahsediyordu. Afroditi'nin halası ile Nevzat Hanımın Murat'ı ise bizim hayatımıza iyiden iyiye uzanan varlıklarıyla âdeta yanı kaşımızda idiler. Onlar hemen hemen bizim gibi yaşıyorlardı. Bir yalan olsalar bile mevcuttular. (168)</p>	<p>One wondered whether Sabriye Hanım's account reflected the actual truth. But there was no way of ascertaining this. (157) [...] This story, whether real or fictitious, was essential for them.(158) [...] The spirit that dictated the communications to us spoke of an insipid truth without vitiating any creed, the nature of which finally remained once again an enigma. Aphrodite's aunt and Nevzat Hanım's Murat escorted us whenever we went with their existence extending into our lives. They led a life almost like ours. Their fictive entities were concrete realities. (158)</p>	<p>Was there any truth in the story that Sabriye Hanım recounted a little differently to each and every member of the association? No one could really say. But this much is certain: had there been so much as a hint of truth in her tale, it would not have found much favor with the association. [...] The association needed its myths, imaginary or real: it was through these myths that its members communed with the mysteries of death resurrected. (172) The spirit's proclamations never once contradicted our beliefs, speaking a fluid truth that left its true form unknown. Aphrodite's aunt and Nevzat Hanım's Murat were our eternal companions; their essence seeping into ours. They lived out their lives as we lived out ours; they were real even though they were lies. (172)</p>

Table 11.

Strategy Type	Version 1	Version 2
Syntactic	Abstract phrasing; passive constructions ("was essential for them")	More dynamic, interpretive sentence structure; active voice ("The association needed its myths")
Semantic	conceptual, philosophical lexis ("insipid truth," "fictive entities")	Reimagines the metaphors ("fluid truth," "their essence seeping into ours")
Pragmatic	Neutral reporting tone	Metaphorically rich, emotionally and existentially charged voice

The passage examines the nature of truth in storytelling, whether fabricated stories, like Sabriye Hanım's, are lies or socially necessary myths. It challenges the ontological status of fiction: "even lies can be real", which is central to the novel's metanarrative posture: fiction is a mode of existence and survival. This passage shows how memory is a compilation of blended narratives, how it infiltrates stories, and how invented characters roam the realm of reality. Version 1, with a neutral, distanced tone, preserves the structural level but somewhat misses the storyteller's self-reflexive tone and emotional engagement. Its use of syntactically passive constructions and semantic abstractions such as "fictive entities" and "an enigma" results in epistemological confusion rather than addressing the supertextual aspect. The pragmatic effect, by contrast, is striking in Version 2 as it conveys the mythic performance, rather than narrating it. Version 2 reflects storytelling motifs through syntactically active phrases, semantically interpretive constructions, and expressions: "The association needed its myths," "their essence seeping into ours," "resurrected mysteries," "real even though they were lies." Both versions reveal a self-reflexive tone; however, Version 2 conveys a more reflective voice, achieving a poetic effect

and inviting the reader into a more self-reflexive, metanarrative mode that prompts reflection on writing (inventing), living, and understanding a narrative. Phrases in Version 1, such as “insipid truth,” “fictive entities,” and “an enigma,” suggest that V1 conveys philosophical complexity through structural and semantic fidelity, but it lacks emotional effect. The tone remains observational, distant, and expository with remarkable accuracy, but it conveys limited poetic power.

Version 2 employs more pragmatic strategies and a more flexible semantic preference to preserve the original poetic power, metaphysical speculation, and existential tension. The phrase “they were real even though they were lies” adds a concession marker to convey the paradoxical truth-function of myth more flexibly than Version 1’s “fictive entities were concrete realities.” Additionally, the expression “their essence seeping into ours” represents the metaphysical bond between the real and fictional, echoing the narrator’s vision of life as a multilayered narrative performance. This finding requires reconsidering ‘deductive-nomological models’ in light of Toury’s and Chesterman’s suggestions, as it problematises the relationship between agency and causality. As Koskinen highlights, there is a complex interplay of social, cultural, cognitive, and critical factors of translational tasks, and “translators’ agency” operates within a causal framework of “norms, intentions, and motivations” (Koskinen, 2010, p. 186). From a causal-model perspective, Version 2 indicates a cognitive and cultural preference for enhancing the metaphysical aspect. It shifts from reporting to literary expression, engaging readers in the emotional response and narrative mode, that is, the so-called “fictional necessity” rather than what is strictly factual. Thus, in V2, metafictional gestures of narrative, fiction, memory, and myth intersect through linguistic and textual manipulations to convey the ‘ambiguity effect’ of the world of stories, which do not communicate reality as such but instead sustain belief and collective identity. The novel’s self-reflexive storytelling mode in V2 goes beyond mere adherence to textual fidelity and philosophical structure, representing storytelling not as a meaningful matrix of paradigms but as an act of communal imagination.

**Invented and Institutionalised Narration**

Source Text	Version 1	Version 2
- Nasıl yazarım ben bu kitabı?., diye cevap verdim. Mevcut olmayan bir adam için... Halit Ayaracı'nın kaşları birdenbire çatıldı. İlk defa hiddetleniyordu. - Nasıl mevcut olmayan adam?.. Daha demin kendiniz bahsediyordunuz... Dördüncü Mehmet zamanında yaşamış. Sarı rengi severmiş. Güneşin rengidir, dermiş. Mevlevî olduğunu bile biliyorsunuz. Graham hesaplarıyla meşgul olduğu malum... Şekerden ölmüş. Yok azizim, ben bu cinsten sabotaj istemem. Bu müessese muvaffak olacaktır. Herkes vazifesini yapacak. Sizin ilk işiniz budur. - İyi ama, bütün bunlar mânâsız şeyler... Hepsi uydurma! Birdenbire ceketimden tuttu: - Bu kitap yazılacak!... (275)	"How can I ever write such a book." I asked, "about a man who never existed?" Halit the Regulator frowned for the first time. "What do you mean, who has never existed? You yourself referred to him a while ago. Did he not live during the reign of Mehmet IV? Didn't he love the color yellow? He used to say that yellow was the color of the sun. You even know that he was from the Mevlevi order. Everybody knows that he was versed in Graham calculations. And he died of diabetes. Come on now, no sabotage on your part. This institute is going to be a success. It is already. Everyone will be conscious of his duty. This is your first duty!" (242)	"How will I ever write such a book?" I cried. "And about a man who never even existed!" Halit Ayaracı furrowed his brow. It was the first time I saw him truly angry. "What do you mean, a man who never existed? You were just talking about him. Didn't he live during the reign of Mehmed IV? Didn't he like the color yellow? 'The color of the sun,' as he used to say ... You even know that he was a member of the Mevlevi lodge. It is widely accepted that he worked on the Graham calculations and that he died of diabetes. Oh no, my good friend, I will not brook this sort of sabotage. This institute will be a success. Everyone will uphold his responsibilities. And this is your first!" (284)

Table 12.

Strategy Type	Version 1	Version 2
Syntactic	rigid syntax; declarative statements	Varied sentence length, dramatic and dialogic
Semantic	Literal and explanatory phrasing ("versed in Graham calculations")	Expressive and idiomatic ("worked on the Graham calculations")
Pragmatic	Formal, expository tone; clear and directive	Performative, dramatic tone with emphasis on interpersonal conflict and rhetorical rhythm

This significant passage in *TRI* foregrounds the tension between fact and fiction-within-fiction. The passage also raises questions about narrative as an act of duty, an aesthetic representation, a performance, and a way of living. İrdal is encouraged, if not compelled, to write a book about a fictional character within fiction. A man who never existed is ostensibly revived within the realm of narrative, a striking moment of storytelling that brings together author, authority, authorship, fiction, and fabrication.

Regarding the transmission of narrative supertexts, the versions tend to employ different strategies to keep the tension between invention and truth. The passage represents a critical reflective (and reflexive) moment in the narrative's metafictional axis, illustrating the tension between fact and fantasy, reality and invention, art and fictionalised truth. The tension is powerful in the original and the translated versions. All three passages explore storytelling, referring to writing/storytelling, also implying a frame structure. They talk about how to tell the story of a non-existent man, or how to make/write history.

Here, the two English versions of *TRI* address the textual, contextual, and supertextual elements through different strategies. The translated versions convey the performative power of fiction and contribute to character development, enhancing the dramatic and dialogic voice and tone. Version 1 uses a declarative voice with clear syntactic structures. The use of semantic phrasing, such as “no sabotage on your part,” clearly renders the discursive tension, but it remains weak at conveying an institutional conversation. Version 2, however, highlights the dynamic dialogue by breaking the original syntax to address the performative tension: “I will not brook this sort of sabotage”, whereby preserving the original rhetorical register of frustration and conviction.

### ***Authorship, Temporality and Narrative Legitimacy***

Source Text	Version 1	Version 2
<p>Şeyh Ahmet Zamanî'nin Hayatı ve Eseri adlı kitabımın neşri hakikaten büyük bir teveccühle karşılandı. Halit Ayaracı'nın bir çırpıda bulduğu bu mühim şahsiyet etraftan derhal kabul edildi. (303) [...] görecekisin ki bu kitap çok sevinecek. Siz yalan diye bir şey mevcuttur, sanıyorsunuz. Hayır, yalan yoktur. Böyle meselede yalan olamaz. Ahmet Zamanı bugün için yalan olamaz, bilâkis hakikatin ta kendisi olur. Ne vakit yalan olurdu, bilir misiniz, hem de korkunç bir yalan? Eğer hakikaten bizim kendisine yüklediğimiz fikirlerle yazdığımız söylediğimiz eserlerle on yedinci asır sonunda yaşasaydı, işte o zaman yalan olurdu. Çünkü asrımdan ayrılırdı. Asrımı delip geçerdi. Bu da imkânsız tabii! Bu meselelerde yalan veya hakikat diye bir şey yoktur. Asrına uymak, onun adamı olmak vardır. Ahmet Zamanî Efendi bizim asrımızın bir ihtiyacıdır. Bu ihtiyacı on yedinci asrın sonunda tatmin ediyor, işte bu kadar... (303)</p>	<p>The publication of my book <i>The Life and Works of Sheyh Ahmet the Timely</i> found great favor with the readers. This important personality who had been the fruit of Halit the Regulator's instantaneous invention was well received by the public in general. [...] “My dear Hayri İrdal, you'll see that the book will be a great success. You think that there is such a thing in the world as lies. You're mistaken. There can be no lie in such matters. Ahmet the Timely cannot be considered as a lie. He is the truth itself. Do you know when this would truly be a lie, and a horrible lie at that? If he had lived at the end of the seventeenth century with the ideas and works we have attributed to him, then it would be a lie. Then he would have been in conflict with his century. He would have pierced through the century he lived in, which is of course quite impossible. There is no such thing as lies or truth in such matters. The question is to adapt oneself to one's century and to be its representative. Ahmet the Timely is the requirement of our age. He satisfies this need at the end of the seventeenth century. That is all. (265)</p>	<p>From the moment of its publication, <i>The Life and Works of Ahmet the Timely</i> was met with great acclaim. The public immediately warmed to this important historic figure—a figure created by Halit Ayaracı in the space of a moment. [...] “My good friend Hayri İrdal,” he said. “My dear friend, you'll see that your book will be adored. You seem to be under the impression that it contains untruths. But that's not so. There is nothing you have done that is not true. Today's Ahmet the Timely is not a falsification: he is the very embodiment of truth. Do you know what would make him a falsification and a disaster? If he had actually lived at the end of the seventeenth century, if he'd entertained the ideas we've attributed to him, well, then that would be a lie. He would be in the wrong age. He would have had to travel through time, which is, of course, impossible. In matters such as these, there is no set truth. It is a question of working with the century at hand and making him a man of his time. Our age needs Ahmet the Timely Efendi. And it is only at the end of the seventeenth century that this need can be filled. That's all there is to it. (312-313)</p>

Table 13.

Strategy Type	Version 1	Version 2
Syntactic	Long, dense clause; near-literal structure; explanatory tone	More fluid, segmented dialogue structure; rhetorical pacing and reader engagement
Semantic	Abstract lexis (“ <i>conflict with his century,</i> ” “ <i>requirement of our age</i> ”)	Interpersonal and interpretive expressions (“ <i>embodiment of truth,</i> ” “ <i>falsification,</i> ” “ <i>working with the century</i> ”)
Pragmatic	Philosophical tone with minimal emotional modulation	Reflective tone with layered irony and narrative intimacy

While Version 1 reports textual and contextual content, Version 2 performs these tasks, capturing supertextual aspects of writing and storytelling. Version 1 draws on philosophical density and literal adaptations, prioritising intellectual rigour over narrative mode. The declarative tone sounds like a manifesto, and the emphasis is on fidelity to the text at the syntactic and semantic levels. Version 2, on the other hand, stresses rhetorical storytelling with considerable affective engagement. The original discourse is rearranged into accessible, dramatic rhythms, allowing readers to hear both the involuntary narrator and a persuasive ideologue. Phrases like “he is the very embodiment of truth” and “he would have had to travel through time” replace abstract lexis with metaphorical expansion and figurative immediacy, drawing the reader into the realm of storytelling with both fictional and metafictional layers. Pragmatically, Version 2 overwhelms Version 1 in representing narrative dimensions. Hence, the findings show that both versions use cultural filtering in varying degrees. It signposts critical shifts in interpretation as the source text has been transformed into what Pym (2014) calls the ‘start-text’, which foregrounds translation as a process rather than a transfer. Pym’s pluralist stance promotes dynamic, context-sensitive models over fixed binaries. Here, context-sensitivity encompasses narrative considerations, as the translated versions carefully address themes of narrative, writing, fiction, and invention. They try to preserve storytelling motifs and (meta)fictional design, extending beyond the conventional binary between fantasy and reality as they reveal the debate over the legitimacy of an invented character. In this context, Chesterman’s model is supported by Reiss’s model to unpack informative (content), expressive (correspondence), and operative (effect) functions (Pym, 2014, pp. 128-131). Accordingly, the above extracts indicate critical strategies to preserve narrative modality. The reflective posture in the narrative, for example, addresses the fictionality of a character (Ahmet Zamanî), who is said to be more “real” than any historical character. Storytelling emerges as the production of fictional constructs to satisfy historical and cultural needs and to respond to the *Zeitgeist*. This metafictional gesture challenges authorial authority, temporal stability, and narrative credibility.

## Conclusion

In his *Memes of Translation*, Chesterman refers to Benjamin and Derrida to allude to the denial of translation, meaning transfer, and equivalence (Chesterman, 1997, p. 29). From this perspective, Gürol, Freely, and Dawe’s translations showcase “perpetual modifications of the original”, in Chesterman’s terms, “successful adaptation, variation and [memetic] mutation” (p. 87). Translations give life to previous translations, original texts, and the precursors. They seem

not to have considered what Wilson calls the “language game”, even though the Version 2 translators imply in their introductory note that “see our original picture as a misleading oversimplification.” Their view, concern, and attitude seem different: They do not conceive the act of translation as a “rewriting process” and give the impression that they try hard to achieve fidelity to the original. Furthermore, this is also maintained in the translators’ notes. They are “of move-meme”, not “spread-meme” in Chesterman’s terms. In this vein, Version 1, while formally accurate and focusing on creating a textual artefact, remains limited to conveying the dynamic rhythm of the self-conscious narration. Version 2, however, seems to reflect storytelling as a pivotal element at the textual, contextual, and supertextual levels. Narrative discourse in both translated versions, capture the subtleties of narrative mode, envisage to some degree the narrative as a multilayered performance, mimicking oral traditions, parodying written conventions, exerting dialogic shifts, telling collective lies, always referring to itself as life as storytelling, storytelling as life, and producing a discourse of “narration of narration: metanarrative mode, and both translations “propagate memes through both space and time.” Even so, it is mostly Version 2 that conveys the gist of the idea explored in *TRI*: collective fictions are social truths, and narrative is a communal ritual rather than merely a textual artefact.

As stated by Bassnett & Lefevere, “editors and translators supply readers with detailed footnotes to enable them to access the [original] text” (Bassnett & Lefevere, 1998, p. 46). Accordingly, the translators are seen to have added linguistic, historical, and cultural paratexts. It implies that translators conceive the original texts as an artistic challenge, overlooking their narrative and metanarrative modes. However, supertexts extend the pragmatic outcomes of narrative performativity. Narrative translators are active, attentive, and involved minds with powerful, creative imaginations, rather than passive tools for textual accuracy and contextual appropriateness. So, translation of narrative should be sensitive not only to linguistic discourses (texts, contexts, metatexts, paratexts) but also to narrative discourses and narrative modality (higher-order structures and supertexts).

Regarding appropriation strategies, they address cultural, generic, and modal filtering in narratives. Version 1, for instance, prefers to render proper names in more digestible forms, while Version 2 adopts a foreignization strategy, keeping unfamiliar proper names such as ‘Şerbetçibaşı’, ‘Halit Ayarçı’, and ‘Ahmet Zamanî’. These original names blur the boundaries between reality, fiction, invention, recognition, and authorship, with acute implications for a self-conscious narrator and a metanarrative mode, thereby implying that domestication and foreignization also affect narrative mode. These are not fixed parameters; they can change the narrative mode in different ways. If the narrative is realistic and conventional, then domestication can be adopted. Still, if it is a modernist or somewhat postmodernist text with self-reflexivity and metanarrative gestures, foreignization seems more appropriate to carry supertexts.

Lastly, from a digital narratives perspective, corpus tools provide significant textual results, including frequency, collocations, and concordances. The translation criticism of narrative modality, however, requires a qualitative analysis from a narratological perspective, since higher-order structures and supertexts are not purely verbal signs or *memes*.

## Endnotes

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<sup>1</sup> *Saatleri Ayarlama Enstitüsü (The Time Regulation Institute: 1961)*, henceforth *TRI*.

<sup>2</sup> Every narrator and translator is theoretically unreliable. From a narratological perspective, however, unreliability raises a technical challenge. Technically speaking, first-person point of view necessarily implies a sense of unreliability.

<sup>3</sup> Freely and Dawe prefer foreignisation in the translation of proper names, yet the ending syllable ‘ı’ instead of ‘i’ is additionally foreign to Turkish readers of their English version. It needs further inquiry whether it is a mistaken transfer or an intentional gesture.

<sup>4</sup> Any narrative or text implies the presence of a narrator or author who is deeply engaged in creating allegories through which the narratee or audience can interpret life and reality. There are three primary periods of storytelling or writing: Traditional, Modernist, and Postmodernist. Postmodernists emphasise the unreliability of invented narratives and representations, asserting that reality or history is itself a form of fiction. Consequently, storytelling and authorship become central concerns.

<sup>5</sup> This letter was originally published in “Turan Alptekin, *Bir Kültür Bir İnsan* (İstanbul, 1975) 32-36. Whether this “Letter from Halit the Regulator to Dr. Ramiz” is an integral part of the novel is the subject of an ongoing controversy. Moran, for one, felt that it was appropriate that this letter was not published in the original Turkish edition of this work. See the discussion by Moran in the introduction to this English edition (“The Time Regulation Institute”, p. 21, n. 11).

<sup>6</sup> These genres are: (a) Narrative, (b) Descriptive, (c) Expository, (d) Argumentative, (e) Instructive.

<sup>7</sup> *My suggestion*. The term appropriated to the model is derived from Genette’s “intratext” (1982), Lotman’s “supertext” (1990), and Chesterman’s “supermeme” (1997).

<sup>8</sup> See: Sketch Engine Concordance Tables. Regarding the key tags ‘story’ and ‘storytelling,’ numerical data have been filtered based on thematic categories, and data cleaning has been carried out accordingly.

<sup>9</sup> The results are carefully edited, grouped, and analysed for further interpretation and discussion, after the AI has processed the findings and transformed them into tables.

<sup>10</sup> Apart from acts of foreignisation, there may appear outstanding preferences highlighting the status of metatranslation and metatranslational signs.

<sup>11</sup> Chesterman, in his *Memes of Translation*, cites May (1994) on the importance of translating certain aspects of narrative style. A good example is from Russian literature into English, and how they “have tended to neglect or under-use certain aspects of the narrative style of the original, such as the use of Free Indirect Speech or an intrusive narrator, in favour of a more fluid style more in keeping with target language ideals of clarity, explicitness and accessibility (p. 29).

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