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A Stylistic Analysis of Leyla Erbil's Famous Novel, *Kalan*

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ABSTRACT

Even though stylistic studies have been carried out for different purposes, they are generally discussed and analyzed within the realm of literary criticism under the name of "literary stylistics". The main aim of these studies has been not only to define the formal features of texts, but also to show their functional effect for the interpretation of the content. For this purpose, it is important to analyze stylistic features of a literary work to determine its intended communicative effect. On the other hand, integration of stylistics into the study of translations would help the translators to identify and recreate the intended communicative effect of the source texts in a more objective way. In order to discuss the nature of interaction between stylistics and the study of translation, this study provides a detailed stylistic analysis of Leyla Erbil's famous novel, *Kalan*. For this purpose, various elements that constitute Erbil's idiosyncratic style have been examined. In other words, the literary work has been analyzed at semantic, grammatical and syntactic levels to foreground their functions in the representation of the whole communicative effect of the novel. One of the main concerns of the descriptive analysis of the stylistic tools adopted by the author has been to familiarize translators with some stylistic features of the source text that are important in the recreation of the content in the target language. As a result of the detailed stylistic analysis, it has been concluded that the author resort to various stylistic devices that have important functions in the representation of the content and hence need to be analyzed meticulously by the researchers that will work on this text.

Key Words: Stylistics, literary criticism, communicative effect, descriptive analysis.

Leyla Erbil'in Ünlü Romanı *Kalan*'ın Biçembilimsel Açısından İncelenmesi

ÖZET

Biçembilim çalışmaları farklı amaçlar için gerçekleştirilse de, bu çalışmalar genellikle edebi eleştiri alanında "edebi biçembilim" adı altında tartışılmakta ve incelenmektedir. Söz konusu çalışmaların amacı sadece metinlerin biçimsel özelliklerini tanımlamak olmayıp, aynı zamanda bu özelliklerin içeriğin yorumlanmasındaki işlevlerini göstermektir. Bu nedenle, edebi bir eserin amaçlanmış bildirişimsel etkisini belirleyebilmek için bu eserin biçimsel özelliklerinin incelenmesi önem arz etmektedir. Öte yandan, biçembilimin çeviri çalışmalarına eklenmesi çevirmenlerin kaynak metinlerin amaçlanmış bildirişimsel etkisini daha nesnel bir şekilde tanımlamasına ve yeniden üretmesine yardımcı olacaktır. Biçembilim ve çeviri çalışmaları arasındaki etkileşimin doğasını örneklendirmek amacıyla, çalışmada Leyla Erbil'in *Kalan* adlı romanının ayrıntılı biçembilimsel incelemesi sunulmaktadır. Bu amaçla, Leyla Erbil'in kendine özgü biçimini oluşturan çeşitli unsurlar incelenmiştir. Diğer deyişle, bu unsurların romanın bildirişimsel etkisini yansıtmadaki işlevlerini göstermek için söz konusu edebi eser anlamsal, dilbilimsel ve sözdizimsel düzlemlerde incelenmiştir. Yazarın kullandığı biçimsel araçların betimsel incelenmesinin amaçlarından biri de çevirmenlerin içeriğin erek dilde yeniden yaratılmasında önemli olan kaynak metne özgü biçimsel özellikler hakkında bilgi sahibi olmalarını sağlamaktır. Ayrıntılı biçimsel incelemenin sonucunda, yazarın içeriğin temsil edilmesinde önemli işlevleri olan çeşitli biçimsel araçlara başvurduğu ve bu nedenle bu araçların metin üzerinde çalışacak araştırmalar tarafından dikkatlice incelenmesi gerektiği sonucuna varılmıştır.

Anahtar Kelimeler: Biçembilim, edebi eleştiri, bildirişimsel etki, betimsel inceleme.

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Introduction

The notion of “style” is a controversial issue that has been approached in various ways by different scholars. When the remarks made on style are examined, it is easy to see that the ones attempting to define style in a particular way also add the impossibility of offering a certain and clear-cut definition for it. *The Dictionary of Stylistics* refers to the same problem, mentioning that “although style is used very frequently in Literary Criticism and especially Stylistics, it is very difficult to define it (Wales, 1990, p. 435). In order to draw a general picture, some of the common definitions will be briefly discussed in the following part.

The Dictionary of Stylistics defines style as “the manner of expression in writing or speaking” (p. 435). As is seen, this offers a very general outlook on the notion of style, which implies the manner of doing things in general sense. Therefore, it is possible to talk about various types of style in writing and speaking. On the other hand, Susan Sontag provides a more accepted definition in her article titled “*On Style*”, emphasizing its relation with one’s own being:

Style is our manner of appearing; this by no means necessarily entails an opposition between a style one assumes and one’s ‘true’ being. [...] In almost every case, our manner of appearing is our manner of being. The mask is the face. (1964, p. 18)

As is clear, Sontag wants to stress that style is what makes a person as he/she is. Everything that distinguishes one from the others can be discussed as features that constitute one’s style. As French naturalist Buffon says, “Style is the man” (1964, p. 29).

When modern approaches to the definition of style are analyzed, it is apparent that there is a tendency to refuse the idea that style is just a decoration. For instance, Wales points out that it is not satisfactory to consider style decoratively, “to define it as some kind of expressive emphasis ‘added’ to an utterance”. According to him, all utterances can have a style, even if they might seem plain. (p. 437). At this point, Ernest Hemingway’s “white style” can provide the best counter examples for the ones regarding style just as a decorative tool. What is more, in Sontag’s article, style is discussed as something composed of two elements, which are content (what is said) and form (how it is said). According to her view, form and content impenetrate each other and are inseparable. Unlike many others, she asserts that “individual style of each important writer is an organic aspect of his work and never something merely ‘decorative’” (p. 15). That’s why, style constitutes a central part of what the writer intends to say in his/her work. If the content and form is separated from each other in a certain way, then we end up with what is called “stylization”, a notion coined by Bakhtin in the 1930’s to “describe the technique of imitation, of the conscious and consistent representation by an author of another style (Wales, 1990, p. 439). Sontag also touches upon the same issue with the following statements:

Stylization in a work of art, as distinct from style, reflects an ambivalence toward the subject-matter. This ambivalence is handled by maintaining, through the rhetorical overlay that is stylization, a special distance from the subject. (p. 20)

Style is not something that stays outside the content and embellishes it, but it is inside the writing and complements the content in a certain way. In addition, Sontag argues that style is not quantitative while another scholar called Michael Short offers a theoretical model of style that can be measured according to the frequency of the stylistic features adopted in a particular piece of writing. He also provides some checklists of linguist and semantic features that are necessary to study in order to

understand the meaning. In his approach, there is much more focus on the role the linguistic structures play in the interpretation of meaning.

Like the definition of style, stylistics can also be viewed in several ways as there are different stylistic approaches. However, it has been generally discussed within the realm of literary criticism under the name of "literary stylistics". The goal of the stylistic studies has been not only to define the formal features of texts, but also to show their functional effect for the interpretation of the text (1990, p. 438). For this purpose, linguistic methodology has been widely applied on literary texts for a stylistic analysis. In recent years, stylistics has come to be used as a tool to teach language and literature for both native and foreign speakers of English.

Stylistics and Translation Studies

Translation is a kind of intercultural activity in which translators mediate between different languages and cultures. As Margherita Ulrych points out, a fundamental aspect of the translator's task in mediating between a source and target culture is to identify stylistic features adopted by the source text writer in order to intermingle form and content and recreate the "overall communicative effect" in the target language. (1996, p. 885). This effect, actually, implies the impression remaining for a long while in the reader's mind after reading a particular type of writing. In a typical translation activity, the translator begins to carry out his/her task by reading the source text. As a reader, the translator is supposed to be "aware of all the socio-semiotic variables that concur in the realization of meaning" (p. 886). In other words, the translator should pay attention to the stylistic choices the ST author has used in order to shape his/her message. The translator resorts to examining linguistic elements and structures to understand how they contribute to the whole meaning in the source text. In this way, he/she can both capture the ST author's intended meaning and even recreate the ST's stylistic constituents in the target text as effectively as possible. For this reason, stylistic analysis is an important component of the translation activity, especially when the translation of literary texts is in question. When the formulation of literary texts is considered, it is easy to find that writers use various stylistic features to produce a particular message. Sometimes it becomes extremely hard for a translator to render every stylistic features of ST in a target language because of the lack of equivalent options in ST and TT systems. As a result, the translator ends up having some kinds of shortcomings in transferring the intended message.

What is more, Ulrych stresses that translators should be given some form of instruction on stylistics so that "their intralingual and interlingual control over the various levels in which language operates" could become strengthened (p. 887). This implies that integration of stylistics into the study of translations would enable the translator to go beyond the surface structures of the text and take some hidden or inexplicit meanings out of STs. In Ulrych's approach, stylistics is applied to the Translation Studies in two basic ways. On the one hand, stylistics is used as an analytical tool to test a given interpretation. The translator looks at the previous remarks of a specific interpretation and tries to base them upon objective grounds, benefiting from a detailed linguistic analysis that may operate on syntactic, lexical, semantic levels. On the other hand, the study of stylistic devices used by writers to manipulate meaning and have a certain effect on the audience will enable translators to become aware of these kinds of manipulations of language and hence exercise more control over their own translation behaviors (p. 889).

About Author

Born in 1931 in İstanbul, Leyla Erbil was the child of a middle class family. After completing her high school education in Kadıköy Kız Lisesi, she began to study in the English Language and Literature Department of İstanbul University, but she left there before gaining her B.A degree. During the 1950's, she worked as a secretary and translator at Ankara State Hydraulic Works. She wrote various essays for different magazines including *Giderek*, *Yelken*, *Yeditepe*, *Yeni Ufuklar*, *Dost*, *Dönem*, *Ataç*, *Papirüs*, *Türkiye Defteri*, *Güney*, *Soyut*, *Yeni A*, *Türk Dili* etc. These magazines focused mainly on the current problems of Turkish Literature.

Leyla Erbil was one of the founding members of the Turkey Artists' Association (1970) and the Writers Union of Turkey (1975), a member of Workers' Party of Turkey (1961). At present, she is a member of the Association of Turkish PEN Writers. In 1979 she was given "Iowa University Honorary Membership" in America. Erbil does not take part in literary awards, but she accepted Honorary Awards of the Association of the Man of Letters in 2001. What is more, she was presented as a candidate for the Nobel Prize in Literature in 2002 by the Association of Turkish PEN Writers.

Erbil started her writing career with her story called *Hallaç* in 1961. Her other stories include *Gecede* (1968) and *Eski Sevgili* (1977). Apart from stories, she also wrote some unique novels such as *Tuhaf Bir Kadın* (1971), *Karanlığın Günü* (1985), *Mektup Aşkları* (1988), *Cüce* (2001), *Üç Başlı Ejderha* (2005). In this paper, Erbil's stylistic features will be analyzed in relation to her last novel, *Kalan*, published in 2011.

In her stories and novels, Erbil does not comply with the literary conventions of her time and she tries to establish her own unique style. In her literary works, she stands out against the ideologies that are full taboos produced by the religion, family and society by benefiting from the methods of psychoanalysis. She sustains her combat with these taboos by changing dominant poetics of her time in her stories and novels. She searches for a new style in almost all of her literary works in order to account for a new kind of understanding and content that examines the social and political problems of modern Turkish society. Common themes dealt in her novels and stories include criticisms against modern Turkish society, social problems, the conflict between individual and society, sexism and status of women in society. What makes Erbil distinctive is that she presents these topics with what is called "fantastic reality". In other words, she uses language in a way that it no longer reflects reality in a transparent way. The reality is attained after readers show some efforts. This consequently results in some kinds of deviations in her language use, which will be discussed in detail in the following parts.

She has been influenced by some important people such as Marx, Freud, S.Faik Abasıyanık and Samuel Beckett. In one of the interviews, she states that the resources of her writing come directly from the society, adding that her generation grew together with the political realities of their time. She mentions that they went through a reformation process and supported socialism, which is apparent from their choice of content and the way they treat it in their works. In her view, being a writer is the same as living in a society² (Türkeş, 2011).

Synopsis of *Kalan*

Leyla Erbil's latest novel, *Kalan*, is a book that mainly focuses on the narrator's questionings about time and reality. Throughout the novel, Erbil tells the story of a woman writer's resistance against the spirit of the era in which she lives. Lahzen, who is both the narrator and main character of the novel,

² Unless otherwise said, all translations from Turkish into English are mine.

represents the difficulties of being a woman writer and revolutionist in modern Turkish society. Actually, she tries to speak on behalf of every woman writer whose revolutionary attempts have almost always been suppressed by the authorities of the society. Lahzen is also a representative of the women who want to find the reality in life. However, the memories of past days that are mostly composed of heartbreaking stories cause her to lose her mind as time passes.

In *Kalan*, everything is narrated from the conscious of Lahzen whose unlimited mind is tried to be kept under control by some medicines. We go back to the earliest times of İstanbul through the mind of Lahzen who is a passionate character questioning the values. Actually, she does not only raise important questions with regard to society and its values, but she also gets even with herself in a way as if she wants to punish herself. In some parts of the novel, it is possible to find direct references to many historical, mythological, philosophical and political issues, most of which include harsh criticisms. She directs her criticism mainly against the ones who seem to be observed with the current time, ignoring what has happened until then. In her novel, Erbil “wants to enable the society to regain its memory and past and to give it its self-control. A society cannot have the ability to determine its own future without an understanding of history” (Türkeş, 2011). Therefore, Erbil also includes many stories related to the past days of İstanbul into the novel. These stories belong to our nation and hence make us realize what we really are.

The story takes place in İstanbul where Lahzen grew up. In fact, Erbil wants to handle the tragedy of Lahzen by likening it to that of the İstanbul. She tries to show how İstanbul, which has been constantly changed and distorted, affects the personal tragedy of Lahzen.

The story starts in a house located in one of the provinces of İstanbul, namely Fener. In the introductory part, Lahzen goes back to the early times of her childhood when her family lives happily with their Greek and Armenian neighbors. However, they are forced to leave the city soon after. Lahzen is living there with her sister, mother and mother’s lover. In this part, she also gives some details about her first lover called Vangel and how they are separated from each other by the cruel rulers of Turkey. In relation to her childhood memories, Lahzen remembers some historical periods of Byzantine and Anatolia which are full of unforgettable tragic events. In the same part, she makes some critical judgments regarding religion, referring to some important mythological stories. Providing much space to the dark sides of Anatolia in her discussion, Lahzen wants us to realize that human beings have not been so innocent throughout the history.

In the first part which lasts for 138 pages, Lahzen continues to talk about her childhood days in parallel with those of İstanbul. Here, Lahzen foregrounds more violent scenes of the past. She makes us stand face to face with more current events such as the Armenian Genocide, the Dersim Genocide, the İstanbul riots of September 6-7 in which thousands of people lost their lives. Being an active defender of people’s welfare, Lahzen shows her reaction against the violence and inhumanity of the power holders. Then she remembers the days when she was torn between her husband, Sabit and her lover, Zeyyat. Even though she does not love her husband, she cannot leave him. Within the whole part, Erbil presents Lahzen’s inner mind on independent pages written in italics. Lahzen begins to question everything much more constantly and she admits that she is considered “insane” by her husband. Emphasizing the impossibility of liberating herself as a woman, she wants us to become aware of the difficulties of being a woman in Turkish society.

In the second part which is composed of twenty pages, Lahzen’s voice of conscience becomes the dominant element. Here, she reveals everything that she has always wanted to express. This part

consists of Lahzen's dialogues with Sabit and Zeyyat. She identifies her husband with the society that she cannot manage to leave. Finally, she concludes her remarks, accepting the impossibility of reaching a certain reality in life. Then what has remained to Lahzen from all these past times? It is the sorrow and anger which manifest itself in Lahzen's feelings and thoughts.

Stylistic Analysis of *Kalan*

In the following part, a detailed stylistic analysis of Leyla Erbil's famous novel *Kalan* will be provided with aim of uncovering "the whole communicative effect" of the source text. For this purpose, lexical, grammatical and semantic features of the source text will be examined, and the effect of stylistic features on the representation of the content will be discussed.

1. Lexical Features

1.1. Slogans

Kalan can be considered a political poem as it touches heavily upon the political disturbances of the country such as genocides, massacres and strikes. Erbil forces us to come face to face with the bloody history of Turkey, creating a political discourse in her novel. Therefore, she uses a lot of anti-governmental and anti-religious slogans throughout the novel in order to express her political approach in the most effective way. Sometimes she reflects her own criticisms and objections regarding the social structures in which she lives, benefiting from the usage of emphatic slogans, some of which are created by the author herself.

The following sentence can be given as an example of slogans. "İşte alçaklık taşlarıyla donatılacak bir ülkedesin" (p. 33) is a sentence uttered by Lahzen when she wants to express her anger at the people who consist particularly of the totalitarian rulers of Turkey. With such kind of a sentence, Lahzen manages to chant slogans against the government in an encapsulating way. In another example, she directs severe criticism against the religion with the following sentences: "o dinin de gaddardır tanrıları/ bütün tanrıları gibi dünyanın" (p. 29). Another usage of slogans refers directly to revolutionary meeting areas, where Lahzen expresses her emotions in a much more enthusiastic way, which can be deduced from the words she uses. In the following example, Lahzen takes us to one of the meeting scenes: "ve çekip gittim/ çıktım gittim/ ohh/ çıktım açık alınlara/ açık alanlara/ sokaklara ve sokak aralarına" (p. 50). Towards the middle of the novel, we encounter such kinds of usages very often, one of which will be exemplified below:

mitinglerde biz / devrimciler/ hep birlikte/ bu böyle devam etmez diye/ 1 mayıs işçi bayramlarının birinde / taksim'de/ tek kurtuluşu insanlığın/ proletarya'nın zaferidir inancıyla/ gezi parkı'nın önünde toplanmış cınlatırken yeri göğü / yepyeni bir güneş doğar marşıyla (p.105)

In this example, it is apparent that Erbil attempts to create a political discourse, which is Marxism in this case, benefiting from the usages of common slogans that evoke strong emotions in the minds of readers. Sentences composed of slogans can manifest themselves in the criticism directed against the religion and society.

2. Grammatical Features

2.1. Inverted Sentences

When we look at Erbil's way of sentence construction, it is possible to say that inverted sentences come into prominence. Erbil quite often uses inverted sentence structure that is typical of poetry with the intention of creating a poetic discourse. Thanks to the usage of inverted structure, Erbil's sentences flow like a poem. Erbil's choice of inverted expressions does not only contribute to the poetic atmosphere of the whole novel, but it also helps to represent Lahzen's perplexed mind effectively, enabling the narrator to express what comes to her mind at that time without abiding herself by any rules of the language. What is more, placing the verbs at the beginning and the nouns towards the end of the sentence adds to the tension of the sentence. The reader is forced to wait until the end of the sentence to understand the intended message. Let's look how this tension is created in the following lines: "çalışıp çırpınıp alın teri / göz nuru / kol emeğiyle geçinip gitseydi osmanlı/ tüm tebasıyla eş / kavru olarak kendi yağıyla / çıkararak taştan emeğini / öğütürük ununu yel değirmenlerinde / don kişot gibi / püfür püfür" (p.17). As is obvious, Lahzen does not only change the place of verbs and nouns, but she also plays with the adjectives and adverbs as is the case with the adverbial phrase "don kişot gibi".

In another example, Lahzen attempts to increase the dramatic effect with the inverted structure: "öyle daldım ki karnına herifin / halimden korkmuş donmuş kalmışken / sürttüm kafdağı'ndan gelme burnunu yere/ arkadan gelen tekbiir'in / binlercesini işitince / soluk soluğa kaçıp / eski park otel'in tuvaletine / buluştuk orada tekrar dönüp vuruşalım mı diye / ama dağılmıştık anladık..." (p. 107)

2.2. Periodic Sentence Structure and Anticipatory Constituent

Another distinctive feature of Erbil's style is the complex sentence structure. As Leech and Short mentions (1981: 219), "complex structure are preferred if the aim of the writer is to present us with a complex structure of ideas, a complex reading experience". When we consider Erbil's multi-layered content, we can easily understand why she might have preferred to use such a structure. The complexity of Erbil's language is realized by the intensity of periodic or anticipatory constituents. Periodic sentences are the ones which save their main clauses to the end and have a periodic structure if anticipatory constituents play a major part in it. These structures challenge the reading experience because they force the reader's mind to store up syntactic information that will later be used.

Leech and Short (1981, pp. 126-27) give two possible reasons for the preference of periodic structures in writing. In their view, a writer can resort to them when they want to give their sentences a "dramatic quality: they combine the principle of climax with the principle of subordination, and so progress from a build-up of tension to a final climactic point of resolution". To illustrate this point, we can give an example in which Erbil creates a dramatic effect by putting the main verb at the end of the sentence: "tan matbaası'nı / hüseyin cahit yalçın'ın gazetesini / şan sinemasını / atatürk kültür merkezi'ni / madımak oteli'ni / otelin önündeki pir sultan heykelini / mahpuslarıyla birlikte hapishaneleri / dram tiyatrosu'nu neden yaktılar?" All of the constituents are connected to the last verb "yakmak" and they make sense as a whole rather than in sequence.

Another reason for the use of periodic sentences is that "these sentences have the function of concentrating significance at one point in the sentence" (p. 264). In other words, the writer delays the interpretation to the end and readers are not enlightened until reading the last part of the sentence. As Leech and Short points out (p. 264) "periodic structure requires the reader to hold all the meanings

conveyed in the mind simultaneously”, which must lay more burden on readers. In the following sentence, which occupies a whole page, Erbil delays the interpretation to the last line:

bahçesinde sarmaşık gülleri, saka dikenleri, melekotlarının / bulduğu her dikey şeyin üzerine tırmaşan / cinsaçı ve ısırğan otlarının / gog mogog adlı birbirleriyle sinsice fısıldaşan / ve bizim için o zalimler” diyen / iki çalıyı örtüp otağlaştırdığı / sürekli elleme kömür ellemeee! diye ses çıkaran / erik ağacına dayalı /patlak çuvalın / mangalın / mangal borusu / ızgara / pirinç maşa / çam çırası / tekel kibritinin hazır durduğu / torik-palamut-uskumru kokusunun komşu pencerelerden dışarıya uğrayan / yirise se perimeno yirise / mikrula mu kopela / ela ela ela... / şarkısıyla sarmaş dolaş olduğu, üç katlı, ahşap evimiz / hacı murat adlı bir rum ustanın elinden çıkmadır. (p. 3)

In this example, we see that first twenty lines consist of modifiers that define the word “ev” in the twenty first line. Therefore, even the adjectival phrase is formed with a periodic structure. Then we understand what the author wants to emphasize by mentioning the house when we come to the last line of the page, where Erbil gives information about the person who built the house. The reader is required to keep in mind all the previous details about the house until he/she at last learns that these elements all belong to a house built. To put it differently, interpretation of the whole page depends on the last line. As a result, it is possible to conclude that anticipatory constituents bring an element of suspense into the syntactic structures.

2.3. Striking Adjectival Clauses

Erbil’s idiosyncratic use of adjectival clauses is one of the most prominent characteristics of her style. We see an abundance of adjectival modifiers in Erbil’s language. However, what should be kept in mind is that she does not form an adjectival clause by bringing together common adjectives to define a particular group of words. On the contrary, we observe some kinds of deviation in her usages of adjectives. In my view, this deviation from common usages transforms her style into a “marked” one. This can consequently conjure up in our minds Snell-Hornby’s definition of the “opaque style,” the “creative extension of the norm through subtle exploitation of language” (1988, p. 123). Now, I would like to exemplify some of these creative usages. For instance, she defines the earth as “kürek kürek hınçla karılmış toprak” (p. 98), which can be considered very emphatic. This earth actually refers to the area where the daughters are buried alive by their father. When you read this adjectival clause, you can easily visualize the scene in your mind. On the other hand, there also exists another creative adjectival phrase within the main one, which is the “kürek kürek hınç”. Associating “hınç” with something you can add to the earth with a spade, Erbil forces us to feel the emotion causing this action to happen.

Another fine example of creative usage is the phrase “bildircin fırtınasıyla gök köşelerine tırmanan soğuk”. As is clear, the word “soğuk” is treated as something alive and that can move towards the sky. Among a huge list of such phrases, the following ones can also be given as representative examples: “kızını karganın deştiği deliğe gömen saygınlar ülkesinde saygın” (p. 117), “hayat ipliğini büken lüks Nermin (p. 160)”, kendi yerinde kışneyen rüyadan yapılmı terelleli” to define Lahzen’s mother (p. 204).

3. Semantic Features

3.1. Irony

Irony is one of the dominant tools Erbil benefits from while representing the content. She uses irony for different purposes including as a tool for criticizing the state, society and religion. In his article titled "Leyla Erbil İşaretleri", Mahmut Temizyürek mentions that "Leyla Erbil adopts the approaches of Nietzsche, Freud and Marx in order to reveal the mask of dominant ideologies and the techniques of parody and irony helps her in her literary movement" (2004, p. 41).

As is known, irony can be a statement that involves an expression indicating that what the speaker wants to mention is a very different, usually opposite, expression. There can be more than one way of creating and using irony in literature. In the following part, some examples will be provided to evaluate its function and effectiveness in a pragmatic sense.

Irony Created with Oxymoron

Throughout the novel, it is possible to encounter many instances in which oxymoron is used to create irony. For instance, the following example demonstrates how Erbil brings together two contradictory elements in a specific adjectival phrase in order to express her severe criticism against the congregants who are using the state for their own interests:

allah dileseydi hepimizi tek ümmet kılardı; lakin sizi her birinize verdiği şeyde imtihan edecek..."dense de kuran-ı kerim'de... / sınav sonuçları aklın alacağı gibi değil / acaba o zamanlardan mı başlamıştı / **nur yüzlü güveler** kemirmeye / öle öle oluşturduğumuz cumhuriyet'in köklerini." (p. 35)

As is seen, Erbil refers to powerful religious people of Turkish society as "nur yüzlü güveler", modifying the word "güve" that has a negative connotation with positive adjectival phrase "nur yüzlü" and ultimately creates irony with it. This kind of tendency is also apparent in another example where Erbil criticizes the government authorities that cause the death of thousands of people in massacres: "cumartesi anneleri / pazar/ salı çarşamba perşembe/ babalar yok/ cuma toplu namaz / kaybedişler / binlerce çocuğun kayboluşu / yok oluşu / televizyonda / masum yüzlü katiller / gözyaşı dökmekte / katlettiklerinin analarına benzeterek kendilerini (p. 51).

Irony as a Tool for Criticizing the State

In her novel, Erbil uses a narrator who is a kind of intellectual that is not satisfied with the current situation of the state and wants to change it by reacting vigorously against it. For this purpose, Erbil uses irony as a tool to attack the current situation of the Turkish society. In the following example, it is obvious that Erbil does not use the words in their literal meaning, but makes the reader sense the sarcasm hidden in them: "ağlayan aç bebeleri ayağından yakalayıp duvara çalan / canavar bakıcılarını **küresel liberal müslüman** türkiye'nin / ya da **müslüman küresel liberal** türkiye'nin" (p. 32). The words written in bold are used in order to make fun of the ones assuming that Turkey is such a country. In another example, Erbil distances herself from a particular belief, voicing harsh criticism against it: "bak yaşlandın,,,evli barklı saygın biri oldun,,,**saygın**,,,saygın mı,,, ne saygını,,,müesses nizamın bir parçası olarak saygın,,,kızını karganın deştiği deliğe gömen **saygınlar** ülkesinde saygın... (p. 117). In this excerpt, the word "saygın" is used sarcastically, benefiting from the repetitions and rhetorical questions which make her criticism more emphatic.

Irony as a Tool for Criticizing Human Beings

In the novel, Lahzen stresses the corrupted nature of human beings, referring particularly to her relationship with her mother, husband and lover in an ironical way. Creating strong emotions with ironical expressions, the author aims at revealing the severity of the human beings' current condition. Through the character that she creates, Erbil calls the reader to take a stand against these parasite singles who take everything for granted without questioning. Therefore, we can consider Erbil's usage of irony a kind of corrective mechanism with which she wants to correct people's understanding of values or relationships. For instance, in the novel, Lahzen's mother is described as a kind of woman who does not educate herself, but pays attention only to her appearance, which is help up to ridicule by her daughter with the following statement: "annem 'lyon mağazası'na girmiştir,,annemin soren'i bilmemesi ne güzeldir,, hiçbir şey bilmeden yaşamak ne güzeldir,, insanın kendi olması için hiçbir şey öğrenmemesi mi gerekir,, (p. 150)". In my opinion, Erbil is successful in rendering criticisms with such kind of ironical expression rather than mentioning them directly because in this way she is more likely to create much more dramatic effect upon readers.

We can also tackle another similar case in which Lahzen faces herself, putting her thoughts into words that do not reflect her real feelings. Some words written in bold letters below are intentionally used by the author to stress that the narrator's feelings are totally opposite to what she says. She is pretty much sure about the fact that she is not someone cruel, but she feels pity for the others. On the other hand, she also knows very well that her husband and her lover do not consider each other a friend, but an enemy:

oysa sen **gaddarın** birisi / kimseye **acıdıgın** yok artık / hapını yuttun ya / birazdan / insana benzemeye başlarsın / kimi aldatıyorsun / kamp mı dedin/ ne kampı / ne usanması/ **sevgili eşinlesin** burada / **o bir melek** / eski sevgilin konuğunuz sık sık / **iki dost onlar.**" (pp. 63-64)

Reality with Fantastic Elements

Fantastic fiction can be defined as a type of fiction that includes events, characters and objects which do not comply with the rules of the real world. In contemporary literature, it is observed that fantastic elements are used in a way to express some deprivation or oppression. In *Kalan*, Erbil often resorts to presenting reality with fantastic elements, revealing the unseen sights of reality and questioning the way how reality is formed in society (Bulutsuz, 2007, p. 63). Using dreams in her novel, Erbil confuses the readers about what is real and what is fantasy. In one of the dreams, she is kidnapped by old people who will burn her alive together with other people in Fatih Mosque. Through the dream, Lahzen directs criticism against the ones involved in events such as Dersim Genocide. Ending her dream in a happy way, the narrator aims to give voice to what is in fact desired:

bir şey oldu,, durdular,, kimler kurtardı geldi bizi bilemedik,, birbirimize sarıldık,, ağlaşarak,, ağlaşarak,, birbirimizin boynuna dolanmış sevinçle,, sevinçten ağlamanın yüceliğini orada anladım,, caminin içinde kat kat kanatlarını açmış genişleyerek yankıyordu sevinç,, korkunçtu,, korkunun sevinci çok korkunçtu,, nasıl kurtulmuştuk,, gitmişlerdi,, yok olmuşlardı,, vaktiyle "aya apostoliki" kilisesi olan ve planını constantinus I'in bizans haçı biçiminde yaptırdığı hagia sofia'dan sonra bizans'ın en 'kanlı kilisesi' olan camiydi bu,, hem constantinus hem fatihsultan gömülüydü burada,, bizi buraya mı gömeceklerdi,, işte böyle uyandım,, soluk soluğaydım... (p. 70)

In another example, Erbil tries to reveal the narrator's unconscious, giving a description of her dreams:

bir gemide olsaydın şu an,,, güvertede rüzgara karşı giden bir geminin güvertesinde denizcilerin tutkulu kaba şarkısı rüzgara karışsaydı,,, ahh açık denizler sonsuzca,,, 'gözyaşlarımla kabarıyor okyanus' tuzlu su sağanağıyla yıkanan yüzün gökyüzüne dönük yıldızlarla konuşarak birden atsaydın fıırdayan sulara kendini pervanenin çevresinde köpüren beyaz maviliğe (p. 83)

Here, Lahzen's strive for freedom is expressed in a form of dream, which enables her to externalize her suffering and captive inside. In this way, the author forces readers to look at the reality from outside, become aware of the unseen sights of it and be optimistic about the possibility of a different world from the existing one.

3.2. A Reading of İstanbul

Erbil adds a fantastic polysemy and eternity to İstanbul, which the reader will never forget. İstanbul is presented by drawing a multi-layered picture that gradually deteriorates. There is a constant movement from happy memories to dark ones, represented via the city, İstanbul. At the beginning of the novel, the author jogs readers' memory of İstanbul that witnesses happy days lived together with people of different origins:

neşeli sesler işitti; bütün fener halkı çoluk çocuk sokaklara dökülmüştü,,, geliyordu çalgıcılar zurna, tef, dümbelek, keman, zillerle aralarında sırtında telli bir çalgı taşıyan çok genç bir çocuk vardı,,, o çocuk munis, sevinçli gözlerle önden yürüyerek yaklaşıyordu bizim kapıya doğru,,, yaklaştı,,, eftim'di yanında elinde zillerle petrus amca içeri girdi,,, ardından mahallenin bütün çocukları doldu onların da ardından sanki dünyanın tüm insanları sökün etti,,, yurdun dört bir yanından yörükler, türkmenler, karapapaklar, yezidiler, zazalar, ermeni asıllı hemşinliler, laz asıllı hemşinliler, keldaniler, kürtler, purıamlar, çerkezler, kara kukuletalılar, burkalılar, kara carşafılılar, mavi sarıklı adamlar, lenin kasketli, haki montlu, postallı genç adamlar (...)

In another part of the novel, we encounter a different city that carries within itself the marks of the bloody war times of Anatolia:

galatepera'da da da deniz kıyısıyla çevrili sur kalıntılarını / kalıntıların altı / daha da altı / daha daha altı / uygarlığımızın saldırısına uğramış / geçmişin sonsuz alt katlarına doğru açılan / ölü kentlerin ruhları iç içe / hem yabancı hem bizim sayılan / hem bizim olan hem olmayan (p. 6)

Then the author gives specific references to scenes from the revolutions of Turkey, representing İstanbul as the main land of strikes and revolutionary meetings. Among the numerous examples, the following one depicts a bloody meeting scene where the labor party is in strike: "kan revan içindeyiz bir anda / amansız dindarın şiddetiyle / burnumdan kan gelmekte / hayatın anlamı, koşulsuz olarak / başkalarının iyiliği için yaşamaktır, diyen / sükran kurdakul'un dişleri elinde / aydın hatipoğlu çılgın yumruklarla / şükran'a vuran adamı dövmekte" (p. 106)

Through the image of İstanbul, Erbil wants to reflect the tragedy of a city to which nothing, but a corrupted society having no sense of values has remained. Erbil tells the story of an İstanbul that is dehumanized with thousands of people who have been made blind against the realities of the society: "toplum / halk / iskence adlı / seyirlik oyuna alıştırılmış / birtakım fırlamaların / nutuklarını dinliyor /

ağız açık / nutuklar / sözükler / sözcükler / tekrar tekrar sözcükler / giderek zorba ve hain yıllar / yerlerini replikalarına terk ederek / kendi cellatlarına oy veren ahmaklaştırılmış halk" (p. 52).

3.3. Rhetorical Questions

Rhetorical question is a figure of speech in the form of a question that is asked in order to express an opinion without an expectation of a reply. In the novel, Lahzen uses rhetorical questions extensively, with an aim to make the reader reflect upon a message or viewpoint. Using such expressions is indispensable because the main topic of the novel is based upon the narrator's questionings regarding the values of her life. She starts to question her life at the very beginning and the quantity and intensity of them increase as the novel progresses. Examining rhetorical questions that Lahzen constructs can provide us with an insight into how she evaluates her position in the society. For instance, in the following example she poses questions that can be considered an affirmation of the preceding statement "sevgili insanlar / ben nasıl / ömür boyu bunca zebaniyi seyrederken / yitirmedim aklımı sorarım size/ yoksa yitirdim mi?" (p. 33). As is clear, even though Lahzen is aware of her condition, asking the reader a question about herself, she wants them to recognize the fact that she has already begun to lose her mind. However, adding the last question "yoksa yitirdim mi?" she expresses a kind of doubt by questioning the statement just uttered.

Lahzen also prefers to use rhetorical questions when she wants to face herself, which is quite obvious in the following example: "ben "lahzen" kimim ve nasıl biriyim / hayatımın neresindeki yaşantıdayım sorarım kendime her gün/ sen hangi bilinçtesin Lahzen / hangi göklerin bulutlarından yağdın / bu çorağa söyle son bilinç ölüm ocağına/ ölüm anındaki bilincin bilinci yazılamayacağına göre/ hangi kavşağındasın tinsel gerçekliğin" (p. 36). These lines show that Lahzen has such a perplexed mind that she is not even sure of who she is or where she has come from. Her confused mind is reflected both by the intensity of questions that she utters and the ambiguity apparent in her statements. For instance, what does she mean with the phrase "son bilinç ölüm ocağı"? Does she refer to her conscious and asks it a question or define the "çorak" as "bilinç ölüm ocağı"? In my view, this section can lead to more than one interpretation, which is a common feature of the whole novel.

3.4. Personification

İstanbul is another very important character of the novel in which narrator's personal tragedy is told through this city that carries the traces of the past both physically and morally. As Erbil resorts to personification of İstanbul, Anatolia and many places within them to a great extent, they are changed into living beings that experience the life as Lahzen does. Even though almost all authors employ a great deal of personification in their writings, Erbil produces highly idiosyncratic ones, one of which is given in the following example: "ah,ahh! kimlerin eline düşmüştü sonunda bu eskimeyen en eski tapınak fahişesi dünyanın / konstantinopolis /onca justinianos'lardan, fatih'lerden sonra tam da cihan imparatorluğunun başkenti olacakken ah!.." (p. 26). In this sentence, we go back to the early times of İstanbul, which is described by the author as a whore sanctuary, creating particularly strong personification. Then we move to another part where we encounter personification of different places of Anatolia: "düşünmekten alamayarak kendimi / peru'daki devasa duvarların o köşeli uçlarının / nasıl birbirlerini tuttuklarını harçsız / göbeklitepe'yi / alacahöyük'tekileri / su sızdırmaz sarılışlar yapışmalar öpüşmelerle / taş taş / geçit vermezliğini kente girişi" (p.44). As is clear, sticking of gorgeous walls and stones to each other is depicted as two persons hugging and kissing each other, which I found quite creative. Then she continues with the description of two well-known historic buildings, suggesting a very fine example of personification: "galata kulesi de gözlerini dikmiş tam

karşısındaki ayasofya'yı gözetler. dimdiktir ama karanlığın ömrünü bitiren gün ışığının ilk pembesi denize değdiğinde keşke ben ayasofya, sen galata kulesi olsaydın, diye sessiz çığlıklar atar" (p. 100).

Before ending my remarks on Erbil's usages of personification, I would like to cite some other creative examples such as "birbiriyle dalaşan sokaklar" (p. 27), "evet şarkı söylüyor ıslık çalıyordu taşlar (p. 40), "tanrıya diklenen minareler" (p.60), "her sokak her eylem yeniden dirileceği günü beklemektedir" (p. 86), in which the words written in bold are personified.

3.5. Narrative Techniques and Point of View

As I mentioned above, Erbil searches for new narration techniques in all of her novels, trying to develop a unique language and style, which is recognized easily in the first page of *Kalan* written as a prose poem. It is a type of writing that both resemble a short piece of prose and poetry indicating itself in the use of rhythms, figures of speech, rhyme etc. When asked about the reason why she preferred to present her content in such a particular way, Erbil said that using poems helped her to "represent the scattered stones of reality by breaking the joints of language" (2011). As a result, she managed to reflect the scattered mind of the main character, Lahzen, effectively. Compared to other novels or stories, she goes a step further in *Kalan* and benefits from a poetic language and images, which results in a language that is not so fluent and easily understandable.

In the novel, it is possible to recognize that in some parts the usages of poetic structure become dominant while in other parts the author uses prose form much more constantly, which does not surely come out in an arbitrary way. For instance, the parts in which Lahzen questions herself or the reality in life are expressed in a poetic form. While revealing the doubts and questions of Lahzen's mind, Erbil makes a good use of repetitions and rhymes as follows:

sözcüklerden örülü bir metin / hakikati ne olabilir bu metnin / metnin içeriği / metnin içeriği /
metnin içeriği / yazarın yakıştırmasıyla / hakikati ele geçirme çabasıdan başka / ne olabilir /
ele geçirilemez olduğunun bilinci / yazarın hakikati / yazdığı metin mi/ metnin hakikati/
yazarın özü mü / tözü mü / hakikatin metni / yazarın ki mi (p. 11)

As is clear, Erbil repeats some words like "metin", "hakikat", "yazar", "içerik" more than once in this short excerpt. Even though what she wants to mention is simple, she does it in such a way that readers are forced to stop and re-read the lines in order to capture the message. In fact, when the lines are read as a whole, it is obvious that Lahzen pronounces what comes into her mind regarding text, reality, author and their relationship with one another. She seems to become perplexed about what reality is, which can easily be inferred from the repetitive questions in which she tries to match the reality with a certain explanation or definition. As a result of repeating same words at the end of the lines, Erbil also creates rhythmic and rhymed narration.

What is more, Erbil resorts to poetic structure when Lahzen directs criticisms against the state, religion and people as it enables her to express her emotions in much more strong and vigorous way. Similarly, when she talks about some scenes from the strikes, wars and invasions of Anatolia and İstanbul, she makes us feel what the protagonist of the novel feels when she mentions them, bringing together harmonious words and expressions in various lines. In such sections, tension is tried to be increased by the use of rhythmic and harmonious expressions. The following example can give a better understanding of what I have wanted to mention: "onlar ki ileride nasıl olacakları cumhuriyetimizin / cumhuriyetimizden sorumlu anaları / ve yurd**umun** / budun**umun** / dinimizin ve dilim**in** / ırzımız**ın** dilin**in** / dilimizin ırzın**ın** / bekçileri / o şanlı askerler**in** / ruhunun bekçileri/ nasıl

doğuracaklar ve yetiştireceklerdi / özelleştirilmiş yepyeni ordularına” (pp. 28-29). Here, Lahzen wants to attack the girls in her class who deny a pencil to her and tries to show her anger at them in a very emphatic way.

On the other hand, we do not observe poetic usages at all when Lahzen talks about her childhood memories that do not include any questionings, or when she gives information about some historical places and monuments. Especially while telling some stories of the happy childhood days of Lahzen, the author avoids creating ambiguities with her language and instead brings content to the forefront, presenting it in a more direct and explicit way. In my view, Erbil intentionally adopts such kind of tendency in order to reflect the difference in presentation of the content upon her style, differentiating these parts from those in which Lahzen’s questioning mind is given the highest importance. One example brings us to the description of early childhood days of Lahzen who is then not concerned about the realities of life:

her evin bir elinde balık kepçesi, öteki elde balıkların istif edileceği el örgüsü sepetler, tenekeler sandıklarla kıyıları dolduracağız; susarmaşıkları, suşakayıklarının abajurlarıyla örülü haliç’in kıyısında biz halk, yan yana birikiyoruz dirsek dirseğe çoluk çocuk, işte ayaklarımızın dibine kadar gelen capcanlı torik ve palamutları bir hamlede kapıp kepçeyle tıka basa doldurduktan sonra tenekelere, sepet ve sandıklara neşeyle dönmeye başlıyoruz evlerimize (p. 87)

In the example given above, we do not encounter any kinds of ambiguous usages that make it difficult to understand at first glance. In another example, Erbil gives us a description of some historical places in a similar way:

bizim eve gelmeden, sancaktar yokuşundan varılır rum erkek lisesi’ne, tuğlalarıyla rengi kaçmış papaların kanı “mega okul!” derlerdi bizimkiler, mimar dimadis’in eseri. karşısına doğru tevkii mektep sokağı’nda yüksek duvarlar içine saklanmış rum kız lisesi nedense erkeklerinki gibi görkemli tutulmamıştı. çimen sokak’tan sapıldığında meryem ananın kilise’sinin karşısında yan yana kutu gibi dizili yedi evlerde oturan emruhllah efedni amca yanında çalışırdı mösyö garbis’in teyelci olarak ve sütlüce’de mezbahada ise karaman türklerinden kasap kosta amca, eşi vara teyze uykuluk gönderirdi bize vangel’le (p. 89).

3.6. Associative Narration

In recent years, we have been encountering multi-layered and fragmented structures in the contemporary Turkish literature. Erbil, one of the best representatives of this trend, invites readers to a very rich reading experience in *Kalan*, where readers will be surrounded by various stories that have numerous characters. Throughout the novel, readers are required to move from one story to another that do not continue in a chronological order. Even though it has a very fragmented structure, the reader does not lose themselves in this reading experience because transitions from one story to another do not happen arbitrarily. When Lahzen starts to tell a different story in the middle of another story, there always exists a referent evoking other memories for her. Therefore, the whole book progresses in an associative manner, one of which will be examined below.

Lahzen starts to talk about a memory related to her history teacher in high school (p10). Then suddenly, this man reminds her of an event that has taken place in one of the classes and she continues with another story where the dominant character changes from history teacher to her friend called Rosa (p. 12). Sometimes, she even informs readers of the transition with her words: “şu tarih

hocamı anmamın nedeni / ille de tanımanızı istediğim / sıra arkadaşım rosa yüzünden” (p. 10). After mentioning the name of her friend, she remembers another story from the past and continues to talk about it up to page 20. Here, Lahzen returns to the same class environment again and gives some details about another event taking place on the same day when she asks a pencil from other classmates. While commenting on these girls, a sentence makes her go back to early times of Anatolia and she starts to mention her comments on this case after the following sentence: “günler değildi bugünkü gibi köşe dönmüşlük günleri / türkiye’nin savaş sonrası kalkınma hamleleri” (p. 24). After ending her discussion of the war times, Lahzen changes her perspective and sympathizes with these girls: “ancak yıllar sonra / yeminle fırlatıp attığım o kalbin kapı mandalını / araladım herkese (p. 24). The word “kapı” in this sentence reminds her of a sanctuary called “Yanık Kapı” left by the Genovese and in the same page she starts to give detailed information about it including its function, the person who has left it and many other things. On page 28, she returns to the point where she has started and continues to talk about the same day, same classroom and same people. Within these eighteen pages, Lahzen touches upon six different stories that are told within a main story starting and ending in the same place, namely the classroom. Therefore, it is possible to point out that Erbil’s narration is fed by multi-associations, which is a common tendency seen throughout the whole novel. Even though one can criticize Erbil for creating an overloaded content by depending mostly upon associative narration and flashbacks, the referents introducing transitions from one story to another make it easier to follow her story line. As discussed above, the author’s aim to write this novel is certainly bringing the old memories into mind and therefore Erbil inevitably resorts to this technique of flashback which enables the narrator to reflect upon his/her own experiences. Erbil also uses this technique as a tool of self-deception in that she is aware of the fact that what she talks about took place in the past, but she pretends not to know them and she seems as if she was re-experiencing all these events for the second time with the reader. In my view, Erbil intentionally goes back to specific periods of the past in order to show how the society becomes degenerated as time passes, making comparisons with the current situation of modern Turkey.

3.7. Technique of Stream of Consciousness

As is known, many Turkish novelists of the twenty first century are concerned with the mechanism of consciousness and the presentation of narrator’s internal speech. This tendency in literature and its reflection to the presentation of character’s speech and thought is explained by Leech and Short (1981, p. 337) as follows:

This is because of the major concern of the novelist for the last hundred years has been how to present vividly the flow of thought through a character’s mind. Hence thought presentation has come to be inextricably linked what is usually known as “stream of consciousness writing”. We cannot see inside the minds of other people, but if the motivation for the actions and attitudes of characters is to be made clear to the reader, the representation of their thoughts [...] is a necessary license. Once it is accepted that it is reasonable for a novelist to tell us what is in the minds of his characters, then it is not surprising that there emerge various experimental techniques like Free Indirect Thought. They are attempts not just to report what the character thinks, but also to render the character’s immediate experience or consciousness of those thoughts.

In *Kalan*, we observe a similar technique of narration in which everything is told from the conscious of the narrator, Lahzen. From the beginning to the end of the novel, we travel around different parts of

Anatolia through the mind of Lahzen. As a result, the author provides much space to the use of interior monologues, with which readers have the chance to gain a direct observation of what Lahzen feels. Thanks to this method, Erbil depicts the multi-layered thoughts and feelings passing through the narrator's mind. As the main subject of the novel is the narrator's search for reality in life, this process is tried to be revealed by means of particular linguistic features of language adopted in these interior monologues. One of the examples is as follows: "yoksa acıyor muyum size hala / koyun sürüleri / size mi yoksa hiç heves uğruna zamanını sizinle yitirmiş olan / kendi kalbimin macerasına mı acıyordum / acımak mı dedin / ne acıması / bu senin ikiyüzlülüğün / öğrenirsin teslimiyetten / itiraf et / ediyorum / yalnız bir dakika hapımı alayım şimdi" (p. 64). In this example, Lahzen's thoughts are represented without any intervention of another narrator. Her thought processes are more often depicted as overheard in mind, which is characterized by associative leaps in the same section and lack of punctuation.

3.8. Language Progression

Deviation from dominant usages of language is also one of the factors that distinguish a writer from others. Erbil, being uneasy about the rules of the life, reflects her dissatisfaction with the established structures via her language. Breaking the rules of Turkish, she endows her language with some degree of freedom, which can be examined under three main sub-section called capitalization, italicization and punctuation. However, Erbil does not intervene in language rules arbitrarily. On the contrary, we observe that the degree of her intervention increases or decreases in parallel with the content. As Demir Özlü points out, Erbil attempts to combat with "dogmas and moral corruption" with her writing. Her intellectual and philosophical perspective affects her writing style directly, which is represented by the language deformation and displacements of punctuation (2007, p. 263).

One can easily become aware of the fact that deformation in language increases as the narrator gets more and more insane. In order to justify this point, three examples from different parts of the novel will be examined below so that you can realize the degree of intervention that gradually increases with changes in the content. In the beginning, where Erbil talks about childhood days, we have less deviation in terms of punctuation, which results in less ambiguity in meaning:

zaten küçükken / her şeyin içinden başka şey çıkar sanılır /mozaik çakıllarına bakınca da / balkondan / çiçekten başka resimler de görür göz / işitilen masalları görür parça parça / bebek musa'yı örneğin / dayının anlattığı gibi suyun bu yanından karşıya geçerken / bir ermişin omuzlarında / ya da dere kenarında sepet içinde ilk bulunuşunun öyküsü / bebek musa'yı orada bulup kurtaran / firavunun kızının ince uzun parmakları. (p. 8)

Here, we see that Erbil does not capitalize the first letters of the lines or the proper names. One interesting point is that even though Erbil does not capitalize the first letters of proper names, as is the case with the name "musa" in this example, she uses an apostrophe before the affix, which can also be considered an intentional intervention. What is more, Erbil does not put a full stop at the end of the second line.

In the middle of the novel, we are given the first clues of Lahzen's becoming insane with the increased questions, repetitions and departures from the established rules of the language:

yoksa aslında ben de, kaygı'nın ve hakikatin peşine düşen bir kierkegaard'cı mıyım sizce,,, ah şu hakikat yani töz,,, yok hayır, bir nesnenin tözlüğü deneyimin nesnesi değil miydi? deli edecek beni bu hakikat deli ediyor ki, hakikat sadece kendi sorumluluğumuzla kendi

hayatımızın parçası haline getirerek kavradığımız şeydir,,, desin,,, bırakacak değilim düşüncemin peşini yok yere,,, (p. 110)

In this excerpt, we encounter much more deviations in terms of punctuation. Apart from differences mentioned in the previous example, Erbil creates new punctuation marks such as three commas and exclamation marks formed with a comma rather than a full stop. She also uses an apostrophe to separate an affix from the common noun “kaygı” in the first sentence and she puts three commas after a question sentence. However, in the following example, Erbil breaks new ground in terms of language usage in order to represent the degree to which Lahzen’s insanity has reached:

dayıya karşı olan acımasızlığın,,, onu sen öldürmedin ama öldürdün sayılır,,, sürekli ölmesini diledin,,, ibrahim peygamber katilse,,, sen de,,, ah hayır bu kaygılarla uğraşma,,, hem ibrahim peygamber neden katil oluyor,,, ona “ÖLDÜR” emri tanrıdan inmedi mi? tabii ya hep şu haplar yüzünden,,, hiç akluma gelmemişti bu,,, o efsanedeki KATİL TANRI! TANRI KATİL! KATİL TANRI! ohhh! KATİL TANRI! zeyyatt! sabit’e söylesem bunu şimdi,,, saçmalama hapını aldın mı diyecek,,, zaten o da soren’ci,,, oysa tanrının katil oluşu ibrahim’in ishak’ın katili olduğu gerçeğini götürmez ki,,, ikisi de cellat,,, bırak şimdi bunları,,, (p. 216)

Lahzen is no longer a healthy young woman as she is in the beginning of the novel, which is tried to be revealed by using various linguistic structures. Lahzen seems to lose touch with reality and starts to speak without thinking. Erbil attempts to demonstrate this by creating mixed usages like capitalizing every letter of some words (e.g. ÖLDÜR, KATİL), changing the order of phrases (KATİL TANRI! TANRI KATİL!) increasing the number of punctuation marks within the same sentence and italicizing the whole part. Especially in these italicized parts whose number increases towards the end of the novel, Erbil tries to create a language belonging to an ill and insane person. Nilay Özer provides a comment on this point, saying that “her unique language becoming evident in italicized parts provides great opportunities to produce a political discourse. In these parts written with the technique of stream of consciousness and uncontrolled speech techniques, Lahzen gets even with herself and her past” (2006, p. 190).

In the following excerpts, it is more apparent that as the language becomes more unconventional, the narrator loses contact with the reality:

- merhametten de öğrenirsin / merhamet kendine acımadır aslında / korkmaktır / usandın bu kampta yaşamaktan / ne kampı / engizisyona benzetmen istiyorsun burayı (p. 63)
- işte buradasm,,, bakır tencerenin önünde mutfakta,,, Ufak üzüntüleri geride bıraktın,,, annenin ölümünü, orgcu ilk eşini, iş hayatını, sevgililerini,,, toplumu düzeltmeye adadığım öfkeli zamanını, yediğin dayakları kararlılıkla unutturdun kendine,,, her yalnızlığında onu yanında buldun,,, ya da o seni buldu zeyyat’ı,,, kurulu düzene başkaldıran olarak başladım, kurulu düzenin bir parçası olarak yendin her şeyi,,, ama şimdi nefretini yenen ilaçlar veriyorlar sana,,, kendinden nefretini,,, (p. 211)

Though in the first example Lahzen mentions her restricted freedom by defining the place where she lives as something similar to the inquisition, in the second one she finds herself in a kitchen where she prepares something for her husband, not having achieved to gain her freedom after showing so many struggles.

3.9. Content Representation

Another attention grabbing change occurs in the content representation of the novel. Erbil provides much more place to the external description at the beginning while they are replaced by the descriptions of the narrator's inner mind after the second half of the novel. She even constantly forms one-page descriptions in which different historical places or monuments are depicted with long adjectival phrases. Here, she gives a detailed description of a house and its surrounding:

ö 194'lerde septimus severus'un –esmer, upuzun boylu kıvrıcık kara saçlı-yıkığı kent surlarını / büyük constantinus'un 236'larda yeni surlarla çevirip sınırlarını genişleterek / taş sütunları hipodromda spina üzerinde dizdiği / hamamlar, heykeller, burmalı sütun ve bir limanla süslediği ve bir kitaplık kurduğu kentin bugüne kalmış yıkık dökük topraklarından avuçiçi kadarının kaderinde / de bizim ev, ön ve arka bahçe olarak varmış / sınırlıdır bahçe / [...] bizim paslı demir rengine çalmış tahta kapımız batıya / bakar, hem arkaya / hem öne doğru açılır sallanır durur kendi kendine / devrilecek sanmıştık ama kalakaldı bugüne dek / yasyamuk öyle / arka bahçenin zemini ve evin ön kapısına giden yol / gizli dine gereksinim duymayan günlerde / bir el tarafından / çakıl mozaikleriyle döşenmiştir / mozaikler çiçek desenlidir / bazıları dövülmüş, kırılmışlardır (p. 7)

On the contrary, these kinds of descriptions decrease to a great extent after the introductory part and are replaced by interior monologues that are presented on independent pages in italics. In these monologues, same sentences and ideas are repeated, which is highlighted with bold letters below:

- **anlatıp duruyorsun** önemsiz küçük hayatını, **asıl anlatmak istediğin** bunlar mı,,, çocukluğundan bu yana ucu bucağı bilinmeyen bir söküç,,, her vakit geliyor sana bu zorba bilin,,, duvar figürlerinin ilkel gölgeleri,,, o saklı şeyi o güne değin bilincin sakladığını fora edebilecek misin,,, dayanamadığın şeyi,,, **nedir o şey**,,, **bilemediğin**,,, **aradığın hep**,,, [...] (p. 83).
- yazıyorsun,,, **anlatıp duruyorsun**,,, sana ne elin padişahlarından **asıl anlatmak istediğin** bunlar değil biliyorsun,,, fakat bunlarsız olmaz diyen bir dürtü var önleyemediğin,,, seni asıl olandan alı koyan,,, asıl olan ne bilmiyorsun,,, bulacaksın,,, anlatma artık,,, anlatma,,, anlatarak bulabilir misin,,, unutmaya çalış,,, **neyi**,,, **bilmediğin aradığın** şeyi unut artık,,, (p. 117)

Conclusion

Following a discussion of what style and stylistics means, I have examined various elements of Erbil's idiosyncratic style, emphasizing their functions in the representation of the whole communicative effect of the novel. In my analysis, I have attempted to look at different levels of the text including semantic, grammatical and syntactic features and supported my arguments by giving examples from the relevant parts. The main concern in my descriptive analysis of the stylistic tools adopted by the author has been to familiarize translators with some significant features of the source text that are to be re-created in the target language. In my opinion, translators are required to become aware of the distinctive features of the author's choices so that he/she can preserve the intended communicative effect of the source text in the target language. Throughout the whole analysis, I have tended to adopt Susan Sontag's definition of style. As she mentions, style functions as an organic whole in Erbil's novel, making it impossible to separate the content from form.

In addition, we have seen that Erbil reflects her revolt against the structures of the society by breaking the rules of language. Starting from the very beginning, she shakes the readers up with a different technique of narration. Erbil's reactionary spirit forces her to place great demand on language. She bends the rules of Turkish by making intentional changes in word usages, word orders and syntactic structures. Fragmented and highly condensed content also manifests itself in complex and ambiguous linguistic choices. This content forces the author to feed her novel with associative narration strategies. What is more, the narrator raising questions about the values in life obliges the author to foreground the technique of stream of consciousness in her literary style. In order to reflect this narrator's perplexed inner mind, Erbil resorts often to creating ambiguity in her language.

In conclusion, we can say that Erbil differs from her contemporaries with the rebellious content and the form departing from the prevailing norms and dominant poetics of her time. Changes in the representation of content go hand in hand with the changes in the formal features of the text. Thanks to the features stated above, *Kalan* turns into a literary masterpiece in Erbil's unique style.

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