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**A STUDY ON THE TRANSMISSION OF CULTURE
SPECIFIC ITEMS INTO ENGLISH TRANSLATION OF
“DEAR SHAMELESS DEATH” BY LATİFE TEKİN**

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**DEPARTMENT OF TRANSLATION AND INTERPRETATION
TRANSLATION AND CULTURAL STUDIES (ENGLISH)**

MAY 2017



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**LATİFE TEKİN'İN SEVGİLİ ARSIZ ÖLÜM ADLI ROMANININ
İNGİLİZCEYE ÇEVİRİSİNDEKİ KÜLTÜREL KAVRAMLARIN
AKTARILMASINA DAİR BİR ÇALIŞMA**

Figen ÖZTEMEL

**YÜKSEK LİSANS TEZİ
MÜTERCİM-TERCÜMANLIK ANABİLİM DALI
ÇEVİRİ VE KÜLTÜREL ÇALIŞMALAR (İNGİLİZCE) BİLİM DALI**

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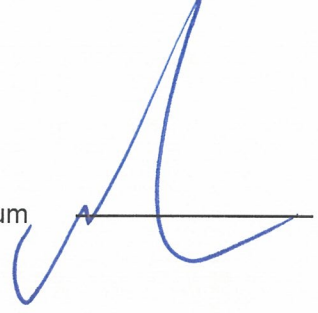
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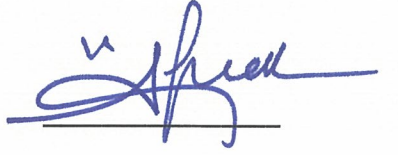
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ÖZET

Bu çalışmanın amacı Latife Tekin'in *Sevgili Arsız Ölüm* (1983) adlı romanının *Dear Shameless Death* (2001) adıyla İngilizce çevirisinde karşılaşılan kültürel öğelerin çevirisinde hangi çeviri stratejilerinin tercih edildiğini ortaya koymaktır. Bu amaçla, *Sevgili Arsız Ölüm* ve Saliha Paker ve Mel Kenne tarafından çevrilmiş olan *Dear Shameless Death* adlı İngilizce çevirisi karşılaştırmalı olarak analiz edilmiştir. İlk olarak *Sevgili Arsız Ölüm* adlı romandaki kültürel öğeler ve hedef kültürdeki karşılıkları belirlenmiştir ve bir örneklem kümesi oluşturulmuştur. Daha sonra örneklem kümesinde yer alan kültürel öğeler Newmark'ın (1988) oluşturmuş olduğu kültürel öğelerin sınıflandırılması şemasına göre sınıflandırılmıştır. Sonrasında ise bu öğeler geniş kapsamda Venuti'nin (1995) yerleştirme ve yabancılaştırma stratejilerine göre değerlendirilmiştir. Son olarak da Eirlys E. Davies (2003) ve Javier Franco Aixelá'nın (1996) kültürel öğelerin çevrilmesi için önerdikleri taksonomiler kullanılarak ortak bir strateji grubu oluşturulmuş, kültürel öğeler bu taksonomilere göre incelenmiştir. Oluşturulan 100 adet örneklem kümesi incelendiğinde, çevirmenlerin kültürel öğelerin çevirisinde karşılaştıkları sorunları çözmek için bir yandan addition, preservation, orthographic adaptation gibi yabancılaştırma stratejilerini kullanırken diğer yandan omission, globalization ve localization gibi yerleştirme stratejilerine başvurdukları görülmüştür. Kültürel öğelerin çevirisinde en sık başvurulan çeviri yönteminin ise globalization olduğu saptanmıştır. Creation ve transformation stratejileri için örnekler bulunamadığından bu çalışmanın kapsamı dışında bırakılmıştır.

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ABSTRACT

This study aims at demonstrating which translation strategies are preferred in order to deal with the translation of culture-specific items in Latife Tekin’s *Sevgili Arsız Ölüm* (1983) and its English translation entitled *Dear Shameless Death* (2001). To achieve this primary aim, a comparative analyses is carried out between *Sevgili Arsız Ölüm* and *Dear Shameless Death*, translated into English by Saliha Paker and Mel Kenne, and a sample set consisting of conspicuous examples for culture-specific items is created. Then the culture-specific items in the sample set is classified according to Newmark’s (1988) categorization of culture-specific items. These culture-specific items are analyzed according to Venuti’s (1995) domestication and foreignization methods in broad sense. Finally, a common strategy group is created based on Eirlys E. Davies (2003) and Javier Franco Aixelá’s (1996) taxonomies proposed for translation of culture-specific items and the samples are analyzed according to these taxonomies. When the sample group of 100 culture-specific items are analyzed, it has been seen that the translators used, on the one hand, foreignization strategies such as addition, preservation, orthographic adaptation and on the other hand, domestication strategies such as omission, globalization and localization in order to deal with translation of culture-specific items. The most frequently used strategy among others has been determined to be globalization strategy. Creation and transformation strategies were left out of this study’s scope as there were not found any peculiar examples.

Science	: 305
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CHAPTER I

INTRODUCTION

This chapter introduces the underlying issues that make this study possible. To that end, in this chapter; the general background of the study, the statement of the problem, the main purpose of the study, the scope of the study, methodology, assumptions, limitations, definitions of the related terms and lastly abbreviations will be explained respectively.

General Background of the Study

Language a communication system that each society uses to express itself. There are phonological and grammatical systems in language which make each language distinctive to the societies. Bell postulates “Languages are different from each other, they are different in form having distinct codes and rules regulating the construction of grammatical stretches of language and these forms have different meanings” (1991: 6). Another factor that makes a language unique to the society is culture. Newmark views culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark, 1998: 94). The values and customs in the country that we grow up shape our beliefs, attitudes, the way we think, we live and our language. It is largely agreed that there is a close relation between language and culture, they are interwoven. Toury confirms that “translation is a kind of activity that inevitably involves at least two languages and two cultural traditions” (1978: 200). As translators are in charge of transmitting these differences into the target language, they are supposed to have a good mastery of not only both languages but also both cultures. Mary Snell-Hornby (1992) characterized the translator as a “cross-cultural specialist” (cited in Katan, 2014: 21). Many specialists have held the same opinion about the translators’ cultural transmission duty. And Katan also (2014: 17) includes Taft’s (1981: 53) definition of “cultural mediator” in his book:

“A cultural mediator is a person who facilitates communication, understanding and action between persons or groups who differ with respect to language and culture. The role of the mediator is performed by interpreting the expressions, intentions, perceptions, and expectations of each cultural group to the other, that is, by establishing and balancing the communication between them. In order to serve as a

link in this sense, the mediator must be able to participate to some extent in both cultures. Thus a mediator must be to a certain extent bicultural.”

Biculturalism is placed a particular importance by translation scholars because translation is considered to involve not only two languages but also two cultures. Thus, the translator is required to have a brilliant familiarity of source, target languages and cultures. Hatim asserts that “the task of the translator is to allow at least two distinct rhetorical functions to co-exist in one.” (1997: 123). While the translator does his/her share of transmitting the task to co-exist in one, transferring some elements from a language into another language poses challenges for him/her. This challenge arises from the fact that each language and culture is unique and some elements in a language may not have the same equivalence or may have an unclear equivalence in another language. Jakobson (1959/2000: 114) stated that “in translation there is ordinarily no full equivalence between code-units”. The lack of full equivalence causes some challenges for the translator. It can be stated that one of the biggest challenges for translators is the rendering of cultural specific items which are embedded in the source culture.

Translation scholars have termed these items differently, however, within the scope of this study these items will be referred to as culture-specific items (CSI) proposed by Javier Franco Aixelá. According to Javier Franco Aixelá, CSIs are:

“Those textually actualized items whose function and connotation in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” (Aixelá, 1996: 58).

Translation of Cultural Specific Items (CSI) has been one of the most debatable issues in translation studies as they pose many problems for the translator. Cultural specific items are words or phrases that are formed by the cultural diversity. There are numerous cultures in the world and this cultural diversity can also be observed in societies’ literary writings. These words and phrases are difficult to transfer into the target text because they may have very peculiar meaning and color in their own culture but may not find the same equivalence in the target culture; thus, they may not create the same effect for the target reader. The translator’s task is to create the same effect of the source text in the target text, thus s/he makes some decisions in the translating process so as to preserve or change the cultural items while transmitting them in an appropriate way. In other words, these words and phrases call for special translation treatment. Many scholars have studied on some

strategies for translation of culture specific items to guide translators in this challenging translation process. Two of these scholars are Javier Franco Aixelá and Eirlys E. Davies whose strategies will be focused on in this study.

Statement of the Problem

In this study, *Dear Shameless Death* by Latife Tekin has been chosen as the source text for the purpose of detecting cultural specific items and for analyzing the translation strategies of these cultural items. Latife Tekin who is one of the most prominent female authors of contemporary Turkish fiction wrote her first novel in 1983. In the book, the writer uses *magic realism* that is drawn from the Anatolian folklore and traditions, so there are numerous cultural elements, proper names, use of nicknames, wordplays, figures of speech, neologisms, and compound nouns to be analyzed. These cultural elements pose crucial problems for the translator as some of them have no equivalence in the target language. Target text reader may not be familiar with these cultural elements because of the differences in cultures. In this study, these problematic cultural items and their translations will be analyzed in order to identify the translators' strategies in the translating process.

Purpose of the Study

Dear Shameless Death has been recognized as the milestone in Turkish contemporary literature during the 1980s and afterwards. There are folk tales, myths, Islamic and Pre-Islamic narrations in *Dear Shameless Death* and it focuses on the life of Aktaş family and their hard life while trying to adjust themselves to the modernity in urban life. Slum words, translation of proper names and magic realism elements make this novel worth analyzing. The novel is also important in the sense that it is within the scope of TEDA Program, Translation and Publication Grant Programme of Turkey run by the Republic of Turkey's Ministry of Culture and Tourism. In this program, Turkish literary works are translated into different languages and Turkish literature and culture are introduced to other cultures. The TEDA Program, began in 2005, is considered to be the second translation movement, after Translation Bureau established in 1940. While with the establishment of Translation Bureau prominent literary works of the world literature were translated into Turkish, with TEDA Program prominent literary works of Turkish literature have been translated into world literature.

The purpose of this thesis is to reveal what translation strategies translators Saliha Paker and Mel Kenne use in English translation of Latife Tekin's *Dear Shameless Death* (1983) while transferring CSIs. In this thesis, the culture specific items and their translations will be analyzed under the light of two main cultural principles of domestication and foreignisation suggested by Venuti in order to determine whether the translation has been carried out with foreignisation or domestication strategy or both. Classification of CSIs in *Dear Shameless Death* will be also carried out according to the categories suggested by Peter Newmark. After that, each item will be analyzed according to the translation strategies of CSIs of Franco Javier Aixelá and Eirlys E. Davies in order to determine the translators', Saliha Paker and Mel Kenne, prominent strategies and what kind of strategies they used while coping with the translation of CSI. In order to achieve this goal, the answers for the following questions will be sought:

To what extent are the translators able to transmit the cultural specific items in the Source Text (ST) into the Target Text (TT)?

What prevailing strategies does the translator use to translate CSIs in *Dear Shameless Death*?

What kind of strategies do the translators prefer when they encounter a cultural specific item and what can their preferences' possible reasons be?

Scope of the Study

From the other novels by Latife Tekin, *Dear Shameless Death* is to be analyzed in this thesis as there are more challenging factors for translation. This thesis will focus on only one novel that is *Dear Shameless Death* of Latife Tekin and her other books are excluded as they would extend the scope of the study. *Dear Shameless Death* serves various and clear examples that are included in cultural specific items (CSI).

There are numerous cultural specific items (CSI) in this novel and they will be analyzed according to Venuti's Foreignisation and Domestication principles; the gathered examples of CSIs will be categorized according to Newmark and analyzed according to Aixelá and Davies's translation strategies of culture specific items, i.e. adaptation, borrowing, calque, compensation, compression, description, equivalence, explicitation, generalization, literal translation, modulation, particularization, substitution, transposition, variation.

Methodology

The basis of this study will be located within the descriptive translation studies' framework proposed by Toury. The source text will be analyzed closely against its target text. The analysis focuses on culture specific items that pose translation problems because of their peculiar nature in the source culture. The CSIs will be revealed with the main emphasis laid on Venuti's principles, i.e. domestication and foreignisation. In domestication, the translator aims at carrying out a smooth style and minimizing the unfamiliarity of the source text and the translator becomes invisible while in foreignization the translator has no aim like this. In foreignization, the translator leaves the foreign elements in the source text, transmit them into the target text and the translator becomes visible.

In the next stage of this study, the extracted cultural specific items will be categorized according to Peter Newmark's categorization as; Ecology (flora, fauna, winds, plains, hills); Material Culture (food, clothes, houses and towns, transport); Social Culture (work and leisure); Organizations, customs, activities, procedures, concepts (political and administrative, religious, artistic); Gestures and habits (Newmark, 1988).

This study will also discuss translation strategies proposed by Aixelá and Davies (preservation, addition, omission, globalization, localization, transformation and creation) in terms of CSIs and their relation to other scholars.

In order to transmit the CSIs from the ST into TT, one of the most prominent tasks of the translator is to have a good knowledge of both source and target cultures and languages. As Levy suggested translation process consists of three stages, which are "understanding, interpreting and transfer." (Snell-Hornby, 2006: 22). The translator reads and understands the source text, in the next phrase s/he interprets and analyzes the text and decides which principles to use for CSIs, i.e. domestication or foreignisation, and in the final phrase s/he transfers it into the TT in a most suitable way. In the second phrase, the translator may choose foreignisation or domestication. However, most of the time the translators chooses a combination of both; they rarely prefer to use just one of these principles throughout the text. In this study, the most prevailing principles used by the translators will be determined and the particular translation strategies used for the translation of CSIs will be analyzed.

Assumptions

The following assumptions have been considered throughout the study;

The translators are assumed to prefer foreignisation to domestication to deal with the translation of CSIs.

The translators assumed to use preservation strategy more than the other strategies and they are assumed to opt for preserving the CSIs in the target text.

Definition of the Terms

Translation Studies: Many scholars have expressed their opinions on translation studies throughout the translation history. In Encyclopedia Britannica, translation is defined as “the act or process of rendering what is expressed in one language or set of symbols by means of another language” (Snell-Hornby, 1988: 39). And the scholar Mary Snell-Hornby (1988) who is one of the respected scholars in this field defines the concept as:

“Translation is a complex act of communication in which the SL–author, the reader as translator and translator as TL–author and the TL–reader interact. The translator starts from a present frame (the text and its linguistic components); this was produced by an author who drew from his own repertoire of partly prototypical scenes. Based on the frame of the text, the translator-reader builds up his own scenes depending on his own level of experience and his internalized knowledge of the material concerned” (1988: 81).

Literary Translation: Literary Translation is a term used to refer to the translation of literature. According to Jackson (2003), literary translation is a translational species in itself, but it "differs in many respects from the kind of translation practiced in a language class". According to Jackson (2003) “literary translation is a translational species in itself, but it differs in many important respects from the kind of translation practiced in a language class”

Culture: Culture can be defined as the way of life, customs, values, beliefs, religion, notion of time and attitudes peculiar to a society.

Culture Specific Items: Culture specific items are the concepts that are embedded in a culture but may not be found in another culture.

Cultural turn: The term “cultural turn” was suggested by Snell-Hornby (1990) and legitimated by Lefevere and Bassnett (1990). With cultural turn in translation, the focus

was turned into cultural effects of translation. After the cultural turn, translation would not be thought separated from cultural and social circumstances.

List of Abbreviations

TS:	Translation Studies
ST:	Source Text
TT:	Target Text
SL:	Source Language
TL:	Target Language
SC:	Source Culture
TC:	Target Culture
CSI:	Culture Specific Item
CSIs:	Culture Specific Items
Oxford:	The Oxford Dictionary of Foreign Words and Phrases
Collins:	Collins English Dictionary and Thesaurus

CHAPTER II

REVIEW OF LITERATURE

This chapter includes the concept of culture, definitions of Culture Specific items (henceforth CSIs), CSIs in literary translation, Venuti's theory of the translator's invisibility, foreignisation and domestication, classification of CSIs and strategies used for the translation of CSIs, and these subjects will be expressed by referring to some theorists.

2.1. The Notion of Culture and Literary Translation

Throughout the history, the concept of culture has been a subject of different research interests and this topic has been studied by translation theorists, too. There have been a variety of definitions of the culture throughout the history; however, all of them meet on a common ground that there is a close relation between language and culture. In his book, *Translating Cultures* (2014), David Katan lays emphasis on the definition of culture. According to him, "defining culture is important, not as an academic exercise, but because defining it delimits how it is perceived and taught." (Katan, 2014: 16).

As culture is a multidimensional concept, different scholars look it from different perspectives. In this study, we will describe it in relation to translation studies from different scholars' point of views. The English anthropologist Edward Burnett Tylor gave one of the oldest and most quoted definitions of culture in 1871 as "that complex whole which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society" (As quoted in Katan, 2014: 16).

Another definition for culture is suggested by Larson. According to him, culture is "a complex of beliefs, attitudes, values, and rules which a group of people share." (Larson, 1984: 431). As it is seen, culture is known as more than just values and beliefs which a society as a whole share.

Eirlys E. Davies, the author of the article "*A Goblin or a Dirty Nose? The Treatment of Culture- Specific References in Translation of Harry Potter Book*" defines culture in parallel with Larson's definition stated above; according to Davies culture is "a set of values, attitudes and behaviors shared by a group and passed on by learning" (Davies,

2003: 68). Davies also emphasizes that cultural values are passed down from generation to generation.

According to Vermeer's point of view "culture consists of everything one needs to know, master and feel, in order to assess where members of a society are behaving acceptably or defiantly in their various roles" (translated in Snell-Hornby, 2006:55).

Ateşman states his own translation concept under four titles with reference to Hans J. Vermeer who considers translation as a cultural transfer and to Humboldt who mentions the relationship between culture and language: 1. Translation is a cultural transfer. 2. Translation is an action. 3. The most important thing in translation is the function of the target text. 4. Texts gain meaning within their relationships with other texts. (Ateşman, 2001: 31).

Communities use the language as a means to express themselves and in fact, they reflect their features via language. The means of communication, i.e. language, contains the communities' most unique features. It is a well-known fact that language is embedded in the culture and culture is externalized through language. Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark, 1988: 94). As seen, culture is related to language and translation is related to language; thus, there is said to be a direct relation between translation and culture. However, the theorists may have divergence on the definition of culture. In addition to the definition proposed by Newmark stated above, he further denotes that he does not regard language "as a component or feature of culture. If it were so, translation would be impossible." (Newmark, 1988: 95). With this statement, Newmark obviously opposes to Vermeer who views language as "a part of a culture" (1989: 222). According to Newmark, if the language were a part of a culture, it would mean that translation is impossible. However, translators carry out transcultural communication between source language and target language through translation.

Newmark also defined the concept of culture from the anthropological perspective. In his definition, Newmark emphasized the relation between culture and language:

I am referring to culture only in anthropological sense i.e. the way of life and environment peculiar to the native inhabitants of a particular geographical area, restricted by its language boundaries, as manifested through a single language (Newmark, 2010: 173).

Newmark and Davies's definitions of culture are parallel, they both consider the culture as values created and shared by a group of people living in a certain geographical area and these sets of values are transmitted from generation to generation.

From the definitions of theorists stated above, it is also obvious that language is an important part of the culture. As regard to the relation between culture and translation, it can be said that translation and culture are closely related and cannot be thought differently from each other, they are interwoven. As for translation, it has been described by many scholars, while some of them meet on the common ground, some of them disagree with each other. According to Catford, "Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (Catford, 1965: 20). In his definition, he highlights the importance of equivalence. Koller also emphasizes the significance of equivalence and states:

Translation can be understood as the result of a text-processing activity, by means of which a source-language text is transposed into a target-language text. Between the resulting text in L2 (the target-language text) and the source text L1 (the source-language text) there exists a relationship which can be designated as translational, or equivalence relation. (Koller, 1995: 196)

According to Koller, when the ST is transferred and the TT is created, the TT does not break its ties with the ST.

Toury (1978: 200) defines translation as "a kind of activity which inevitably involves at least two languages and two cultural traditions". As is seen, translation is not considered as an activity carried out only between languages, but also cultures. Thus, differences between cultures have become one of the profound subjects of translation studies. Mary Snell- Hornby (1988: 39-64) also states that the translation process can no longer be envisaged as being between two languages, but between two cultures involving "cross-cultural transfer". She refers to translation studies as being a "culturally oriented subject". The transfer of the text from the source language to the target language is performed by taking the cultural variety into consideration. Hatim and Mason's description of translation is parallel with this opinion stating that the message must cross "cultural and linguistic boundaries" (1997: 1). Because the message of the text is of primary importance for the translator, the translated text cannot be confined to lexical transfer. Vermeer (1989) suggests that each translation has a skopos, a purpose, to fulfill and Nord translates Vermeer's skopos rules in his book *Translating as a Purposeful Activity* as follows:

"[T]ranslate/interpret/speak/write in a way that enables your text/translation to function in the situation it is used and with the people who want to use it and precisely in the way they want it to function" (Vermeer, 1989: 20, cited in Nord, 1997: 29).

The translator acts in accordance with his/ her *skopos*. S/he knows his purpose is to transfer the ST's message as appropriately as possible to the TT, so s/he cannot disregard linguistic and cultural aspects of the text.

According to Nida and Taber, cultural translation is "a translation in which the content of the message is changed to conform to the receptor culture in some way, and/or in which information is introduced which is not linguistically implicit in the original" (Nida and Taber 1969: 199). In the texts, cultural elements may not be always clear; they are mostly rooted in the text implicitly. In other words, these elements may not be realized explicitly. Thus, understanding these elements and conveying them without any gain or loss into the receiving culture is not an easy task. Hatim asserts that "the task of the translator is to allow at least two distinct rhetorical functions to co-exist in one." (Hatim, 1997: 123). Without an adequate cultural knowledge on both source and target cultures, fulfilling this vital task is impossible. Nida took the cultural elements into consideration by stating that "the role of a translator is to facilitate the transfer of the message, meaning, and cultural elements from one language into another and create an equivalent response to the receivers" (1964: 13). Nida considers the role of a translator more than transference of the semantic accurately. In other words, translator is also responsible for the transference of cultural elements and creating the same effect inasmuch as the equivalence. In the matter of creating the same effect, style should also be taken into consideration. Hence, translators are in charge of style, as well. Linguistic features, metaphors, figurative expressions and the expression way of CSIs constitute some parts of the style. While creating the new text in the TL, translators make another crucial decision about translating these elements with what kind of procedure. Naude asserts "Translation consists of a series of decisions made by the translator in considering the conflicting requirements of the source text and source culture on the one hand and those of the target language and target culture on the other hand in the light of the purpose of the intercultural communication." (Naude, 2010: 286). In this regard, some scholars argue that translation is an act requiring competence. According to German scholar Wolfram Wilss (1969: 95), "The notion of translation competence is aptly assessed in transfer situations that require at least some degree of adaptation to new and challenging textual demands (...)". For Levy literary translation is a

form of art in its own right, and has a position somewhere between creative and “reproductive” art; he divides the translating process into three phases: understanding, interpreting, and transfer. (Snell-Hornby, 2006: 22). It is seen translators are expected to decode the ST, analyze and reproduce it in the TC by considering the text type and the audience. “Literary translators are often seen as communicators between cultures.” (Jones, 2009: 156). Translators’ role has been emphasized by theorists as they are in the central position between the source and target texts and they are the ones who carry out the transmission from one language to the other.

In the increasingly cross-cultural world we live, translators and interpreters are seen as mediators between cultures. Davies (2003: 68) states that “The translator is often portrayed as a mediator whose task is to make the cultural manifestations accessible to the reader of the translation”. In this mediation task, they are likely to come across words that have a specific meaning in each culture so that biculturalism is an important asset for translators (Nord, 1991). Nord emphasizes on biculturalism for the translation act. Clifford defines biculturalism as being a “means that the individual is equally at home in two cultures, adapted to both, and able to change from one to the other without experiencing culture shock or psychological dislocation.” (Landers, 2001: 75). When Clifford’s definition is considered, gaining bicultural features is virtually impossible for those who do not live or grow up in these cultures. However, Taft states a translator, defined as “cultural mediator”, is expected to be bilingual to a certain extent.

In addition to biculturalism, Wilss associates the success of a translator with having analytical and generative competence and clearly states the translator “must have an SL text-analytical competence and a corresponding TL text-reproductive competence” (Wilss, 1982: 118). Larson further holds that the translator needs “to understand beliefs, attitudes, values, and the rules of the source language audience in order to adequately understand the source text and adequately translate it for people who have a different set of beliefs, attitudes, values, and rules” (Larson, 1984: 431). Larson’s reference to “beliefs, attitudes, values and language” constitutes a society’s culture. So, Larson also lays emphasis on the cultural sense of translation. The translator stands between two parties, i.e. SC and TT. Hatim and Mason (1990:11) make the same point: “inevitably we feed our own beliefs, knowledge, attitudes and so on into our processing of texts, so that any translation will, to some extent, reflect the translator’s own mental and cultural outlook, despite the best of impartial intentions”. (Katan, 1999:14). As stated translators are in charge of

comprehending the source text which means understanding the source culture and creating a new text for the target reader by considering the target readers' cultural aspects and while doing so they need to try to stay impartial. It is clear that this task requires wide knowledge on culture of both SL and TL, especially while translation literary texts as cultural terms would be possibly implicit in the text. These cultural terms' definition and challenges will be explained in detail in the following part of this chapter.

2.2. Culture Specific- Items

2.2.1. Definitions of Culture- Specific Items

The issue of cultural translation has been studied by a number of translation scholars; however, they have not built consensus over the term to be used for culture- bound words. Although all of them have the same meaning and are used interchangeably, scholars have named these words differently: Nida (1945) names these items as cultural foreign words, cultureme (Oksaar, 1988), cultureme (Reiss and Vermeer, 1984/1996), cultureme (Nord, 1997), cultureme (Katan, 2009), Culture-specific items (Davies, 2003), culture specific concepts (Baker, 1992), cultural concepts (Davies, 2003), cultural words (Newmark, 1988), realia (Robinson, 1997), culture-bound phenomena (Robinson, 1997) or culture-bound elements (Hagfors, 2003).

Nord (1997) defines cultureme as “a cultural phenomenon that is present in culture X but not present (in the same way) in culture Y” (Nord, 1997: 34). According to Newmark, the term of cultural word is used for the words that the target audience has difficulty in comprehension, and that the translation strategies of which depend on the specific text-type and requirements of the audience (Newmark, 1988: 96). Newmark suggests that some lexical items and phrases are peculiar to the society's culture and they may not be comprehensible for a reader from an alien culture. These cultural words call for special treatment and strategies to make translation possible. The translator decides what strategy or strategies to use depending on the text-type and target readers' requirements.

In this study, Javier Franco Aixelá's term, culture-specific items, is used as a base. According to Aixelá, CSIs are:

Those textually actualized items whose function and connotation in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different

intertextual status in the cultural system of the readers of the target text. (Aixelá, 1996: 58).

As Aixelá notes, culture-specific items (CSI) are linguistic items that cause problems for translation due to differences in cultural understanding (Aixelá, 1996). They include proper nouns, objects, customs, institutions, expressions and also concepts embodied in the source text that do not exist in the culture of the target language readership or are perceived differently.

2.2.2. Cultural Specific Items as a Translation Problem

As stated before language is a means of communication; people express themselves, their ideologies, beliefs, ways of life and very peculiar values through language. In other words, language contains all these characteristics within itself. In the translation process, translators are in charge of conveying not only lexical items but also the source text's message which may have different connotations. These differences pose translation problems. Bassnett suggests, "it is clearly the task of the translator to find a solution to even the most daunting of problems. Such problems may vary enormously; the translator's decision as to what constitutes invariant information with respect to a given system of reference is in itself a creative act" (2002: 44). Therefore, translators have to know the audience very well and determine their translation strategies accordingly and possess creativity competence.

Cultural similarities between the source and target audiences may make the translation activity easy; however, differences between the source and target readers may pose a number of problems (Ayvaz, 2013: 216).

According to Robinson, since ancient Rome translation theorists and translators were aware of the fact that there have been cultural differences, which would pose problems. (Robinson, 2003: 186).

Languages differ, and their cultural content also differs. "Since no two languages are identical [...] it stands to reason that there can be no absolute correspondence between languages. Hence there can be no fully exact translation" (Nida, 1964: 156). Nida denotes that without absolute correspondence between SL and TL, there cannot be an absolute translation.

The main difficulty to find a definition for CSIs occurs because “in a language everything is culturally produced, beginning with language itself” (Aixelá, 1997: 57).

Baker asserts that “the source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious; belief, a social custom, or even a type of food.” (Baker, 1992: 28).

“There may be situations in translation where it is essential to bridge the cultural gap and others where the translator is supposed to leave the gap open and insist on the cultural distance between source and target cultures and just try to assist people to peep across and understand the otherness of what is happening.” (Naude, 2010: 286). In some cases the translation of cultural items’ connotations cannot be possible; in the target culture there may not be the same reality, so the same effect of a cultural item cannot be obtained. Göktürk posits that “Every literary text is a phenomenon appearing within a specific evolution of cultural society and at a specific stage. At a further stage of this evolution line, even source text readers may understand a text differently” (Göktürk, 2010: 48). Thus, the meaning in the source text may evoke different meanings not only for the target text readers but also for the source text readers. The translator, responsible for conveying this different meaning, first needs to understand the text as a source text reader by considering the change of language and culture in time. However, when s/he starts to recreate it in the target text the translator feels s/he is limited to reception conditions of the target language rather than the source language.

According to Aixelá CSIs are usually expressed in a text “by means of objects or systems of classification and measurement whose use is restricted to the source culture, or by means of the transcription of opinions and by description of habits equally alien to the receiving culture” (Aixelá, 1996: 56).

The language we use in our daily life includes phrases and idioms that reflect each language’s peculiar aspects, the society’s way of life and culture. The determinant that is effective throughout the formation process of these idioms is the way of life of the society using the language (Ayvaz, 2013: 217).

Translators may seesaw while translating the idioms found in Turkish language because they are used as metaphors. When these kinds of terms are translated word-by-word,

Misunderstandings may occur and idioms lose functionality in the communication (Ayvaz, 2013: 216).

“The translator walks the thin line between the source text and the translation: on the one hand he / she trying to reflect the culture-specific features of the source text, and on the other hand making sure that the translators’ version *stands on its own feet* as a work in the target culture.” (Dinçkan, 2010: 456-473).

2.2.3. The Problem of Non-Equivalence and The Concept of “Untranslatability”

Non-equivalence can simply be described as non-existence of a word or concept in the language of the receiving culture while it exists in the language of source culture. As Mona Baker indicates, “non-equivalence at word level means that the target language has no direct equivalent for a word which occurs in the source text.” (Baker 1992: 28). Non-existence of a term in the receiving language of a culture creates problems to the translator because they are mostly related to cultural aspects such as proper names, religious terms or terms about the customs. When an item in source text is not familiar to the target culture audiences, non-equivalence occurs so some strategies should be used to make it clear. Newmark (1988: 94) believes that if the cultural overlap among the source and target languages does not exist, the occurrence of translation problem is inevitable.

In the book *Translation Studies*, Susan Bassnett points out that “equivalence in translation should not be approached as a search for sameness, since sameness cannot even exist between TL versions of the same text, let alone between the SL and the TL version” (Bassnett 2014: 39). In the book *In Other Words*, Mona Baker presents different types of non-equivalence at word level. According to Baker, culture-specific concepts are one of the types of non-equivalence. Culture-specific concepts may be “abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food” (Baker, 1992: 28). Baker widens the scope of her studies and proposes some common types of non-equivalence that make the translation process difficult because conveying these non-equivalents into TL challenges the translator.

She puts the non-equivalents in the following order and exemplifies them with different languages:

- a) Culture specific concepts
- b) The SL concept which is not lexicalized in TL
- c) The SL word which is semantically complex

- d) The source and target languages make different distinction in meaning
- e) The TL lacks a superordinate
- f) The TL lacks a specific term (hyponym)
- g) Differences in physical or interpersonal perspective
- h) Differences in expressive meaning
- i) Differences in form
- j) Differences in frequency and purpose of using specific forms
- k) The use of loan words in the source text (Baker, 1992: 28-31).

Baker says that “idioms and fixed expressions which contain culture-specific items are not necessarily understandable. It is not the specific items an expression contains but rather the meaning it conveys and its association with culture-specific context which can make it understandable or difficult to translate.” (Baker, 1992: 81). Based on this statement, the translation of CSI is not impossible, but rather complicated for the translator.

In this complicated translation process, the responsibility of translators, communicators or mediators is vital. Therefore, it is useful to mention the translators’ role in this process.

R. Taft (1981: 53) defines the role of the cultural mediator as follows:

A cultural mediator is a person who facilitates communication, understanding, and action between persons or groups who differ with respect to language and culture. The role of the mediator is performed by interpreting the expressions, intentions, perceptions, and expectations of each cultural group to the other, that is, by establishing and balancing the communication between them. In order to serve as a link in this sense, the mediator must be able to participate to some extent in both cultures. Thus a mediator must be to a certain extent bicultural. (Katan, 2004: 17).

Basil Hatim and Ian Mason also use the term mediation, suggesting that: ‘The notion of mediation is a useful way of looking at translators’ decisions regarding the transfer of intertextual reference’ (Hatim and Mason, 2013: 128).

While theorists use the term “mediator” interchangeably with the term “translator”, Katan differentiates between these two words. “In fact, an essential difference between a traditional translator and a mediator is the mediator’s ability to understand and create culture-bound frames wherever necessary. The mediator will be able to understand the frames of interpretation in the source culture and will be able to produce a text which would create a comparable set of interpretation frames to be accessed in the target reader’s mind.” (Katan, 2014: 171).

2.3. Venuti's Notion of "Visibility" and "Invisibility"

Visibility and invisibility refer to translators' stance from the standpoint of his/her choice while translating a ST. In translation, it is up to translators to choose a certain strategy or way in dealing with a source text item. While some translators prefer to make their presence felt for the TT readers, others may prefer to hide themselves. Naude explains this situation as: "There may be situations in translation where it is essential to bridge the cultural gap and others where the translator is supposed to leave the gap open and insist on the cultural distance between source and target cultures and just try to assist people to peep across and understand the otherness of what is happening." (Naude, 2010: 286).

Accordingly, there is a gap between source culture and target culture, which redounds on the language. Translator may either eliminate the foreign elements of the text, make it so fluent that target readers consider it to be a text written in their native language or let target readers understand it is a translated text and make them feel the foreignness of the text.

Venuti (1995) starts his book *The Translator's Invisibility* with a quotation from Shapiro which emphasizes on the translator's transparency:

"I see translation as the attempt to produce a text so transparent that does not seem to be translated. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections-scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself." (Venuti, 1995: 1)

According to Venuti, a translated text, no matter what type it is, is accepted "when it reads fluently" (Venuti, 1995: 1). This means that when the translated text is read, the reader should not feel that it is a text translated from another language but rather it should be read as the "original" text (Venuti, 1995: 1).

When the translated text seems as if it were not a translation but original, it is considered to be acceptable. To do so, the translator needs to be invisible. According to the copyright law, "the translator is and is not an author" (Venuti, 1995: 9). This means the translator is not the author of the original text and cannot manipulate the text so as to create a fluent and transparent text. On the other hand, the translator is the author of text as s/he rewrites the source text in the target text. However, while carrying out this challenging task, how can translators completely abstain themselves from reflecting their personalities or perspectives on the text? How can translators decide where to be visible and invisible in the translation

act? In the following part of this chapter, Venuti's two choices, i.e. domestication and foreignization, will be discussed in detail.

2.3.1. Domestication

During the classical and Romantic periods, German philosopher and theologian Friedrich Schleiermacher offered two choices for the translator. In 1813, in a lecture on *Über die verschiedenen Methoden des Übersetzens* ("on the different methods of translating") Schleiermacher suggested that "there are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (Lefevere 1977: 74). "The 'alienating' and 'naturalizing' opposites are taken up by Venuti as 'foreignization' and 'domestication'" (Munday, 2001: 28). Consequently, the terms, foreignization and domestication, are suggested by the American translation theorists Lawrence Venuti.

The notions of foreignization and domestication have been discussed by many scholars. While some scholars have been in favor of domestication, others have been in favor of foreignization. Eugene Nida is regarded to be one of those who are in favor of domesticating translation. Nida asserts that "A translation of natural equivalence aims at complete naturalness of expression and tries to relate the receptor to modes of behavior relevant within the context of his own culture" (1964: 159). Nida's Dynamic Equivalence (Functional Equivalence) seeks "complete naturalness of expression" (Nida, 2004: 159). Nida regards an ideal translation as "the reproduction in a receptor language of the closest natural equivalent of the source language message, first in terms of meaning, and second in terms of style. (Nida and Taber 1969: 208).

Schleiermacher favored moving the reader towards the writer. "To achieve this, the translator must adopt an 'alienating' (as opposed to 'naturalizing') method of translation" (Munday, 2001: 28).

Wang comments on the choice of foreignization and domestication as follows:

"The controversy on foreignization and domestication can be regarded as the extension of the debate on free translation and literal translation. Literal translation concerns much about the issue of technical handling in language aspect, that is, how to keep the form of the source language without distorting its meaning. It is a translation that follows not only the content but also the form of the source language" (2014: 2424).

Wang, in a way, suggests that translators actually make choice between free translation and literal translation.

Davies notes that:

“...discussion of alternative treatments for CSIs often invoke the distinction between two basic goals of translation: that of preserving the characteristics of the source text as far as possible, even where this yields an exotic or strange effect, and that of adapting it to produce a target text which seems normal, familiar and accessible to the target audience” (Davies, 2003: 69).

According to Davies’s note, when the source text’s characteristics are maintained in the target text, there may occur unusual and unfamiliar affect. On the other hand, when the source text is adapted in accordance with the target text, the translated text may seem more familiar and “accessible” to the target reader (Davies, 2003: 69). Thus, the translator has two choices. Davies (2003) also answers the question of what determines the choice of the translator.

Davies notes that the usage of a particular principle, i.e. domestication or foreignization, may be determined by various factors in different cultures and different periods (Davies, 2003: 69). The scholar provides several reasons that determine the choice of a particular principle: text type, the nature of the target audience, and the relationship between the source and target languages and cultures (Davies, 2003: 69). Hence, there are more than one determinant to affect the choice of a certain principle.

The first principle of Venuti is domestication which Hatim and Munday define as “a translation strategy, discussed by Venuti, in which a transparent, fluent style is adopted in order to minimize the foreignness of a ST” (2004: 338).

Venuti denotes that “the goal of communication can be achieved only when the foreign text is no longer inscrutably foreign, but made comprehensible is a distinctively domestic form.” (Venuti, 1995 (b): 9).

In other words, the translated text seems to be familiar to the target audiences, they do not feel the foreignness while reading the text because of its fluent and transparent nature.

On the other hand, Italian scholar Venuti is regarded to be one of those who are in favor of foreignization. The concept of foreignization will be discussed in detail in the following part of this chapter.

2.3.2. Foreignization

After Friedrich Schleiermacher, French scholar Antonie Berman dealt with the notion of ‘foreignness’ in his book, *L'épreuve de l'étranger: culture et traduction dans l'Allemagne romantique* (1984), *The Experience of the Foreign: Culture and Translation in Romantic Germany* (1992). His article entitled “La Traduction comme épreuve de l'étranger” (1985) was translated into English by Venuti under the title of “Translation and the Trials of the Foreign” (2000). Berman influenced Venuti. The “foreignization” idea was advocated by Venuti, he supported foreignization of the text with the concept of “visible translator”. He notes that preserving foreign items of ST in the TT will indicate that it is a translated text and there is a translator in background (1995).

“(…) Schleiermacher allowed the translator to choose between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti, 1995: 20). According to the explanation of foreignization, the reader is allowed to see the differences in terms of linguistic and cultural and as the translated text is nontransparent, the reader feels the foreignness in the TT. Foreignization is a translation “which deliberately breaks target conventions by retaining something of the foreignness of the original”. (Shuttleworth & Cowie, 1997:59).

“A translated text should be the site where a different culture emerges, where a reader gets a glimpse of a cultural other, and resistancy, a translation strategy based on an aesthetic of discontinuity, can best preserve that difference, that otherness, by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures.” (Venuti, 1995: 306). According to Venuti (1995: 306), in a translated text the alien cultures come together, the alien culture is introduced to the reader briefly and the reader is made understand the “gains and losses” in the translation. In this way, the target reader has also chance to enjoy and learn about a foreign culture. Venuti also mentions “violence” in domestication of a ST and states as follows:

“My use of the term “violence” here has been questioned by a professional translator who works between such dissimilar languages as Hebrew and English (...). Yet if by this term we mean “damage” or “abuse”, then my use of it is neither exaggerated nor metaphoric, but precisely descriptive: a translator is forced not only to eliminate aspects of the signifying chain that constitutes the foreign text, starting with its graphematic acoustic features, but also to dismantle and disarrange

that chain in accordance with structural differences between languages, so that the foreign text and its relations to other texts in the foreign culture never remain intact after the translation process.” (Venuti, 2008: 14).

In this respect, according to Venuti, there is a “violence” in domestication of the ST because the translator “abuses” the text. Hence, he advocates that the translator should not make the text smooth but reflect the source culture’s aspects. Lefevere and Bassnett also supports the same strategy and posit “We need to find out how to translate the cultural capital of other civilizations in a way that preserves at least part of their own nature (...)” (1998: 11).

As stated above, while some scholars, such as Schleiermacher, prefer to take the reader to the author, some others, such as Eugene Nida, aim at creating a fluent and natural text where the reader does not understand whether it is a translated text or not. Venuti defends foreignizing; however, “he (1995: 29) is also aware of some of its contradictions. It is a subjective and relative term that still involves a degree of domestication since it translates a ST for a receiving culture” (Munday, 2016: 228).

In conclusion, the decision of domesticating or foreignising the text is up to the translator. S/he may choose to domesticate the text and create a natural, fluent and transparent text. In this way, the translator makes himself/herself invisible in the text as the reader does not understand it is a translated text. In order to achieve this, the translator can remove some culture- specific items. On the other hand, if s/he chooses foreignization, the culture-specific items can be transmitted into the target text and the translator makes himself/herself visible in the text. The reader will understand it is a translation. While analyzing the translation strategies used in the book *Dear Shameless Death*, Venuti’s theory of the translator’s invisibility will be frequently referred to.

2.4. Classification of Culture- Specific Items

In order to analyze culture-specific items in translation, different scholars put forth different classifications. In this thesis, the instances of culture- specific items found in the ST “*Sevgili Arsız Ölüm*” and their equivalences suggested in the TT “*Dear Shameless Death*” were extracted and categorized according to CSIs taxonomy proposed by Newmark (1998:94-103).

2.4.1. Peter Newmark's Categorization of Culture- Specific Items

Newmark proposes two opposite procedures for cultural words: transference and componential analysis (Newmark, 1988:96). According to him, transference gives “local color and atmosphere” and conserves cultural names and concepts. However, Newmark adds that this procedure may hinder comprehension, exclude the message and not communicate. On the other hand, Newmark describes componential analysis as “the most accurate translation procedure, which excludes the culture and highlights the message” (Newmark, 1988:96).

According to Newmark (1988) foreign cultural expressions include ecological, material, and social cultures. They also include expressions related to social organizations, political, religious, artistic, gestures and habits. Peter Newmark categorized the cultural words as shown in the table 1:

Table 1: CSIs proposed by Newmark (1988)

Ecology	Geographical and environmental concepts including flora, fauna, winds, plains
Material Culture	Houses and towns, clothes, foods, transports
Social Culture	Leisure activities and works
Organizations, customs, activities, concepts	a) Political and administrative terms b) Religious terms c) Artistic terms
Gestures and habits	

2.4.1.1. Ecology (Animals, plants, local winds, mountains, plains, ice, etc.)

“Geographical features can be normally distinguished from other cultural terms in that they are usually value-free, politically and commercially. Nevertheless, their diffusion depends on the importance of their country of origin as well as their degree of specificity” (Newmark, 1988: 96).

Nida stated that “certain ecological features -the seasons, rain, hills of various sizes... where they are irregular or unknown may not be understood denotatively or figuratively, in translation” (Newmark, 1988: 97). Nida drew attention that some specific ecological features may seem unfamiliar to the target audience as they may be figurative expressions. In order to eliminate this challenge, these geographical features "would normally be transferred, with the addition of a brief culture free third term where necessary in the texts." (Newmark, 1988: 96). As stated by Newmark (1988), geographical characteristics can be transmitted into the target text by adding a short culture free term in case they may not be captured easily.

2.4.1.2. Material Culture (artifact)

Houses and towns, clothes, foods, transports are sub-categories of material culture proposed by Newmark. Newmark claims that food terms may mostly require a special translation treatment because of their sensitivity and significance in terms of national culture (Newmark, 1988: 97). Newmark suggests foreign food names are commonly used e.g. cookbooks, menus, tourist brochures and so on not only for the purpose of commercial reasons but also bringing prestige (Newmark, 1988: 97). For these terms, Newmark proposed different translation strategies.

As for the translation of clothes terms, Newmark denotes that “national costumes when distinctive are not translated” (Newmark, 1988: 97) and some of the examples he gives are *sari*, *kimono* and jeans.

Newmark states that:

“Clothes as cultural terms may be sufficiently explained for TL general readers if the generic noun or classifier is added: e.g., Lshintigin trousers* or 'basque skirt', or again, if the particular is of no interest, the generic word can simply replace it. However, it has to be borne in mind that the function of the generic clothes terms is approximately constant, indicating the part of the body that is covered, but the description varies depending on climate and material used.” (Newmark, 1988: 97).

Newmark (1988: 97) states “many language communities have a typical house which for general purposes remains untranslated”.

2.4.1.3. Social Culture

Newmark's "social culture" includes "work and leisure" related words. Newmark states that There is rarely a translation problem, since the words can be transferred, have approximate one-to-one translation or can be functionally denned (...) (Newmark, 1988: 98).

2.4.1.4. Organizations, customs, ideas

Organizations, customs, ideas refer to political, social, legal, and artistic aspects. A country's political and social life is observed in its institutional terms (Newmark, 1988: 99). Hence, their translation matter. By "Names of ministries are usually literally translated, provided they are appropriately descriptive." (Newmark, 1988: 99). In his book he gives the examples of "Treasury" translated as "Finance Ministry" and "Home Office" as "Ministry of the Interior" (Newmark, 1988: 99). According to Newmark, the translation strategy depends on public body's transparency or opaqueness.

• Historical Terms

In the case of historical institutional terms ... the first principle is not to translate them, whether the translation makes sense (is transparent) or not (is opaque), unless they have generally accepted translations. In academic texts and educated writing, they are usually ... transferred, with, where appropriate, a functional or descriptive term with as much descriptive detail as is required. In popular texts, the transferred word can be replaced by the functional or descriptive term. (Newmark, 1988: 101).

• International Terms

"International institutional terms usually have recognised translations which are in fact through-translations, and are now generally known by their acronyms (...)" (Newmark, 1988: 101).

• Religious

The language of the other world religions tends to be transferred when it becomes of TL interest, the commonest words being naturalised ('Pharisees')- American Bible scholars and linguists have been particularly exercised by cultural connotation due to the translation of

similes of fruit and husbandry into languages where they are inappropriate. (Newmark, 1988: 102).

- **Artistic**

“The translation of artistic terms referring to movements, processes and organisations generally depends on the putative knowledge of the readership” (Newmark, 1995: 102). Artistic terms are either transferred or translated according to terms’ transparency and opaqueness depending on the readers’ knowledge (Newmark, 1995).

2.4.1.5. Gestures and habits

Gestures and habits differ according to culture. While some gesture and habits exist in a culture, it may be ambiguous in another country. Newmark exemplifies the situation as “if people smile a little when someone dies, do a slow hand-clap to express warm appreciation, spit as a blessing, nod to dissent or shake their head to assent, kiss their finger tips to greet or to praise” (Newmark, 1995: 102).

2.5. Translation Strategies applied to Culture Specific Items in Translation Studies

Gürçağlar suggests that translators’ approaches towards the text while selecting or translating it and strategies that they adopt while conveying the text from SL into TL constitute translation strategies (Gürçağlar, 2011: 38).

Schaffner states, “The treatment of specific translation problems, for example how to deal with wordplays and ambiguity, how to translate proper names, how to translate metaphors, or how to overcome lexical gaps, are [...] discussed under the heading of translation strategies” (Schaffner, 1995: 5).

According to Boztaş and Yener, translation strategies are consistent action plans that translators practice to translate a text in accordance with their purposes (cited in Eruz, 2008: 36). Translators are in a struggle to provide “optimum” equivalence between the ST and TT. Their struggle is against the translation losses that are inevitable in the process of translation (Suçin, 2013: 201). Suçin considers losses in translation unavoidable and emphasizes on the translators’ efforts in order to prevent those losses.

Jakobson (1959/2000: 114) puts it simply that in translation “there is ordinarily no full equivalence between code- units”. Because of the nonequivalence in translation, scholars propose some strategies ranging from preserving the ST and staying with the script to adapting or maybe omitting some parts of the ST in order to make the text comprehensible for the target reader. Vinay and Darbelnet, Mona Baker, Newmark, Aixelá, Davies, are among those scholars who presented translation strategies for CSIs. Scholars dealing with translation strategies formulated their own strategies by adding and breaking down the previous ones into subcategories.

Vinay and Darbelnet (1958/2000) described seven basic translation procedures: adaptation, calque, equivalence, modulation, borrowing, literal translation and transposition; although they also refer to compensation, expansion and contraction.

Mona Baker (1992) also mentions strategies used by professional translators for dealing with various word level types of non-equivalence.

- a) Translation by a more general word (superordinate)
- b) Translation by a more neutral/less expressive word
- c) Translation by cultural substitution
- d) Translation using a loan word or loan word plus explanation
- e) Translation by paraphrase using a related word
- f) Translation by paraphrase using unrelated words
- g) Translation by omission
- h) Translation by illustration

Newmark described fourteen methods for translating CSIs: transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, componential analysis, synonymy, through-translation, shift, modulation, accepted standard translation, compensation, paraphrase, couplet and finally notes.

Aixelá’s translation strategies fall in two major categories: conservation and substitution, which almost overlap with Venuti’s “foreignizing and domesticating” approaches respectively. Conservation strategies include: repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss, and intratextual gloss. Substitution strategies include: synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation.

Davies's translation strategies are as follows: preservation, addition, globalization, localization, omission, creation, transformation.

Table 2: A comparison of translation strategies proposed by Aixelá, Davies and Venuti

	Aixelá (1996)	Davies (2003)	Venuti (1995)
1	Repetition	Preservation	Foreignization
2	Orthographic Adaptation		
3	Linguistic Translation		
4	Synonymy		
5	Extra-textual Gloss	Addition	
6	Intra-textual Gloss		
7	Limited Universalization	Globalization	Domestication
8	Absolute Universalization		
9	Naturalization	Localization	
10	Deletion	Omission	
11	Autonomous Creation	Creation	

As mentioned before, similar translation strategies were given different names by different authors. I arranged translation strategies which are similar but named differently by three scholars, Aixelá (1996), Davies (2003) and Venuti. I decided to employ the strategy names proposed by Davies as a basis. Hence the seven strategies are: creation, localization, globalization, addition, omission, preservation, transformation. In addition to this, I selected one strategy from Aixelá, which is orthographic adaptation. I finally referred to each of the strategy as umbrella terms of Venuti's domestication and foreignization. However, there were not found any conspicuous examples for creation and transformation and they were not included in the case study of this thesis. Therefore, I preferred to study on six translation strategies in total as below:

2.5.1. Preservation

This strategy has been discussed by other scholars as well and named as "transference" by Newmark (1988), "repetition" by Aixelá (1996), Baker (1992) refers to it as "translation using a loan word" and Schäffner and Wiesemann (2001) prefer the term "naturalization".

Davies states that preservation in translation occurs when a translator “(...) decide[s] to maintain the source text term in the translation (...) (Davies, 2003: 72). The translator may prefer this strategy as there may not be equivalence or close equivalence of the term in the TL. Davies discusses that this kind of procedure is actually a “lexical borrowing” through which an item in one language is borrowed and transmitted into another and eventually the item may “(...) become fully integrated into this host language” (Davies, 2003: 73).

“The result of preserving the original culture-specific content may sometimes be quite confusing to outsiders” (Davies, 2003: 74). The reader may find the content dull or usual and sometimes as Davies suggests “(...) some background knowledge is definitely required (...) (Davies, 2003: 74).

Davies refers to two kinds of preservation: one is literal translation and the other is “a straightforward translation of the meaningful element(s)”. (Davies, 2003: 76). Davies writes about two kinds of preservation which are “preservation of the form” and “preservation of the meaning” (2003: 76).

2.5.2. Addition

According to Davies, “when simple preservation of the original CSI may lead to obscurity (...), the translator may decide to keep the original item but supplement the text with whatever information is judged necessary” (Davies, 2003: 77). Translators transfer the SL word or expression into the TL but they also add extra information so as to clarify this ambiguity. Kamissarov exemplifies this strategies with well-known names in America such as “Newsweek, Oregon, Columbia Pictures, Roy Rogers” and states that these names are famous in America so that in English original, readers do not require an extra information; however, in Russian they are translated as “Newsweek magazine, the state of Oregon, the Columbia Pictures film company and a Roy Rogers dinner or snack bar” because the target reader may need extra information (Kamissarov, 1991: 42).

Davies subdivides addition into two types: “addition inside the text”, “addition outside the text”. Aixelá (1996) refers to them as “extra-textual gloss” and “intra-textual gloss”. While the former one is explanation given outside the text such as footnote, preface, etc., the latter is giving the explanatory information within the text itself. Aixelá proposes that “the translators feel they can or should include their gloss as an indistinct part of the text, usually so as not to disturb the reader’s attention” (Aixelá, 1996: 62). However, Davies

states that Aixelá's intra-textual gloss, which means including extra explanation in a text, may be dangerous as it may burden the reader with disturbing details. She further adds that when explanation is needed a skillful translator may achieve inserting this explanation into a text discreetly (Davies, 2003: 77). On the other hand, some translators prefer to use explanatory footnotes, which make the reader pause and check on the explanation. The reader may find consulting the explanation frequently incompatible. So, Davies suggests that "the choice of how and when to incorporate additions into the translation must take into account the expectations of the particular target audience" (Davies, 2003: 78). Because while some societies are used to consult footnotes, others are not.

2.5.3. Omission

Omission is stated as being opposite of "addition". Davies defines this strategy as deletion of an ambiguous or questionable cultural reference altogether, "(...) so that no trace of it is found" (Davies, 2003: 79). According to Baker, although the omission strategy may sound rather severe, actually omission of some words and expression in some context does no harm (Baker, 1992: 49). Baker continues and states that "If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question" (Baker, 1992: 49).

Somewhere else Baker (1992) states:

"As with single words, an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language, its meaning cannot easily be paraphrased or for stylistic reasons" (Baker, 1992: 92).

Davies also touches on the reasons of omission strategy and states that translators may apply omission sometimes as "an act of desperation" because they cannot come up with an adequate equivalence in the TT and just omit the CSI. However, it may also be "a reasoned decision" in which the translator deliberately prefer not to translate it since "(...) the amount of effort this solution would require (...) does not seem justified" (Davies, 2003: 80).

However, as Dimutriu points out when the translator prefers to use omission, this may be perceived as the translator's failure in rendering the word (Dimutriu, 2004). Aksoy's opinion supports this view. Aksoy denotes that "Unless it is rare and compulsory, whether

it is important or not within the text's coherence, the translator is not advised to use the strategy of "deletion" as it may raise doubts about the respect to the writer" (Aksoy, 2002: 92). However, Aksoy adds that this strategy can be applied in some compulsory cases; in the event that the translator does not find equivalence under no circumstance or the reference word remains incapable of conveying the message (Aksoy, 2002: 92-93). Davies also asserts that although omission is an appropriate method in order to open up the text to a larger number of reader, it may bring about "loss of association" (Davies, 2003: 83).

2.5.4. Globalization

Aixelá refers to this strategy as "universalization" (1996). Newmark calls it "functional equivalent" where "culture-free word" is used and the culture-specific word is deculturalised (Newmark, 1988: 83).

Davies describes it as "the process of replacing culture-specific references with ones that are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds" (Davies, 2003: 83).

Aixelá (1996) divides universalization into "absolute universalization" and "limited universalization". For limited universalization Aixelá states that:

"In principle, the translators feel that the CSI is too obscure for their readers or that there is another, more usual possibility and decide to replace it. Usually for the sake of credibility, they seek another reference, also belonging to the source language culture but closer to their readers another CSI, but less specific, so to specific." (Aixelá, 1996: 63).

The translator replaces the CSI with a less specific (or culture-free) reference of the SC and helps the reader understand the reference. For absolute universalization Aixelá notes that "The basic situation is identical to the previous one, but the translators do not find a better known CSI or prefer to delete any foreign connotations and choose a neutral reference for their readers." (Aixelá, 1996: 63).

2.5.5. Localization

This strategy is opposite to the globalization. Aixelá refers to term as "naturalization" (1996). According to Newmark, in naturalization strategy, a SL word is adapted "first to the normal pronunciation, then to the normal morphology of the TL" (Newmark, 1988:

82). With the help of localization strategy in translation translators “try to anchor a reference firmly in the culture of the target audience” (Ibid. 84). With localization the translator tries to create a similar effect of the CSI in the ST, however, creation of the same effect may not be possible.

Hervey and Higgins (2002: 32) talks about “cultural transplantation” which means including the TL’s indigenous culture item in ST’s setting.

Perihan Yalçın exemplifies this strategy with the translation of “Romeo et Julliette” in ST as “Kerem ile Aslı” or “Ferhat ile Şirin” in TT. As known, Romeo et Julliette is Shakespeare’s one of the most popular plays which is about the love between two young people. “Kerem ile Aslı” and “Ferhat ile Şirin” are also well-known folktales which come into mind when love is discussed. As shown, Yalçın points out that the foreign term in the ST was localized and this term was translated in such a way that audiences in TC would not have difficulty in understanding it (Yalçın, 2015: 104).

2.5.6. Creation

This strategy is similar to Aixelá’s “autonomous recreation” (1996: 64). Translator may create a CSI in the TT in order to make the text understandable and interesting. As for Davies, creation strategy is used “where translators have actually created CSIs not present in the original text” (Davies, 2003: 88). However, as Aixelá claims translators rarely use this method (1996: 64).

2.5.7. Transformation

Baker calls it cultural substitution (1992:31), Newmark names it “adaptation” and “cultural equivalent” (Newmark, 2004: 46, 82). Transformation strategy is applied “(...) where the modification of a CSI seems to go beyond globalization and localization, and could be seen as an alteration or distortion of the original (...)” (Davies, 2003: 86). However, she adds that “the distinction between this category and some of the others is not clear” (Davies, 2003: 86). Davies states that distinguishing between globalization, localization and transformation may be difficult in some cases as “(...) the change of the content goes beyond the frames of localization and globalization (Davies, 2003: 87). Considering the Davies’s statement, the examples have been analyzed under the headings of globalization and localization and this strategy has not been discussed.

2.5.8. Orthographic Adaptation

This strategy is applied when the translated word is adapted to the target language's spelling.

According to Aixelá, orthographic adaptation as 'a strategy including procedures like transcription and transliteration, which are mainly used when the original reference is expressed in a different alphabet from the one target readers use (Aixelá,1996: 61).

In conclusion, notions of culture, CSIs and classification of CSIs have been expressed. Moreover, strategies that can be used in order to deal with the challenges in translation of CSIs have been presented. The next chapter will present information about the book, *Dear Shameless Death* to be analyzed, about the writer and translators.

CHAPTER III

THE AUTHOR AND THE WORK

This chapter includes information about the author, Latife Tekin, her life and literary background, summary and analysis of the book, *Dear Shameless Death*, and translators Saliha Paker and Mel Kenne.

3.1. About the author, Latife Tekin

3.1.1. Her Life and Literary Background

Latife Tekin was born on 31st December 1957, in the village of Karacafenk in Kayseri, a city located at a central point in Turkey (Özer, 2005: 3). Latife Tekin summarizes her childhood and her life's outline within those years as the following:

“I started school as soon as I learned to walk. The school was the men's living room in our house. I learned to read and write as I played with the jinn under the divans. Jinn and fairies used to live under the divans in Karacafenk. I spent my childhood among them, secretly joining their community. I went to see their homes, their weddings, and learned their language, their day games and night games. My father used to work in Istanbul. I forget now who told me that my mother was a strange woman with a broken heart. She was literate, sewed, gave injections, and knew Kurdish and Arabic. She used to enquire from the gypsies that came to the village about places and people unknown to me. Her searchings for her past were the first pains that touched my childhood (Tekin, 1996: 9-10). Tekin's mother takes an important place in Tekin's life and her novels. In Pelin Özer's book *Latife Tekin Kitabı*, Tekin mentions her mother's effect on her first book *Dear Shameless Death*. She reports that in *Dear Shameless Death*, her mother is vivid, but her liberating, enlightening aspects cannot be found in the book. The emphasis is mostly put on her mother's characteristic as a person who tidies and cleans up the house (Özer, 2005:6). Latife Tekin reflected her mother in her book. Atiye, who is the mother character in the book, has a lot in common with Tekin's mother. Tekin clearly states that “I wanted to write her [mother] in *Dear Shameless Death* as I remembered from my childhood” (Özer, 2005:8).

“My father used to come back from Istanbul with sacks full of money and gathered the villagers. Our house was full of strange gadgets, magic metals. I had no idea of their use...” (Tekin, 1996: 10). Huvat, who is the father character in the book *Dear Shameless Death*, has also a lot in common with Tekin’s father. After their arrival in Istanbul, Tekin states that her father became a worker and gradually became unemployed. Her brothers got job in constructions and they earned a livelihood for the family. She also adds that she was the only one among seven siblings to finish high school (Özer, 2005: 23). Tekin’s autobiography has a big influence on her novels, especially on the novels whose main themes are poverty. “Latife Tekin wrote her life from the first years of her childhood to the end of her high school years in her first book, *Dear Shameless Death*” (Atik, 2012:30). In one respect, *Dear Shameless Death* witnesses the writer’s childhood and youth.

Tekin states that she was grown up in Beşiktaş in İstanbul which was densely inhabited by Kayseri people. As we learnt from *Tanzimattan Bugüne Edebiyatçılar Ansiklopedisi*, she completed her primary and secondary school successfully. She continued high school in Beşiktaş High School for Girls and graduated from high school in 1974. After her graduation from Beşiktaş High School for Girls, she worked at the Istanbul Telephone Office of the General Director between 1976 and 1977; however, she chose writing as a career.

Şerefñur Atik splits Tekin’s life into two parts as “before nine years old” and “after nine years old” because in 1966 when she was 9, Tekin and her family had to move to Istanbul. Tekin describes this change in her life as “It felt like a sharp pain that split my childhood. Unfulfilled dreams tore apart the people I grew up with.” (Tekin, 1996: 10). She frequently points out in her conversations that the migration from the village to town was a traumatic experience for her. She speaks of those years as:

“I was nine, we migrated from the village to town, I knew nothing in regard to city life. I started school in Beşiktaş. There was a huge difference between me and children around me ranging from clothing and language to behaviors. I was able to get in contact with only children coming from poor families, I was being excluded by other children. This situation hurt my pride deeply. I made a vigorous effort in order to comprehend the city life. I was observing everything gingerly and trying to learn it” (Tekin, 1984: 88)

In the introduction part of *Dear Shameless Death*, Saliha Paker includes an interview made by Gamze Varim on Tekin’s fifth novel *Aşk İşaretleri (Signs of Passion)* and points out that “power had always meant language” for Latife Tekin since her migration to Istanbul.

(Paker, 2001:11). All doors seemed open to her and her people, “except the language of others, which filled the air with sounds and sentences, words, signs and implications” that kept shutting them out, shutting them up, leaving them “in a fatal struggle for breath.” “That is why,” she said, “when I made up my mind to write, I declared I would write in my home voice, the language we spoke at home, which was inseparable from my mother’s voice.” (Paker, 2011:11).

Canan Öktemgil Turgut points out Tekin’s experiences she got from city life are remarkable not only in the sense that they shed light on what the families, who migrated from the village to town, went through in 1960s in Turkey but also that they show us there is a different living behind the works of the writer who brought a breath of fresh air to Turkish literature. (Öktemgil Turgut, 2003: 4).

Tekin asserts that after graduating from high school, she got married and had a son, Mehmet. She dedicated her book *Berji Kristin: Tales from the Garbage Hills* to her first husband Ertuğrul Bey. After that, she got married to a famous cartoonist Latif Demirci and had a daughter, Yasemin.

Tekin played an active role in political life. She states in interviews that she had been involved in women’s movement since she was 17- 18 years old (Arman, 2008:16). “Latife Tekin meanwhile was a revolutionary activist before the military intervention knew about the leftist organisations and revolutionaries from firsthand experience” (Alver, 2013: 20). Before 1980 coup d’état her political life was as mentioned above. Latife Tekin was also a part of an association called the Association of Progressive Women (İlerici Kadınlar Derneği). Tekin gives information about her political life as: “I was one of the youngest branch chairpersons of Association of Progressive Women and working in a district where factories and labor movements were dense” (Özer, 2005: 107). Tekin indicates that in those years she went to factories where strike action was made, she cooked for workers and worked at labor organization (Özer, 2005: 30).

Latife Tekin wrote her book *Dear Shameless Death* (translated by Saliha Paker and Mel Kenne) in 1983 and because of this she is considered as a “post-1980 writer in Turkish literature” (Atik, 2012: 35). In 1980s, crucial changes were experienced in Turkish culture, political life and literature. In this era, new writers and work of art showed up and Latife Tekin is one of those outstanding writers. Some other writers included in this group are İhsan Oktay Anar, Mehmet Eroğlu, Orhan Pamuk, Ahmet Yurdakul and Hasan Ali Toptaş.

With her literary debut, Tekin received a great deal of attention. The book brought along a lot of criticisms and commentaries. Murat Belge states that “Latife Tekin’s novel started to be discussed in a widespread manner in a short time” (Belge, 1984: 27). According to Murat Belge with *Dear Shameless Death*, she created a “distinctive point” in Turkish novel (Belge, 1994: 240). Belge describes Tekin as a writer who grew up in migration from the village to town throughout 1960s and could utter all this period originally (Belge, 1994: 241). Saliha Paker describes *Sevgili Arsız Ölüm* (*Dear Shameless Death*) as it “is a fictional account of her [Latife Tekin’s] childhood and adolescence” (Paker 1991: 291). Paker also states that “Going back to her roots in the village and to the uprooting that followed upon the migration to the big city, [Latife Tekin] explores her personal world of jinn and fairies, of inanimate objects that came to life for her and her relations with her villagers and family and, in particular, with her mother” (Paker 1991: 291). As is seen, Latife Tekin takes its source of the novel from her own life and experiences.

Latife Tekin was a 25-year-old woman when she wrote her first novel (*Sevgili Arsız Ölüm*, 1983) and astonished the critics with its success. Then, in 1984 she wrote *Berci Kristin Çöp Masalları* (*Berji Kristin: Tales from the Garbage Hills*). This novel also made its mark in the literary environment. In 1986 *Gece Dersleri* (*Night Lessons*) followed it. She continued her success with *Buzdan Kılıçlar* (1989) (*Swords of Ice*), *Aşk İşaretleri* (1995) (*Signs of Love*), *Ormanda Ölüm Yokmuş* (2001) (*No Death in the Woods*), *Unutma Bahçesi* (2004) (*The Garden of Forgetting*), *Muinar* (2006). The writer also wrote the script of film called *Bir Yudum Sevgi* (1984) which was directed by Atıf Yılmaz. After she had moved to Gümüşlük, a seaside village in Muğla Province, southwestern Turkey, she wrote *Gümüşlük Akademisi* (1997) (*The Academy*) which is considered to be a memoir. Finally, she wrote *Rüyalar ve Uyanışlar Defteri*, which was composed of her columns and essays, and it was published in 2009. Tekin’s works have been translated into Dutch, English, German, French and Italian.

3.2. Dear Shameless Death

3.2.1. Plot of the novel Dear Shameless Death

Sevgili Arsız Ölüm (*Dear Shameless Death* as translated by Saliha Paker and Mel Kenne) written in 1983 by Latife Tekin, who is one of the most outstanding writers in literature after 1980s, bears traces of the writer’s own life. *Dear Shameless Death* exceeds the limits

of traditional novel and has become one of the most important milestones of fantastic fiction. We read a family members' life in the novel. The novel does not unfold over a single event. Several storylines are woven together in the novel, in other words, different storylines are narrated.

The book starts with Huvat Aktaş's travel lasting "for a whole day and a night, ending his journey at noon by the sheepfold in the village of Alacüvek" (Tekin, 2008: 19). In Alacüvek village, a man called Huvat goes to the city to work and every time he comes back to the village he brings something new with him such as a radio, water pump and stove. However, one of the most attractive inventions that Huvat brought to the village was undoubtedly a bright blue bus, as it was for the first time that the villagers had seen. At first, the villagers are struck with consternation and feel out of it, but they get used to novelties quickly.

The last thing Huvat brings to the village is a woman called Atiye. Atiye was different from the women in the village with her "flame-red cheeks and milky skin. And her head and legs were bare" (Tekin, 2008: 20). A crowd of women and children observe Atiye curiously. Villagers believe that Atiye has something to do with some strange events in the village; for example, "three sheep had bloated up and died one after the other, (...) the hen who laid double-yolked eggs had stopped laying and (...) Huvat's mother had fallen off the wooden veranda" (Tekin, 2008: 20). The villagers believed that this "ill-omened woman" is "possessed by a djinn" and she was the sole cause for these events. In order to punish her, Atiye is shut up in the stable. When she is in stable, she gives birth to a baby girl with the help of saintly Hızır Aleyhisselam. After the birth, the villagers "moved the newborn child and her mother upstairs to the *tandır* room" (Tekin, 2008: 21). They name the newborn baby after Huvat's mother, Nuğber.

Atiye fits into the village in a short time surprisingly, she learns how to "bake bread in the *tandır* oven, to shear sheep, to dry cows' dung, to get the lambs to suckle and to bring on a miscarriage with a hen's feather" (Tekin, 2008: 22). She also learns how to sew at the sewing machine, and she starts to sew in exchange for eggs, fat or wheat. She also acquires some other skills such as giving injections to the villagers and "In a short time she made a name for herself, in and around the seven villages in the area, as 'the injection lady'" (43). While Huvat is in pursuance of new businesses and passions, Atiye gives birth to her children one after another. In the introduction of *Dear Shameless Death*, literary critic and

translator Saliha Paker defines Atiye as an “omnipresent mother” and “conservative” remaining “firmly rooted in the undivided world” (2008: 13). After Nuğber, Halit and Seyit are born. Following them, Dirmit, who cries out in the voice of Atiye’s mother as ‘Mother! Mother!’ while she is still in Atiye’s womb, is born. Protagonist Dirmit for whom Djinnman Memet carved a notch in the pastry board and announced “Aha! Mark my words! If the child is born healthy and whole, there’s no telling what’ll befall it! (...)” plays an important role in the story. Atiye lastly gives birth to Mahmut.

Atiye cannot put Djinnman Memet’s pronouncement out of her mind. She attributes an odd meaning to whatever Dirmit does. Finally she starts to suspect that Dirmit is in league with djinns. (...) She ties the girl’s hands up in a sack. (39- 40). When Huvat brought Atiye to the village with him, the villagers cursed Atiye. Dirmit is cursed by the villagers in the same way. She is accused of bringing the djinns to the village. “Dirmit had wandered around without saying a *besmele* as she pissed on the djinns’ feet and faces. She had scalded them by pouring boiling water all over the place.” (69). Dirmit starts to be known as djinn-ded girl in the village and villagers do not let their children play with her. People run away from her and even worse throw stones at her. She is excluded from society and gets more isolated day by day. However, she does not care about people and their thoughts, she starts to communicate with nature and non-living things like water-pump. Dirmit becomes an outsider in her family and village.

With the idea that he has not brought any worthwhile novelties to the village for a while, Huvat suggests changing the name of the village. He proposes “Atom” as the village’s new name; however, it is not welcomed by the villagers. The villagers agreed on the name “Akçalı”. Huvat takes some villagers to the city in order to work. Halit and Seyit also start to work in the city like their father. Halit gets married to Sose and Rızgo’s daughter Zekiye.

There is a school in the village, but it is closed down as the teacher changes frequently. Dirmit starts school when a new teacher comes to the school. Dirmit is the only girl to study in the village, which may imply Atiye’s difference from the other women in the village. After the rumour of his being a communist, the teacher has to leave the village without even giving school reports to students.

Dirmit is willing to learn, interrogative, curious and independent. She searches everywhere for the teacher when the teacher leaves the village, which shows her desire to learn. Her behaviours are not met with the villagers' approval and she suffers from being different.

Huvat decides to take his family to the city on the grounds that his sons Halit and Seyit have difficulty in working in the city and Dirmit is excluded by the villagers. And the novel's second part starts with the family's migration to the city. While the family have traditional lifestyle in the village, they face a brand new and unfamiliar life in the city. The family settle into a neighbourhood where people migrating from Akçalı village live. In the process of time, the family members tend towards different businesses and their relationships start to be shaken. In the city, the family get poorer and poorer and experience alienation.

It snows heavily in that winter, which puts the family in a difficult position in an economic sense. Huvat, Halit and Seyit cannot get any businesses. Firstly, Zekiye and Nuğber's bracelets are sold and then carpets are sold. Being unemployed, Huvat grows beard, shows interest to religious sects and takes up reading the green books which are religious books. He makes his wife Atiye and elder daughter Nuğber cover their heads. Seyit earns a livelihood for the family. Atiye often becomes ill. Zekiye's newborn baby gets ill and dies. Mahmut drops out of school and starts to work as an apprentice at different kinds of jobs. After Seyit's illness, the family have to move to a cheaper and one-roomed house.

Dirmit who has been different from other children with her vivid imagination starts to write her poems. As mentioned before, the novel is fit with autobiographic aspects and according to many critics, Dirmit's interest in writing is associated with Tekin's own writing adventure. Communicating with water pump while in village, she finds a new thing to talk in the city: birdie-bird plant. Thanks to the birdie-bird plant, she could go into the library. She reads and reads and enriches her inner world. Her adolescence comes round at last. In this period, Dirmit is told not to ask many questions because asking too many questions is a shame for young ladies. Atiye acts in an oppressive manner towards Dirmit. She gets beating, gets her hair torn out and she is locked up in the bathroom.

Mahmut leaves his job and starts to sell books in front of the cinema; Huvat has a beat-up by young people and lays aside his green books. After his military service, this time Halit grows beard, wears shalvar, starts praying. He makes away with his religion desire thanks to Atiye's begging; however, this time he takes up feeding bird at home. Atiye and Huvat

do not want the birds and he has to sell them. Then he takes a dislike to his wife and leaves home.

Huvat gives himself over to water and spends his time watching the sea, fills bottles with sea water and hangs them on the walls. Atiye again takes her prayer beads and starts to beg God to put her husband off water.

Mahmut, who is unemployed for a long time, has a fancy for playing the guitar. Huvat persuades Halit to come back home. Halit breaks Mahmut's guitar as soon as he comes and Seyit tears Dirmit's poem notebook.

Atiye becomes ill of her heart, liver and womb seriously and gets ready for the death. She worries about what she would say in the netherworld when she is asked about her family. Dirmit suggests that Atiye should say to God "You wrote down my fate. I only went along with what you had written." (Tekin, 2008: 227). Huvat plans to go back to the village, build himself a small house and take a fresh Circassian girl for himself when Atiye dies. Dirmit devotes herself to poems completely, has a strong desire for sea, sky and streets. She becomes more alienated in the family, she is not given permission to write poem anymore, and she is punished not to talk to anyone in the home. Dirmit claims that she can see inside of the houses and life in these houses. Dirmit who becomes obsessed with words, talks to sea, sees inside of the houses, overlooks everything composes a letter for her family at last. She writes for six days and seven nights. She attaches the papers together. This letter sails out over the city.

The novel ends with Atiye's death.

3.2.2. Analysis of the novel *Dear Shameless Death*

The book was written in 1980s, a period in which postmodern novel started to come into sight in Turkish literature. In postmodern novels, the plot is not composed chronologically, there is no causality relationship for the events and language and style are freer. Having postmodern novel characteristics, Tekin's literary debut *Dear Shameless Death* attracted a great deal of attention with its originality not only in Turkish literature but also in the Anglophone world with its translation. On the back cover of the novel, the publishing house Marion Boyars introduces the book as "Based on her own childhood experiences, Latife Tekin's literary debut marked a turning point in Turkish fiction." Tekin was

considered to be a notable writer who broke the tradition with her extraordinary style. Her style was quite different from the characteristic of conventional novels. Her novels reflect its period's avant-garde aspects.

Latife Tekin narrates the life of Aktaş family, the family's migration from the country to town and their life after the migration. The language and expression used by the writer are compared to magical realism originating from Latin America. Magical realism was first used by Franz Roh in 1920s within painting art (Çoban, 2011: 196). The first person to apply magical realism to literature is Italian writer and critic Massimo Bontempelli (1878–1960) (Walter, 1993: 13 quoted in Ötemgil Turgut, 2003: 14).

“Magical realism is a postmodernist literary mode. It is the amalgamation of magic and reality; irrational viewpoint and rational viewpoint. It presents the magical happenings, extraordinary events as if they were real, not losing the connection with reality.” (Bowers, 2005: 22-23).

Reality and fantasy, usual and unusual, natural and supernatural elements are used one within the other in magical realism (Emir and Diler, 2011: 54). Time and place are indefinite in magical realism. Fact and fiction are interwoven. In other words, it is the amalgamation of magic and realism. However, the concept of magical realism has not been marked out clearly. According to Öktemgil, “The most important difficulty encountered in defining this method [magical realism] is not being able to determine its boundaries with fantastic, surrealism.” (Öktemgil Turgut, 2003: 12). The distinctive feature of magical realism from fantastic fiction and surrealism is that it presents the extraordinary events to readers without surprising them. In the same way, in *Dear Shameless Death* fantastic elements are utilized along with realistic elements and absurdisms of events are not greeted with astonishment. The writer, characters in the novel and readers take these events normally.

It pushes the limits of reality and fantasy by frequently crossing over from one to the other. The reader perceives supernatural and fantastic happenings as if they were real. In his definition for magical realism Cuddon focuses on “the exaggerations, mythic elements and verbal exuberance characteristic of much Latin American magical realist literature.” He also lists the most common features of magical realism as: “the mingling and juxtaposition of the realistic and fantastic or bizarre, skillful time shifts, convoluted and even labyrinthine narratives and plots, miscellaneous use of dreams, myths and fairy stories,

expressionistic and even surrealistic description, arcane erudition, the elements of surprise or abrupt shock, the horrific and the inexplicable” (Cuddon, 1999: 488). Considering the fact that the novel is intertwined with rhymes, fairy tales, jinns in human or animal form, superstitions and as well as realism, it can be said that *Dear Shameless Death* possesses the feature of magical realism.

Sema Aslan states that, “*Sevgili Arsız Ölüm* is a novel which uses the transition from the real to the fantasy frequently, without the intervention of the narrator to distinguish the real from fantasy... [T]he reader does not question the reality of those elements of fantasy which are revealed through the viewpoint of the characters living in the village, because the villagers have a tendency to believe in such fantasies” (Aslan 2002: 1). According to Çoban, “In this genre, ghosts, disappearance, miracles, supernatural angels, fantastic scenes are included; however, such magics as seen in magic tricks are not witnessed.” (Çoban, 2011: 197).

The best known writer of magical realism is Gabriel Garcia Marquez with his book “One Hundred Years of Solitude” (1967). Tekin is accused of imitating Marquez’s novel in respect to its use of magical realism. Atilla Özkırımlı made an interview with Latife Tekin and asked her about the writers by whose styles she was influenced and she comments on the comparison to Marquez as follows:

“Marquez influenced me in a sense. And this influence is that: I was aware of the accumulation of knowledge in me, I was feeling it but I couldn’t find a way to convey this knowledge. I guess Marquez opened a road to me with a little reading of his novels. (...) However, I am of the opinion that I could change Marquez’s influence on me into something else in my novels.” (Özkırımlı, 1984: 6).

However, Tekin takes advantage of this influence by combining conventionality and novelty, Macit Balık, accordingly, states that “ (...) Tekin woven *Dear Shameless Death* with completely local material, she fueled with domestic resources such as Dede Korkut Hikâyeleri, pre-Islamic Turkish lifestyle and superstitions which still exist in Anatolia” (Balık, 2013: 46). According to Aslan, “Latife Tekin has not created the elements of fantasy in her work; she has re-presented these already existing elements in her own stylistic way. Her natural presentation of these elements is supported through incantations, charms, and fortune telling” (Aslan, 2002: 1). In 1983, the year of the book’s publication, in an interview with her, Tekin states that she wrote on the basis of her public language and life. Because she believes classic novel did not reflect the public. She states that “(...) I

was influenced by our own epics, stories and writers such as Nâzım Hikmet, Orhan Kemal, Kemal Tahir.” (Kalkan, 1983).

It is understood that local material has always been raw material in Tekin’s novels. Tekin states that “I do not deny novel altogether. However, I make an effort to develop a new style by using our own folk literature and culture as base” (Moran, 2002: 78). Tekin creates and promotes her own literary style by using local material as base.

Berna Moran mentions that the writer combines pre-novel and post-novel narrative techniques, cuts across the realistic Turkish novel tradition in 1980s, becomes one of the pioneers of a new movement and brings fresh air into our literature (Moran, 2002: 93). The book was different from the village novel that was prevalent in the current period. In the introduction part of the novel, Paker states that “*Dear Shameless Death*, however, has nothing to do with the conventions of realistic Turkish fiction, rural or urban. Nor does it represent a subsequent literary ‘phase’. Along with Latife Tekin’s four later novels, it is the first in a unique corpus which, in essence, not only defies such conventions but explodes them.” (Tekin, 2008: 9). Tekin frequently emphasizes that she writes with her home language bringing fact and fiction together. She asserts that “The language that I used in my novels was my father’s language (...). The language spoken in my home belonged to my father. I was able to figure out, understand very old Turkish texts based upon my father’s Turkish” (Özer, 2005: 46).

Akbatur who concentrates mostly on the period of 1980s and onwards in her article makes mention of Latife Tekin, along with Orhan Pamuk, as a novelist who contributes much to “the rise of Turkish fiction translated into English” (Akbatur, 2011: 165). Akbatur points out that Latife Tekin’s entry, along with other novelists such as Orhan Pamuk, Bilge Karasu, Orhan Kemal and Elif Şafak, into the international literary scene with her translated books is “a noteworthy point regarding the increase in the number of novels translated into English” (Akbatur, 2011: 167).

Jale Parla, an academic critic of fiction, describes Tekin as an “exiled writer who had to leave her home”. She explains her reason as “Those who lose the home language cannot return there anymore.” Tekin indicates that “When I started to write, I took an intuitive decision, I was going to write with my home language. (...) I forgot my home language as I did not use it at that time. (...) Of course it was impossible to mumble it with the same

innocence again after many years, this time I felt myself as if I paid a visit to my home language (...)” (Özer, 2005: 27).

Semih Gümüş associates Tekin’s success with her “powerful observation skill” and “understanding of details” rather than her language, richness of expression or original style (Gümüş, 1991: 111).

“I fought hard to keep up with the city and was badly bruised. During my struggles I fell apart from those that I grew up with. But I resisted in order not to lose my own values, my language, and the constant and passionate love that those people bore me. This book is my reward from the people I grew up with for my resistance” (Tekin 2004: 10). Although Latife Tekin migrated to city when she was nine, she did insist upon sustaining her connection with her values, language and affection towards the people she used to live together. When Tekin announced she would write a novel, she listened to and collected the stories of those people, some of whom were villagers and migrants in the city. In her interviews, Tekin frequently stresses that she spent her childhood with djinn and fairy tales told by her mother, father and neighbors. When her novel is considered, it is clear that she was fueled by these stories. However, she is also interested in folk tales. According to Moran, the plot in *Dear Shameless Death* brings to mind such epic folk tales as Battal Gazi, Selçukname, Dede Korkut Stories (Moran, 2002: 79). In the novel, we can find Anatolian epic, superstition and mythic traditions such as “the saintly Hızır Aleyhisselam” (21), “the white-bearded man” (61), djinns “Kepse” (23) and “Neighing Boy” (69), “Bil Kit” (155), “Superman” (156), “Tarzan” (156), “Zorro” (133). In a way, Tekin combined superstitious characters in the East with fictional characters in the West. She reflected this combination with her own distinct style in her novels. Attila İlhan appreciated the writer as “Dede Korkut, Evliya Çelebi, Aşıkpaşazade, Koçi Bey appear between the lines with their intact languages: It is clear you look for Turkish combination which is contemporary but rooted in our society” (İlhan, 1984:80). In this respect, Uğurlu affirms that the narration opportunities of folk culture based upon Central Asian Turks’ beliefs are utilized in the novel. He also expresses that the novel draws its strength from its rich observation interwoven with internal voice and rhythm of folk narration (Uğurlu, 2008: 166). Nurdan Gürbilek further posits that the tone in the novel carries the traces of not only inner experience but also oral culture and narrative culture. (Gürbilek, 2014: 40). The novel is enriched with rhythmic elements and contains stereotyped and repetitive phrases.

3.3. About the Translators

3.3.1. Prof. Dr. Saliha Paker

Saliha Paker is Professor of Translation Studies in the Department of Translation and Interpreting Studies at Boğaziçi University, Istanbul. She received her BA (Hons.) and Ph.D. in English and Classics at Istanbul University. She completed her PhD research at the University of Cambridge on a British Council Scholarship; taught Classics in İstanbul University, English and Classical Literatures at Boğaziçi University, and Turkish literature at the School of Oriental and African Studies (SOAS), University of London. From 1991 to 2006 she was an Honorary Research Fellow at the Centre for Byzantine, Ottoman and Modern Greek Studies, University of Birmingham. She retired from Boğaziçi University in 2008, and she has continued to teach in the PhD Programme in Boğaziçi University. She also teaches in the MA Programme of Okan University.

Since the early 1980s her main research field has been Ottoman and modern Turkish translation history, which she has been teaching, along with theory and criticism, in the PhD Programme in Translation Studies at Boğaziçi University since 1996. More recently she has been working on the dynamics of translating Turkish literature into other languages and cultures. She is a member of the Executive Council of the International Association of Translation and Intercultural Studies (IATIS) and of the Advisory Committee for the Translation Subvention Programme (TEDA) of the Turkish Ministry of Culture. In the report ‘Literary Translation from Turkish into English in the UK and Ireland, 1990-2012’, prepared by Duygu Tekgöl, Saliha Paker is considered to have been “a true ambassador of Turkish literature abroad, both with her translations and her scholarly works concerning Turkish literature in English translation” (Tekgöl, 2013: 70).

In 2006 she initiated the annual Cunda International Workshop for Translators of Turkish Literature, which is a joint undertaking with the Ministry of Culture, and in 2007 she was the coordinator of the First International Symposium of Translators and Publishers of Turkish Literature, jointly organized by the Ministry of Culture and Boğaziçi University.

She possesses an English edited volume, *Translations: (Re) shaping of Literature and Culture*, and some other essays and works in international publications. She translated Latife Tekin’s three novels which are; Berji Kristin Tales from the Garbage Hills

from Paker’s biography available at www.ideaconference.ege.edu.tr)

(she translated the novel with Ruth Christie), *Dear Shameless Death* and *Swords of Ice* (with Mel Kenne) which were published by Marion Boyars in 1993, 2001 and 2007 in London/New York. She edited *Ash Divan, Selected Poems of Enis Batur*, published by Talisman House, New Jersey, in 2006. She edited *What have you carried over? Poems of 42 Days and Works* by Gülten Akın with Mel Kenne. “She has also contributed translations to *Aeolian Visions /Versions. Modern and Contemporary Poetry and Fiction* from The Cunda International Workshop for Translators of Turkish Literature, 2006-2012, which she co-edited with Mel Kenne and Amy Spangler, to be brought out by Milet Publishing in the UK and USA.” (Tekgül, 2013: 73). In the interview included in Ayşe Ayhan’s MA thesis, Paker explains her decision making process to translate Tekin’s novels and says while she was living in London and teaching at SOAS, one of her friends sent her a copy of *Sevgili Arsız Ölüm* and *Berci Kristin Çöp Masalları* and she says she was “captivated” by *Berci Kristin Çöp Masalları*. She expresses that “I fell in love with the first chapter, the founding of Çiçektepe, which read like an epic and I felt it was crucial to get the style and the tone right.” (Ayhan, 2005: 220). She translated *Berci Kristin Çöp Masalları* with Ruth Christie, a lecturer in English literature and also a literary translator. *Berci Kristin Çöp Masalları* is Tekin’s second novel after *Sevgili Arsız Ölüm*, but the first translated one. Paker also wrote an introduction for both *Dear Shameless Death* and *Berji Kristen Tales from the Garbage Hills*, which was useful to contextualize the novels for the target audience. As *Berci Kristin Çöp Masalları* drew attention and received outstanding review, the publisher wanted to publish the author’s first novel in Turkish, *Sevgili Arsız Ölüm* (*Dear Shameless Death*). Paker offered Mel Kenne to translate *Sevgili Arsız Ölüm* together. She refers to him as “(...) an American poet, and a very fine one too.” (Ayhan, 2005: 221). In the same interview Paker states “Translating *Sevgili Arsız Ölüm*, I used to do the first draft, Mel would work on it, then we would start revising and editing together, trying to get the tone right, the narrative as smooth as possible, which is not to say we ironed out the foreignness, that is, the culture-specific aspects of the text. In the final translation process we worked with Ken Hollings, the publishers’ editor, a writer himself, who had also edited *Berji Kristin*.” (Ayhan, 2005: 222). As stated in the previous chapters *Sevgili Arsız Ölüm* is full of culture specific elements, which is a challenge for translators. According to Paker’s statement, while they were trying to convey the narration as smooth as possible, they did not change these foreign elements with completely domestic ones.

3.3.2. Mel Kenne

Mel Kenne was born in Refugio, Texas, in 1946. He is a poet and translator. His graduate thesis at Sam Houston State University in 1968 was a collection of poems entitled *The Wind Chimes' Song*. He held his MA degree from Sam Houston State University in 1971. He has taught English, writing and literature in several colleges and universities in the U.S., including Lamar University, The University of Houston, The University of Texas, and Austin Community College, as well as living and teaching abroad, in Colombia, Japan, Malaysia, and Istanbul, Turkey. Since 1993, when he accepted the job offer of Koç University, he has been living in Istanbul and teaching ESL, composition, literature and creative writing courses. From 2000 to the present he has held the position of Lecturer and Resident Poet in the Department of American Culture and Literature at Kadir Has University.

He has three published books of poetry and a sequence of poems has been produced on a compact disk in a musical/poetic/dramatic, entitled *The Book of Ed*. “In 1984 he won The Austin Book Award for his collection of poems entitled *South Wind*, and he was one of the winners of the poetry award given at the Second Annual Nazım Hikmet Poetry Festival, held in Cary, North Carolina in 2010” (Tekgöl, 2013: 64).

He is one of the founder members of Cunda Workshop for Translators of Turkish Literature and he has translated many Turkish poetries and proses into English. He co-edited Gülten Akın’s *What Have You Carried Over: Poems of 42 Days and Other Works* with Saliha Paker and translated many of the poems in the collection. He and Paker also co-translated Turkish author Latife Tekin’s novels *Dear Shameless Death* (*Sevgili Arsız Ölüm*) and *Swords of Ice* (*Buzdan Kılıçlar*) which were published in 2000 and 2007 by Marion Boyers Publishers.

In 2011, his six collections of poetry, most recent one is *Take*, was published by Muse-Pie Press and *Galata’dan / The View from Galata*, translated by İpek Seyalioğlu, was published by Yapı Kredi Yayınları in 2010.

Paker preferred to work with a poet because the novel has a rhythm in the language and co-translating it with a poet was a good way to achieve the same effect in the TT. Mel Kenne

was also pleased with working with her and stated that he could believe in Paker as he knew “how faithful she [Saliha Paker] was to the text; she doesn’t make any mistakes.” (Tekgül, 2013: 64).

According to Kenne, translating from Turkish, in particular Turkish poetry, the challenge is “cultural aspect”. He states that “(...) It’s a relationship that people have in this culture that comes through language, [which] is really different from the Western culture.” This difference pose a problem in translating process. (Tekgül, 2013: 65). Kenne points out that the second challenge about the translating from Turkish is “syntax of Turkish” (ibid.).

For Kenne, translation of culture-specific elements were a controversial issue and Kenne and Paker had to leave some of them in Turkish in the TT. In the decision making process whether to preserve or explain these culture- specific elements, or carry out both of the strategies, translators, Mel Kenne and Saliha Paker, the editor and the writer, Latife Tekin negotiated. Moreover, they took their decision in accordance with the “editorial concern about having a ‘mid-Atlantic English,’ which is neither too British nor too American” (Tekgül, 2013: 65-66).

CHAPTER IV

CASE STUDY

In this chapter, the most characteristic cultural items extracted from *Sevgili Arsız Ölüm* and its translation *Dear Shameless Death* will be analyzed according to six translation strategies which are preservation, addition, globalization, localization, omission, creation, transformation and orthographic adaptation. Translation strategies creation and transformation are excluded in this study since there are not found any specific and clear examples corresponding to these strategies in the novel.

4.1. Preservation

Preservation strategy corresponds to Aixelá's "repetition" strategy and falls under the conservation group. As is also understood from the name, cultural reference is transmitted into the target text by conserving the form. Since it preserves the exotic essence of the text, it is parallel to Venuti's foreignization. In the following section, the most characteristic examples have been chosen and analyzed in accordance with the translators' decisions.

[1]

“O akşam köyün tüm erkeği Durdu Onbaşı'ya **arabaşı** yemeğe çağrıldı.” (15).

“That evening everyone in the village was invited to dine there [Corporal Durdu's place] on **arabaşı**. (26).

In the novel, it is clear that the translators faced a plenty of food names. Foods are included in Newmark's category of “Material Culture” (1998). *Arabaşı* is, in fact, a soup which is usually cooked in special days in Central Anatolia. As stated frequently, the novel shares similarities with the writer's own life, so the meal *arabaşı* is most probably famous in Kayseri, as well. In the translation process, the translators preferred to transmit this cultural item into the TT without any change but italicizing. Although the cultural item is repeated in the TT and this foreignized word is introduced to the target reader, they can deduce it is a kind of food from the word “dine” in the sentence. The verb “dine” means “eat, host for dinner” and this word can help the readers understand the connotation.

[2]

“Nuğber sessiz kaynanasına **mantılar** sıktı, **börekler** açtı. Ne kadar hüneri varsa hepsini döktü saçtı. O hünerlerini döküp saçarken, nişanlısı beri yandan herkesi başına topladı.” (189).

“Nuğber exhibited the full range of her skills for her silent mother-in-law, squeezing out ***mantı*** pastry and baking ***börek***, while her beloved gathered everyone to his side and told them jokes and stories that set them laughing or made them think.” (189).

In this sentence, two translation strategies can be mentioned for each item, *mantı* and *börek*. In this part the cultural item “börek” will be analyzed and “mantı” will be mentioned under the title of addition strategy. As for “börek”, it is a kind of baked pastry with filling such as meat, cheese, spinach, or potato and included in Newmark’s “Material Culture” category. Börek is thought to have come from Ottoman Empire cuisine. *Börek* is very popular in Turkey, there are numerous types of it. In the target language there is no equivalence for this word and the translators preferred to conserve the item in the TT. Although the target readers may be alien to this word, they can deduce the meaning from the verb used for this item, which is “bake”. The verb “bake” means “to cook bread, pastry etc.” and the readers can understand it is a kind of food and most probably a kind of pastry. So the translators preserved and transmitted the cultural item into the TT in the same form but by italicizing.

[3]

“Atiye çaresiz hazırlığa kalktı. Sini sini **baklava** açtı. Bohçalar hazırladı. Yanına hatırı sayılır iki yaşlı kadın alıp dağ köyündeki yeni bacılığına dünürücü oldu.” (34).

“She made huge trays of ***baklava***, wrapped up special gifts and, accompanied by two elderly women who commanded respect, set off for the mountain village where her new sister lived to ask for Zekiye’s hand.” (44).

Baklava also belongs to Newmark’s “Material Culture” categorization. According to resources, *baklava*’s history is not well documented enough to decide its roots. However, it was a characteristic sweet pastry of Ottoman Empire cuisine. According to Işın, “Baklava has the closest ties to the pre-Anatolian Turkic cuisine of Central Asia of any of Turkey’s sweet dishes.”(Işın, 2013:181). The name of this paper-thin pastry can appear in many

other languages with different phonological and spelling forms. But as it is a borrowing word, the translators conserved the word in the TT by stating it in italics. It reflects preservation strategy and falls under Venuti's foreignization.

[4]

“Bileziklerini, kolyesini, küpesini bozdurdu. Yüzüklerden yüzük beğendi, kordonlara beşibiyerdeler dizdirdi. Kadifeler, kaşmirler kestirdi. tenekelerle **helva**, çuvallarla pirinç, çerez aldı.” (40-41).

“She sold her bracelets, earrings and necklace, then carefully picked out a ring and brought bracelets clustered in sets of five, velvet and fine woolen fabrics, tins of **helva**, sacks of rice, dried fruit and nuts.” (50).

[5]

“Üstüne, fal bakıp, elek satıp çuval çuval un, **bulgur** topladılar.” (19).

“They had told fortunes, sold sifters and collected sacks full of flour and **bulgur**.” (30).

For the case 4, in Mary Işın's book *Sherbet and Spice: The Complete Story of Turkish Sweets and Desserts*, it is stated that “The Turkish word *helva* comes from the Arabic *halwa*, meaning any sweet confection (...).” (2013:118). It can be found from Balkans to India, named as *halva*, *halvah* or *halwa*. “The word *halva* entered the English language between 1840 and 1850.” (Marks, 2000: 380). However, the translators preferred to transfer the word into the TT in the original form but in italics. As for the case 5, bulgur also enters into Newmark's “Material Culture” category. Bulgur is “dried cracket wheat” (Manser, 2008: 58). In other languages the word bulgur can be found as *burghul*, *burghoul* or *boulgur*. The translators may have preferred to preserve the word in the TT as they thought the target readers are familiar with this word.

[6]

“Huvat eline bir yağlık geçirdi, **halayın** başına oturdu. O ara Atiye getirip çalgıcıların bohçalarını kucaklarına verdi.”(41).

“While Huvat, with a kerchief in his hand, was taking his position as the leader of the **halay**, Atiye came and placed gift packets on the musicians' laps.” (51).

The translation of the word *halay* falls under Newmark's "Social Culture" category. It is a folk dance, mostly seen in the East, South-East, and Central Anatolia. It is still traditionally played during wedding ceremonies. Dancers hold each other's hands and form a circle. The first person of the circle is called "halaybaşı" and this person has a handkerchief which s/he swings according to rhythm. In the translation "halaybaşı" is translated as "the leader of the *halay*". The word *halay* is again written in italics. The statement "the leader of the *halay*" denotes the meaning of "halaybaşı". The target reader may also deduce the sense from the word "musician" in the sentence. Hence, the translators may have preferred to repeat the cultural item in the TT instead of adding an explanatory information as "*halay* dance".

[7]

"Huvat kalkıp ikisinin yanına diz çöktü. Mahmut'un boşta kalan eliyle **kilimi** kavradığını, güreşe hile karıştırdığını söyleyip güreşi yeni baştan tutturdu." (128).

"Huvat, who had come over and was now kneeling beside them, called foul because Mahmut was clinging to the **kilim** with his free hand, and started to the match all over again." (132).

The word *kilim* is included in Newmark's "Material Culture" category. In *Collins English Dictionary* the word is defined as "a pileless woven rug of intricate design made in the Middle East". It has been produced since ancient times and has special weaving techniques and motifs. This word is completely alien to the target reader, so this word is obscure for them. However, the translators' strategy is keeping the word in its original form in the TT.

[8]

"Köyün erkeği erkek odalarından çıkıp, duvar başlarında topluca "**Allahüla**" okumaya başladılar." (60).

"Men emerged from their lounges to stand by the walls for collective prayer and to recite the *Allahüla*." (69).

"Bu yüzden Akçalı'da günlerce aralıksız olarak "**Allahüla**" okundu." (60).

"For days the *Allahüla* was recited ceaselessly in Akçalı." (69).

Translation of religious terms is another problematic part while rendering the cultural item into TT. This cultural item will be analyzed under Newmark's "Organizations, Customs, activities, concepts" in the sub-title of "Religious terms". In his article *Features of*

Translation Religious Texts Abdelhamid Elewa states that “In religious language, phrases may be repeated to give a cohesive function, among other things. This may color the text and give it momentum, rhythm and emphasis.” (2014:28). “Allahüla” is a prayer in Islamic world and when recited it is believed to protect people from all kinds of evil and djinns. In the ST, the writer states the word starting with a capital letter and in inverted comma as “Allahüla”. The writer emphasizes it is a proper name. The translators, as for both of the examples, repeated the word in the TT. In the first example, it is easier for the target reader to comprehend what it means because the statement “for collective prayer” helps them understand what kind of event it is. On the other hand, for the second example, it is more difficult to deduce the meaning in the sentence. However, throughout the novel, djinns and evils are mentioned frequently and people recite prayers in order to avoid them. When the reader is careful enough, s/he may grasp its meaning when s/he first confronts the word and solves this problem.

[9]

“Öte dünyada, kendisine “**Bil Kit** diye bir evladın varmış,” diye sorarlarsa ne diyeceğini sorup Mahmut’un üstüne yürüdü.”(153).

“Huvat lunged at Mahmut, demanding to know what he was supposed to say if he were asked in the netherworld, ‘So you have a son called **Bil Kit**?’”(155).

Bil Kit, but originally “Billy the Kid”, was an American Wild West gunfighter and outlaw. He lived in the 19th century and was killed at a young age. Although he was very young, he had a reputation in America. He is still a historical figure of the Old West and his life has been a subject of various films, movies, plays, books, novels and sometimes poems. So, this character does not belong to the source culture, Turkish society. Turkish readers do just know Bil Kit is a character from Wild West and killed many people and a bad person. In the novel, Halit searches for Mahmut and finds Bil Kit “in front of a huge gate, who wore two toy guns in his belt and a cardboard mask on his face. A cigarette was dangling from his lips.” (54). Mahmut was nicknamed as Bil Kit because of his illegal acts. The translators could have translated it as “Billy the Kid”, which would make more sense for the target reader. However, it is clear that they wanted to reflect the foreign aspects of the novel.

[10]

“Derken bir akşam, o da, “**Varahmatullah**” deyip namaza durdu.” (158).

“Then one evening he stood in prayer like his father, intoning ‘*Varahmatullah*’” (160).

The phrase *Varahmatullah* is a religious term in Islam. In fact it is a religious salutation and its long form is “Esselâmu aleyküm ve rahmetullah”. This phrase is also said during the prayer. In the novel, the character is starting to pray and intones “Varahmatullah”. The phrase was preserved and written in apostrophe and italics in the TT. Hence, preservation and foreignization strategies are said to have been used. The target reader can understand it is a religious term because the sentence explains a religious ritual will happen.

[11]

“Yeşil kitaplarını **bismillah** deyip elinden bıraktı.” (172).

“Then, after respectfully saying ‘**Bismillah,**’ he stowed away his green books.” (172).

Bismillah is the short form of “Bismillahirrahmanirrahim”, which is the first verse of the Quran’s first chapter. In the Quran, all of the sura (except for one) starts with this phrase. In a Muslim’s daily life, this phrase is recited frequently especially when a Muslim goes about a task. In Collins English Dictionary it is translated as “in the name of God, the merciful and compassionate” This term was repeated in the TT by starting with capital letter and in apostrophe. Hence, the target reader is expected to face the foreignness.

[12]

“Akkadın, yıllardır kışın **tandır** başında, yazın tahtalıda, “**Hu Allah**” çekerek, ereceği günü bekliyordu.” (9).

“For years Akkadın had been awaiting her day of fulfillment. ‘**Hu Allah!**’ she would call in winter by **tandır** and from veranda in summer.” (21).

In the first place, *Hu Allah* is also included in Newmark’s “religious term” category. “Hu Allah” should be evaluated with its verb “çekmek”. “Hu Allah çekmek” means “repeating, silently or aloud, the word Allah” in Islamic mysticism. This ritual is in fact “zikretmek” meaning “an Islamic prayer whereby a phrase or expression of praise is repeated continually”. However, the target reader will probably not understand what the statement

implies. If we assume the readers are accustomed to word “Allah” we can easily understand this word has a religious implication.

The term “*tandır*”, also known as “tandoor” refers to different kinds of ovens used to cook or bake “in Southern, Central and Western Asia, as well as in the Caucasus.” (Raichlen, 2011). In Turkish it is used as “tandır” and this term was preserved in the TT in italics although it may look unfamiliar to the target audience. The translators might aim at pointing out the cultural foreignness.

[13]

“Topluca başına oturup, “Üzülme, **Allah** büyüktür,” dediler.” (94).

“Carrying Seyit in first, they sat around him in a group and repeated reassuringly, ‘Now don’t you worry. **Allah** is great!’” (100).

“**Allah** yüzlerine baktı.” (94).

“**Allah** did watch over them.” (100).

Allah is an Arabic word in Islam and refers to the unique and omnipotent creator of the universe. In the ST, there are a lot of discourses, proverbs and idioms containing Allah. If they had been transferred into the TT as “God”, the text’s exotic atmosphere would have been lost. The translators might have wanted the readers to feel these events were happening in another culture. Moreover, in the target culture the word Allah has been used to refer to God and readers may be accustomed to the word Allah. Hence, the translators preserved this religious term in the TT as they might think it would not create a problem for the readers and show the differences in culture.

At the beginning of the novel, the translator Saliha Paker wrote an introduction for the book and highlights some important points with regard to the background of the book. About the translation of “Allah”, Paker states:

“In the vocabulary attributed to Atiye and her family, the supreme divinity is the traditional Allah of Islam, which we have kept as ‘Allah’, while in the narrator’s idiom it is the secularized ‘Tanrı’, a word of ancient Turkic origin, which we translated as ‘God’”. (Tekin, 2008:14).

[14]

“Ağzını nişanlısına verip bülbül gibi şakımaya, **türkü** çağırmaya başladı. O türkü çağırıp etrafında dolandıkça, nişanlısı hüner koymadı döktü.” (191).

“While she pranced around him, warbling her *türkü*s like a nightingale, the boy started to show off the rest of his talents.” (190).

Türkü refers to Turkish folk songs. This term is different from song because while *türkü* is originated in Turkey, songs include foreign music, too. So, it can be said that *türkü*s entirely belong to Turkish culture. Although it is a foreign term for the target culture, the translators chose to convey the term in italics and show the foreignness of the term. There is no intra-textual or extratextual gloss for the term, however, at the beginning of the novel, the translator Saliha Paker’s introduction part she says “When Tekin announced to her family that she would be writing a novel about her village, her father made her write down all the fairy tales, folk epics, games and *türkü*s (folk songs) that he knew.” (7). In this sentence this word is explained in the parenthesis, which is an extratextual gloss. It can be said that the translators considered the target reader would read the introduction part and get familiar with some terms, so they repeated this cultural item in the TT.

[15]

“Yüreği uçup gidecek diye, korkusundan elini yüreğinin üstüne bastıra bastıra dolandı. Dolana dolana evin içinde adını “**Leyla**”ya çıkardı.” (80).

“Because she wandered around with with her hand pressed hard on her heart for fear that it would fly away, she became known in the household as ‘**Leyla**’.” (87).

The statement “*adını “Leyla”ya çıkarmak*” comes from a love story based upon an Arabic myth, “Leyla ile Mecnun”. This story, in short, narrates two young lovers, who could never come together. In fact, the name “Mecnun”, meaning “possessed”, is a name given to him by people because he is known to wander in deserts when he heard about Leyla’s marriage. In society, “*Mecnun olmak*” and “*Leyla olmak*” phrases are used for people who are in love with someone deeply. In the novel, “*Leyla*” is also used within the same connotation and rendered in the TT the same although there is a risk of obscurity for the target reader.

[16]

“Olandan bitenden habersiz olduğundan, bir tek Dirmit annesinin yanma sokuldu. Ama Atiye tutup ona da, ‘**Ninnisare ninnisare!**’ diye ağlayan, bir uzayıp bir kısalan kara bir eşeğin hikayesini anlattı.” (37).

“Only Dirmit, who was oblivious of these goings- on, was friendly to her. But one day Atiye told Dirmit a story about a black donkey that grew taller and shorter and wept, ‘*Ninnisare, ninnisare!*’ (47-48).

Saliha Paker states that,

“Djinns originated in the collective imagination of the pre-Islamic peoples. Passing into Islamic folklore, they were conceived as supernatural creatures that could also assume human or animal form. Studies in Turkish folklore show that such figures in *Dear Shameless Death* as the fair-haired girl-witch Sarıkız, the exhibitionist Neighing Boy, who is possibly a cross between a young man and a horse, and Dirmit’s imaginary donkeys that bray ‘ninnisare!, a nonsense word coined by the author, could well be djinns in disguise.” (Tekin, 2008:14)

The word “Ninnisare” has no sense, it was made up by the author. In the novel, Atiye tries to prevent Dirmit from doing anything disapproved by Atiye or people in their neighborhood. One day she makes up a story about a donkey and it weeps as “Ninnisare ninnisare!” This word has no meaning and the translators preserved the word in the translation.

4.2. Addition

Addition strategy corresponds to Aixelá’s “Intratextual Gloss” and “Extratextual Gloss”. The translator Saliha Paker wrote an introduction part in *Dear Shameless Death*, which can be thought to be an extratextual gloss. However, this part has the characteristic of giving a background information for the target readers and will not be analyzed in the scope of this study. As the name suggests, cultural reference is added some explanatory words in the TT so as to help the target audience figure out connotation. It falls under Aixelá’s conservation strategy group and is parallel to Venuti’s foreignization. In the following section, the most characteristic examples will be chosen and analyzed in accordance with the translators’ decisions.

[1]

“Bir **erişte** döküyordu, inci gibi. Halı kertmekte köyün gelinlerini, kızlarını yaya bıraktı.” (11).

“Her **erişte pastry** was as perfect as tiny pearls, and she outdid the young girls and women of the village at weaving colours in to carpets.” (22).

Erişte is an important part of Turkish cuisine, it is a kind of hand rolled pasta prepared with flour, egg, butter and salt. When the dough is prepared, it is cut in the shape of matchstick. In the world, this dish is prepared in different ways. For example, noodle is very similar to *erişte*. However, the translators did not convey the word by making it familiar to the target readers. They repeated the word “*erişte*” in italics but added an explanatory information “pastry” in order to show it is a kind of dish.

[2]

“Nuğber sessiz kaynanasına **mantılar** sıktı, börekler açtı. Ne kadar hüneri varsa hepsini döktü saçtı. O hünerlerini döküp saçarken, nişanlısı beri yandan herkesi başına topladı.” (189).

“Nuğber exhibited the full range of her skills for her silent mother-in-law, squeezing out ***mantı* pastry** and baking *börek*, while her beloved gathered everyone to his side and told them jokes and stories that set them laughing or made them think.” (189).

Mantı is very popular in Turkish cuisine and it takes time to prepare it. The translators preserved the word “*mantı*” in the TT, however, they also added an explanatory expression which is “pastry”. In the TT, the material culture item “*mantı*” became “*mantı* pastry”. The item is both in italics and gives a clue about what it is, so the target reader can understand it is a kind of pastry. We can say the translators applied preservation strategy for “*börek*” and addition strategy for “*mantı*”. Aixelá (1996) divides addition strategy into extratextual gloss and intratextual gloss. As the explanatory word is used in the sentence, we can see it is included in intratextual gloss strategy.

[3]

“Zekiye’nin benleri gibi **kuskus** dökmek!” lafı da o günlerde Akçalıların dillerine yerleşti.” (34).

“Cutting **couscous pastry** like Zekiye’s beauty spots’ became a popular village expression in those days.” (45).

As in the “*mantı*” example discussed above, “kuskus” is a kind of pasta and an important part of Northern Africa cuisine. It is also pronounced as “kuskus” in some regions of the world. This material culture turns into “couscous pastry” in the TT. In this way, this cultural item gives a clue about what kind of food it is and an unfamiliar target reader can

easily understand it is a kind of pastry. The translators supplied the target reader with an additional information in the sentence, hence we can say it is included in intratextual gloss strategy.

[4]

“İhtiyarlar, önlerine çıkan her köylüye, **ayran** içmeye girdikleri her eve bu tohumlardan beşer onar dağıttıktan sonra Alacüvek’e yerleştiler.” (21-22).

“The old man gave out five or ten flower seeds to each villager they came upon or who invited them into their homes for the **yoghurt drink ayran**.”(32).

Ayran is a traditional and national Turkish beverage. It is prepared by mixing yoghurt with water and some salt. In Turkey, everybody knows ayran because it is very common, however, in the target culture this drink does not sound familiar for the readers. The translators most probably foresaw this obscurity and preferred to explain it by stating “it is a drink” and “it is made of yoghurt” and preserved the word “ayran” in italics.

[5]

“Sobayı insanları kışın **tandır** başına toplaşmaktan kurtaracak önemli bir icat olarak kabul etmişti.” (8).

“He thought it was an important invention that would save people from having to crowd around the **tandır oven** all winter.” (20).

As stated above, “*tandır*”, also known as “tandoor” refers to different kinds of ovens used to cook or bake. In the translation of novel, the translators both preserved and added explanatory word for the term “tandır”. In this sentence, the translators repeated the word “tandır” in italics in the TT and added the word “oven” to state what it is. So that, the target audience would see it is an oven but belongs to another society.

[6]

“Her yola çıkışında da, ahır kapısının ağzından Atiye’ye, “Kız bak hele,” diye seslenmeyi, “Akşama köylü davet yemeye gelecek, **arabaşının** yanına aşidiye pişir, tuzlu sütlaç dök,” demeyi, sıkı sıkı tembihlemeyi unutmuyordu.” (35).

“Always mindful to give Atiye instructions each time he rode off, he called out to her from the stable door: ‘Pay attention! The villagers will be coming to dinner this

evening. Make some *asidiye* and savoury rice pudding along with **spicy *arabaşı* chicken.**” (46).

Arabaşı is a kind of Turkish cuisine’s soup and commonly cooked in Central Anatolia. The origin of the soup’s name is unknown and one special thing about the soup is that it is eaten with dough not bread. While the ingredients may change depending upon regions, the soup is cooked with water, flour, salt, pepper, chicken, butter and tomatoes. In the translation, it is clear that the translators wanted to reflect the source culture’s cuisine in the ST, so they repeated the name of the soup in italics. However, they also added some explanatory information and made it clear what the meal is made of. So that, the target reader would understand it is a spicy meal made of chicken. According to Aixelá, these kinds of additions are intra-textual gloss as some extra information is given within the sentence.

[7]

“O günden sonra **Hızır Aleyhisselam** onu ahırda hiç yalnız bırakmadı.” (9).

“From then on **the saintly Hızır Aleyhisselam** never left the woman alone in the stable.” (21).

The word “Hızır” comes from Arabic. Aleyhisselam means “May peace be upon him” and it is a religious term used for prophet. Hızır is a holy mystical figure for Muslims. Hızır is known to help people as a last minute rescuer when they are in difficult situations. In Turkey, everyone is familiar with Hızır Aleyhisselam and they believe Hızır looks an old dervish and has a long beard or a white scarf (turban). In other religions, there are characters who are believed to help people when they are in need. However, the translators did not try to find the equivalence in the TT and preserved the term by providing a clue “the saintly” so that the target reader would understand Atiye was not left alone, a religious character watched over her.

[8]

“Bu kez yerine **Akkadın**’ı göndermişti.” (9).

“This time sending **Akkadın, White Woman**, in his place. (21).

Akkadın is a mythological character in ancient Turkish myth. *Akkadın* is considered to be a guard for pregnant women, women who have recently given birth and newborn babies. In

the novel, *Hızır Aleyhisselam* comes to the family's help whenever they are in a difficult situation. However, only once *Hızır Aleyhisselam* sends *Akkadın* to Atiye to help her give birth. In the target text, the translators both preserved the term and explained it between commas as White Woman. Although the readers might not have a practical knowledge about *Akkadın* and its mythological connotation, they can be familiar with the word's lexical meaning.

[9]

“Ölmeden az önce, ağzına üç damla **zemzem suyu** damlatılmasını, mezarının üstüne, Nuğber Dudu'nun mezarına dikilen susam çiçeğinden her bir çocuğunun başı için bir adet dikilmesini, başında iki eğri kavak ağacının bulunmasını, ayrıca yüzlerini yıllardır görmediği yedi kardeşinden hiç olmazsa hiç olmazsa üçünün bulunmasını istiyordu.” (86).

“She specified that three drops of **holy zemzem water** should be administered to her just before she passed away and that the same kind of irises as those on Nuğber Dudu's grave should be planted on her own- one for the head of each of her children.”(92-93).

Zemzem is considered to be holy drinking water taken from a well in Mecca. In Islamic mythology, *zemzem water* is miraculous water, which is thought to be sent from Allah when Prophet Ibrahim's baby Ismail was thirsty and cried for water. When Muslims go to Mecca to perform the Hajj or Umrah, they visit the well and bring *zemzem* in order to present the guests. Everyone in source culture reader knows *zemzem* and associates it with sacredness of the water. However, the target culture readers may not be familiar with the term. Although it is transferred to English as “zamzam” in dictionaries, the translators preferred to repeat the word “zemzem” in italics by providing an extra information “holy”. So that, the target readers would understand it is some kind of holy liquid and has a religious importance.

[10]

“Gece lambalarının her birine kırk **yasin** okudu.” (175).

“Painted at seeing her son in such a fix, Atiye stopped praying for the dead and for two days recited forty **Yasin prayers** for each of the lamps.” (176).

Yasin is the 36th surah of Quran and a significant prayer of Muslims. Prophet Muhammed informed that *Yasin* was the heart of Quran, which shows importance of this surah for the believers. This surah is generally read for the deceased by Muslims. This special surah is believed to create miraculous merits. In the context, by reciting forty *Yasin* prayers for the lamps, a miracle is expected. The translators explain the term *Yasin* by adding “prayers” together with it. So, the target readers can understand *Yasin* is a kind of prayer.

[11]

“**Azrail**, Seyit’in yüzüne baktı. Gençliğine acıdı. Canını bağışladı.” (132).

“**Azrael, the Angel of Death**, taking pity on his youth, looked kindly on Seyit and spared his life.” (135).

Azrail is the name of angel of death who separates the soul from the body when a person dies. This term is connected to Newmark’s religious terms category. This angel is in charge of taking the soul from the body and returning it to God. In target culture, when *Azrail* is mentioned there is no need to explain it because everybody knows *Azrail* is the angel of death. However, in the target culture the word might create some obscurities so the translators needed to explain the term between two commas. By providing an explanatory information, the translators ensured a wider range of readers would gain a clear understanding of the term.

[12]

“İçinden **besmele** çekmeden elinden bir şey yemedi. Abdestsiz koynuna girmedi.” (37).

“He ate nothing she gave him without first pronouncing to himself **the holy besmele** and he dared not to go to bed with her without first doing his ablutions.”(47).

Besmele is the Arabic phrase, Bismillahirrahmanirrahim, meaning in the name of God. It is a part of daily prayer of Muslims. Muslims recite *besmele* at the beginning of each action and expect to receive blessing from God. In the novel, the translators preserved the phrase “*besmele*” in its original form but in italics and added an intratextual gloss which is “the holy”. So that, the target readers would understand it is religious word. And also, this phrase is known as “*basmala*” and the target audience might have heard it, in other words, they may have background knowledge about it.

[13]

“Atiye kızına **kurşun döktürdü.**” (96).

“Atiye **arranged for molten lead to be poured into cold water over her head,** escorted her to dervish-houses and made her drink healing waters” (102).

Kurşun dökmek which is dropping molten lead onto someone’s head is a popular activity in Anatolia, especially in eastern regions. This activity belongs to shamanism and today it is still practiced in order to repel the evil eyes from someone. In the novel, Atiye suspects that her daughter is haunted by evils and she wants to send them away from her daughter. So, she takes her daughter to someone who carries out *kurşun dökmek* activity. While transferring this shamanistic belief into the target culture, the translators give some explanatory details and states that this activity is employed with molten lead and it is poured into cold water over someone’s head. Although the target audience may not understand why this activity is carried out, they can visualize the exercise.

[14]

“Hatta **ölü evlerinde** ağıt bile düzmeye başladı.” (11).

“She even started composing dirges in **houses where there was a death.**” (22).

Ölü evi is the house of the deceased or his/her relative’s house. In English “ölü evi” is literally funeral house but the translators preferred to explain what it is instead of translating it as funeral house. The underlying reason may be that funeral house is a business or a service that provides interment and funeral ceremony. However, in Turkish culture when someone dies, people come together at his/her or one of his/her relatives, they bring some food, pray for the deceased, recite Quran and stand by the deceased person’s friends and relatives to give them consolation. The tradition that is carried after a death is completely different in two cultures so that the translators explained the phrase not to cause obscurity. Although the readers may not comprehend the essence of the activity, they do not get confused about the term.

[15]

“Ayrıca kendisinden dolayı azap çekmemesi için, abdest alıp **iki rekat namaz kıldıktan** sonra Huvat’la Nuğber’i Tanrı huzurunda şahit tutarak, onu bağışladığını açıkladı.” (39).

“And so that he wouldn’t have to suffer on her account, she also did her ablutions, **knelt twice in prayer** and called upon Huvat and Nuğber to stand witness in God’s presence while she announced that she forgave her father.” (49).

Namaz is Muslims’ obligatory religious duty. Every Muslim is committed to perform *namaz* for five times at specific times of a day. In this ritual, the worshiper starts standing, bows, kneels, prostrates, and concludes while sitting on the ground, which is totally called a *rekat*. As in the target culture’s religion the word “rekat” or “rakat” may not make sense, the translators may have preferred to explain it as “knelt twice in prayer” so that the target readers will understand it is a religious ritual requiring the worshiper to kneel twice.

[16]

“Gündüzün yaşlılar yine köyün içine düşüp kapı kapı dolandılar ya, eşekleri **Yatır**’ın gönderdiğine dair sözlerine kimseyi inandıramadılar.” (43).

“The next day the elders made their rounds of the houses again but were unable to convince anyone that the donkeys had been brought down on the village by **the saintly man buried in the graveyard**.” (53).

[17]

“O sabah erkenden **yatır** ziyaret edildi.” (71).

“The following morning they all rose early and went to visit **the shrine of their saintly ancestor**.” (79).

[18]

“**Yatırın başında** Nuğber Dudu için kurban kesildi.” (71).

“They made a sacrifice for Nuğber Dudu’s spirit by **the grave**.” (79).

Yatır is a grave where a holy man is buried. In Anatolia, according to a common belief people who are considered to be holy can cure people, fight off evil and troubles, help young girls find someone and marry. So, when these people die, people visit their graves and continue to expect miracle from these saintly people. Although they are believed to be superstition, people sometimes light a candle, make a wish, touch the grave and so on. In the novel, *yatır* was used both as a saintly person and grave of a saintly man. As for the case 16, *yatır* implied a saintly man and the translators applied to intratextual gloss strategy

and explained the term within the sentence. As for the cases 17 and 18, the place where a holy man is buried is implied, hence the translators explained the term accordingly.

[19]

“Nuğber kurduğu sofrayı, **verem olmadan** evden çıkıp giderse bir öksüz sevindireceğini söyleyerek, gerisin geri topladı.” (199).

“Because she had managed to leave home before **wasting away with grief**, on the day she offered alms to an orphan.” (201).

Verem etmek or *verem olmak* means getting tuberculosis, however, it is used in its metaphorical discourse in the novel. Its metaphorical meaning is “to sicken someone because of grief”. It is based upon the fact that people get tuberculosis in consequence of having grief or sorrow about something. “Waste away” is also an idiom in the target language meaning “to lose energy, become extremely thin and weak”. However, the idiom is added “with grief” which shows it is not a physical illness but an illness arising out of grief. Both of the idioms correspond to each other.

[20]

“Toplaşıp **can sağlığı dilemeye** gelen köylülerini geri çevirdi.” (13).

“For days he paced angrily about his house, shooing away those who called to **wish him good health instead of worries**.” (24).

Can sağlığı dilemek comes from the idiom “canın sağolsun”. It is a phrase told in the event of trying to find some consolation when something bad or unexpected happens. In Turkish society, people visit each other, sympathize and wish goodness when someone dies, gets ill, has an accident, gets frustrated about an important issue and so on. It means everything comes right at the end as long as you are alive and healthy. However, in the target culture the purpose of this custom may be incomprehensible. Hence, the translators might prefer to explain the idiom as people call to wish good health and they ask not to worry about the event.

4.3. Omission

Omission strategy corresponds to Aixelá’s “Deletion” strategy, in which the cultural-specific item disappears in the TT. The translator may consider the cultural specific item is

not vital for the comprehension of the target reader. Aixelá states that this strategy may be preferred by translators if they “consider the CSI unacceptable on ideological or stylistic grounds, or they think that it is not relevant enough for the effort of comprehension required of their readers, or that it is too obscure and they are not allowed or do not want to use procedures such as the gloss, etc.” (1996: 64). Although, this strategy is discussed by many scholars because they suggest translators should be faithful to the TT and sometimes employing this strategy is considered to be failure of translator, it is used in translation frequently. It falls under Aixelá’s substitution strategy group and parallel to Venuti’s domestication since it erases the foreignness of the original cultural item in the TT.

[1]

“Önce kuyruğu kulağı kesik iki eşek **Sat Deresi**’nden geçip, yayıla yayıla mezarlığın gerisindeki yamaca doğru tırmandı.” (42).

“First, two donkeys with clipped ears and tails crossed **the stream** at a leisurely pace and climbed up the slope behind the graveyard.” (52).

Sat Deresi is a stream in Turkey. The translators omitted the proper name of the stream “Sat” and just translated “dere” as giving its literal meaning “stream”. The translators may consider it unnecessary to render the stream’s proper name because readers do not need this information to understand the general context in the novel.

[2]

“Kadınlar, kırk “**Salatantünce**” okuyup kocalarının yüzlerine üfürmeden uykuya yatmadılar.” (43).

“Women didn’t go to sleep until they had whispered **a special prayer** forty times over and blown it on their husbands’ faces.” (53).

In the novel, there are lots of djinns and evils. So, people in the novel try to protect themselves and their families against these creatures by reciting some prayers. Because in their belief, only God has the power to overrule them. *Salatantünce* is one of those prayers, it is a special prayer recited by Muslims in order to be safe against difficulties both in the world and afterlife. In *Sevgili Arsız Ölüm*, the writer used this special prayer in quotation marks. So even the source culture readers understand this is a proper name of the prayer. However, the translators used a neutral term for this prayer and they just transmitted it as

“a special prayer”. The target culture readers do not get confused about the term. It can be said the translators used both omission and globalization strategy for this religious cultural item.

[3]

“Kapının üstüne koca bir levha, **bereket duası** astı. Besmelesiz eşikten atlayana evlat demeyeceğini açıkladı. ” (81).

“Above the door she hung a large **inscription of a prayer for plenty** and declared that she would renounce any child of hers who stepped over the threshold without saying the besmele.” (87-88).

Bereket duası is a prayer recited to require benediction from God. However, this prayer is also hung on the walls of houses and workplaces and it is believed to bring benediction and fruitfulness. It is also known as “karınca duası” within the community. In the translation of the novel, the translators omitted the prayer’s proper name. The main reason of omitting it may be it would not make sense for the target readers if they repeated the name in the TT. As there is no such tradition or religious act in the TC, the translators omitted the name of the prayer and explained the prayer’s function instead. So, omission and intratextual gloss strategies are used together in the same sentence.

[4]

“Saçı omuzlarına değen, **bismillah** deyip oturmadan sigara dumanı savuran bir damadı olacağına ölmesinin daha iyi olacağını söyledi.” (187).

“No sooner had the boy stepped out the door than Huvat flared up, saying he would rather die than have a son-in-law with long hair down to his shoulders who lit up and blew smoke all over the place the minute he sat down.” (186-187).

Bismillah is a religious term denoting “in the name Allah”. It is frequently said by Muslims before starting something. When Muslims start something, it can be driving, reading, carrying something, sitting or standing up, they say “Bismillah” and wish to gain Allah’s consent. In the society, it is not approved if someone refuses to say “bismillah” especially before s/he starts something important. In the novel, Huvat’s son-in-law grows his hair long and sits and stands up without saying bismillah. So, Huvat does not approve his behaviors. The translators omitted this religious phrase in the TT. The underlying reason of

the translators may be that they thought the target readers would not understand the purpose of this phrase in this sentence.

[5]

“Ve sonunda bir gün **“Küt!”** diye düşüp bayıldı.” (9).

“Finally she collapsed and fainted.” (20).

[6]

“Sancılar öyle dayanılmazdı ki, çok geçmeden kemikleri çatırdayarak ayrıldı. Karnından **“Harr!”** diye kızgın sular boşaldı.” (9).

“The pangs were so powerful that after a while her bones cracked open and her waters broke, gushing hot from her womb.” (21).

[7]

“Sonra da **“Güp!”** diye gelir insanın göğsüne çökerdi. Mercimek gözlü, elsiz ayaksızı kapkara, yumak gibi bir şeydi.” (12).

“Finally it pounced on your chest and sat there, a black ball with neither hands nor feet, and with eyes like lentils.” (23).

[8]

“Atiye’nin **“Güp!”** diye yüreği yekindi.” (23).

“Atiye’s heart skipped.” (34).

[9]

“Yüreği **“Güp! Güp!”** atmaya başladı.” (25).

“Her heart started thumping crazily.” (36).

[10]

“Merdivenlerden **“Güp!”** diye atladı.” (27).

“She bounded down the stairs.” (37).

[11]

“Kulağına eğildi. Müjdeyi verdi. Verir vermez yüzüne **“Şak!”** diye bir tokat yedi.” (135).

“No sooner had Dirmit told her mother the good news than she received a resounding slap on the face.” (139).

[12]

“İçi “**Cıs!**” etti. Dişlerini köşebentlerin arasından çıkarıp mendiline sardı. Koynuna koydu.” (158).

“His heart smouldering painfully, he picked up his teeth from among the angle irons and wrapped them up in his handkerchief, which he then placed in his breast pocket.” (159).

[13]

“Bir de, sarı saçlı kadının damadı olacak oğlanı doğururken ses tellerinin koptuğunu, o günden sonra fısıltıyla konuştuğunu öğrenince sesi kadının sesi gibi “**Hıp!**” diye kesildi. (188).

“And when he heard that the blonde woman had split her vocal cords while giving birth to the boy and ever since that day spoke in a whisper, Huvat was also speechless.” (188).

[14]

“Sabaha kadar tüm yaşını “**Şıp! Şıp!**” döktü. Acıyla inleyip kilimin üstüne çöktü.” (152).

“Dirmit’s tears dripped all night long as she lay dead still on the kilim, moaning in pain and weeping out her grief.” (154).

[15]

“Gözleri delinmiş gibi, saatlerce **şıpır şıpır** yaş döktü.” (218).

“Collapsing on the divan, Atiye wept for hours, tears streaming down her face as if pins had been stuck in her eyes.” (215).

[16]

“Saçlarını avcunun içine alıp sıktı. Atiye’nin saçlarından **şıpır şıpır** su damladı. Zekiye’nin gözleri doldu. Kaynanasının saçlarını iki belik edip ördü, tepesinde topladı.” (238).

“Then she took Atiye’s hair in the palm of her hand and gave it a squeeze. As the water dripped from it, Zekiye tearfully braided her mother-in-law’s hair in two plaits and gathered them on top of her head.” (235).

In the world, there are a lot of different sounds, which are expressed differently according to languages. These sounds are called “Onomatopoeia” and in Merriam-Webster dictionary Onomatopoeia is defined as “the naming of a thing or action by a vocal imitation of the sound associated with it, the use of words whose sound suggests the sense.” However, each language uses different expressions that define these sounds. For example, the sound that an angry dog makes is “woof woof” in English, “gav gav” in Russian and “hav hav” in Turkish. So, cross-cultural variations in onomatopoeia may be clear and cause translation problem. Because sometimes there may not be exact counterparts to an onomatopoeia and it may result in translation loss. In the cases above, the writer used onomatopoeia words in order to depict the situation. However, while transferring these words into the TT, the translators mostly preferred to use omission strategy. For example, as for the case 5, “Küt!” is an onomatopoeia word in Turkish, denoting the meaning of “with a thud” or “with a thump”. However, in the translation text, the translators did not translate it with an onomatopoeia word. As for the case 2, “Harr!” is an onomatopoeia word in Turkish, which imitates the sound of sudden water. In the target text, the translators used an onomatopoeia word “gushing” which denotes “flowing out in a rapid and plentiful stream, often suddenly.” As for the cases 7, 8, 9 and 10, the onomatopoeia word “Güp! Güp!” or just “Güp!” refers to heart beating in Turkish. However, onomatopoeia words for heart beating in English are “thump thump, ba boom, ba bump” and in the translation these words are not used, except for the case 9. In the case 9, “Güp! Güp!” is translated by using an onomatopoeia verb. However, omission strategy was used for the others. As for the cases 11, 12 and 13, the translators preferred not to use an onomatopoeia word for “Şak!”, “Cıs!” and “Hıp!”, but they used “...resounding slap” for “Şak!” diye bir tokat” and “His heart smouldering painfully” for “İçi “Cıs!” etti”. In 14th, 15th and 16th cases, the onomatopoeia word is “Şıp”, “şıp şıp” or “şıpır şıpır” and this sound refers to water dripping. As water drips, its sound is heard as “şıp” by Turkish people. However, the translators preferred not to use an onomatopoeia word and omitted it. It means the translators omitted the onomatopoeia words but they sometimes used some details in the sentences which reveal the meanings of onomatopoeia words.

[17]

“Ne yapacağını bilemedi. Bir yorganı başına çekti, bir tekmeledi. Sonradan sonraya, ‘**Vay geçmişini!**’ diye ayağa kalktı, Atiye'ye bir dayak attı, bir dayak attı.” (31).

“Huvat didn’t know what to do. He drew the quilt over his head, then he kicked it back off. At last he got out of bed, **cursing Atiye**, and beat her up.” (42).

Vay geçmişini is a bad word, swearword in Turkish. It means swearing someone’s whole family including people lived in the past. However, the translators did not transfer this word into the Target Culture. They omitted the swearword but stated Huvat cursed Atiye without mentioning with what words. The target language may not have an equivalence swearword, which might have obliged the translators to omit it.

4.4. Orthographic Adaptation

Aixelá’s “Orthographic Adaptation” strategy falls under his conservation strategy group and is parallel to Venuti’s foreignization since it resembles the repetition strategy; however, the cultural item is adapted with small changes according to the target culture’s phonologic and orthographic rules.

[1]

“**Şerbet** edip ağzına damlattılar. Kulağına bağıldılar. Yüzüne su serpip şaplak attılar.” (14).

“They fixed her a **sherbet**, fed her a few drops, and then shouted in her ear, sprinkling water on her face while slapping her a few times.” (25).

Şerbet is a drink made with flower petals and fruit, herbs and spices can also be added. It is prepared by diluting the syrup with water or ice. It is a widespread drink in Muslim world and tastes sweet. In Ottoman Palace’s garden, fruits and spices were used to be grown to make *şerbet*. The word *şerbet* comes from Persian “*sharbat*” and it comes from Arabic “*sharba*”, meaning “a drink”. The translators employ the orthographic adaptation strategy and convey the word *Şerbet* as *Sherbet*. The sound [ş] in Turkish is the sound [sh] in English, thus the pronunciation of the words are similar in both SL and TL.

[2]

“Onun önüne geçemediği gibi, Huvat, Atiye söylendikçe adamın eline ayağına kapanmaya, **şalvarına** yüz sürmeye başladı.” (82).

“Moreover, Huvat started to bend and bow before the man, in spite of Atiye’s grumbling, and kiss his **shalvar**.” (89).

Şalvar is a traditional outfit in Turkey, a kind of baggy trousers gathered at the ankle. It has an important place in Turkish culture and is still worn in some parts of Turkey by men and women. The word *şalvar* comes from Persian designating trousers. As stated above, the sound [ş] in Turkish is the sound [sh] in English so the word *şalvar* is pronounced as *shalvar* in English. Because the translators preferred to use orthographic adaptation and it is parallel to Venuti’s foreignization principle.

[3]

“Çenesinin altından hamuru aldı.Yaraya kara melhem sürüp, üstüne **lokum** ezip bağladı.” (91).

“Then, removing the piece of dough, she rubbed black salve on the sore, plastered it over with some crushed **lokoum** and bandaged it up.” (97).

Lokum dates back to 600 years ago and it is one of the most traditional and delicious Turkish sweet. Its origin goes back to Ottoman Empire and it was very common since its ingredients were simple and affordable. It is identified with bayrams in our country and served with Turkish coffee. The word *lokum* comes from Arabic. This sweet used to be utilized to cure wounds in the past and it is still used for the same purpose in some parts of Anatolia. In the novel, *lokum* is mentioned because of its curative effect. *Lokum* is known as “Turkish delight” in English. However, the translators preferred to use the word in the TT with a change in its orthographic structure.

[4]

“Evin içini kara postlarla, tesbihlerle, hacıyağlarıyla doldurdu."Örümcek mübarek hayvanmış, sakın ola öldürmeyin, yuvasına el uzatmayın," diye **fetva** verdi.” (82).

“He crammed the house full of black sheep pelts, prayer beads, heavy essences and even issued a **fatwa**: ‘Spiders are said to be sacred, so don’t ever kill one or touch their nests.’” (89).

If a Muslim has a question that needs to be clarified, s/he consults to an Islamic scholar and the Islamic scholar issues a *fetva* to answer the question and show the appropriate thing to do based on religious scripture. So, *fetva* is an Islamic pronouncement declared by an Islamic scholar. In the novel, the translators transferred *fetva* as “*fatwa*” in italics and did not give any explanatory information about what it is. It may be confusing for the target readers as they may not know the word or misknow the word. The translators can be said to reflect the target culture’s outsidersness in the TT so they conveyed it with orthographic adaptation strategy.

4.5. Globalization

According to Davies, globalization strategy is “the process of replacing culture- specific references with ones which are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds” (Davies 2003: 83). In this strategy, a general, more neutral or less cultural terms are used for the CSI and the target readers can understand the CSIs more easily.

[1]

“Alacüvek erkeğinin yarısından çoğu Taçın'da kazma salladı, ter döktü. Gelinler, kızlar Taçın'a **azık** taşıdı.” (18).

“Over half of the men of Alacüvek went to dig and sweat on the Taçın, and their wives and daughters brought them **food**.” (29).

Azık is a word used generally in local language in Turkish denoting “food taken along to eat while travelling”. In the novel, the translators used a culture free term for “azık” by ignoring the term’s real meaning indicating food eaten in travelling. So that the target reader would not have any difficulties in understanding the term.

[2]

“Erkekler dışarıda halay çekip, tabanca atarken kadınlar Zekiye'yi getirip ortaya oturtular. Kız evinden tefçi, oğlan evinden **çığırtkan** çıkardılar.” (41).

“While the men outside were dancing the halay and firing their pistols in the air, the women escorted Zekiye inside and seated her at their centre. They summoned a tambourine player from the girl’s household and **a caller** from the boy’s.” (51).

In Turkish culture, people bring gifts for couples on their engagement day or in wedding ceremony and a person who is called “*çığırtkan*” or “*tellal*” announces the gifts brought by guests loudly. It is an old tradition, however, in some parts of Turkey people still carry out this tradition. While readers do not have problem about “*çığırtkan*”’s duty in the source culture, the target reader may confront a problem about the “*caller*”’s duty in the TT. This being the case, the translators preferred to use a general term and expected the readers to deduce the meaning from the context.

[3]

“**Boş bir sini** getirip Zekiye’nin başına tuttular. Bir tef sallandı, bir *çığırtkan* bağırdı. Zekiye’ye **sini sini** hediye toplandı. **Siniler** elden ele dışarı edildi.” (41).

“As the tambourine chattered and the caller shouted, **a large empty tray** was held above Zekiye’s head. **Trays** full of gifts were collected for Zekiye, as **the platter** was passed from hand to hand right out of the room.” (51).

Sini is a kind of tray, made from copper or silver, and used as a table traditionally. *Sini* is different from “tray” in that it is designed large enough to eat on it with a crowded family. However, it has another usage, too. In some rural areas, there is a tradition in which wedding gifts are put in the *sini* and carried over the head. In the novel, the event in question is Zekiye’s engagement ceremony and *sini* is used on the purpose of collecting gifts. The translators preferred to use a general and culture free word for the cultural item so that they would not need to add an extra explanatory information about the item and there would not be an ambiguity for the target readers.

[4]

“Gidip köy imamını, **ihtiyar heyetini** öğretmenin yanına getirdi.” (46).

“Then he left to round up the village imam and **the elders** so they too could meet the teacher.” (55).

This cultural term is about Newmark’s political and administrative terms. *İhtiyar heyeti* is a group of people responsible for settling small arguments or trivial problems by negotiating between parties in a village. There are permanent and elected members in this group. The village imam and teacher are permanent members of *ihtiyar heyeti*. The selected members may be chosen based upon their age, experience or wisdom. In the novel, the translators

used the term “the elders” for *ihitiyar heyeti* and this term may refer to any elders in the village. The translators preferred to use a culture free word and did not explain the term with intratextual or extratextual gloss.

[5]

“Evin içini kara postlarla, **tesbihlerle**, **hacıyağlarıyla** doldurdu.” (82).

“He crammed the house full of black sheep pelts, **prayer beads**, **heavy essences** and even issued a *fatwa*: ‘Spiders are said to be sacred, so don’t ever kill one or touch their nests.’” (89).

Prayer beads are used in the major religions; Christianity, Buddhism, Hinduism and Islam and used to count the number of times a prayer is recited. Prayer beads have different forms, meanings and names according to religions. Muslim prayer beads consist of 99 counting beads. In the novel, prayer beads are mentioned a lot and the translators use the general name for *tesbih* in Turkish, and transfer the word “prayer bead” as an umbrella term. As for *hacıyağı*, it is a kind of perfume. It is made from attar or roses and used by hajjis. When hajjis go on pilgrimage, they bring *hacıyağı* with them to give as a present. It has a heavy smell, so the translators conveyed the term as “heavy essence”. It is a general term for the item because it does not give any information about where the essence is brought from and what it is made of.

[6]

“Atiye, oğlunu gelinine ısındırmak için, Zekiye'nin başını açtı, kaşlarının yarısını yoldu, tırnaklarını kırmızı kırmızı ojeledi, **gözlerini sürmeledi**.” (83).

“To try and warm up the relationship between her son and her daughter-in-law, Atiye stripped the scarf from Zekiye’s head, plucked out half of her eyebrows, **applied mascara** to her eyes and painted red polish on her fingers.” (90).

Sürme is a dark powder and used to darken the edge of eyelids especially in Egypt and Eastern countries. Although kohl is believed to strengthen the eyes, ward off the evil in many parts of the world, it is mainly an eye cosmetic. In the novel, Atiye makes Zekiye up and uses a substance for her eyes. Although this substance is a “kohl” in English, the translators preferred to convey it as “mascara” which can be said to be globalization. The word “mascara” referring to “rimmel” is used in the Portugese, Turkish, Greek and

Romanian as well. So that the translators used a culture free, more general term for the cultural item.

[7]

“Atiye çaresiz hazırlığa kalktı. Sini sini baklava açtı. **Bohçalar** hazırladı. Yanına hatırı sayılır iki yaşlı kadın alıp dağ köyündeki yeni hacılığına dünürücü oldu.” (34).

“She made huge trays of *baklava*, wrapped up **special gifts** and, accompanied by two elderly women who commanded respect, set off for the mountain village where her new sister lived to ask for Zekiye’s hand.” (44).

Bohça is a square cloth used to wrap a bundle like a package. Preparing *bohça* is a tradition in Turkey. When two people decide to get married, families of the couples prepare a *bohça* for each other and present it before the wedding. They pack some gifts and wrap these gifts up in a bundle and call it “bohça”. In the novel, this tradition is mentioned. However, the translators did not reflect it in the TT and used a general term for *bohça* as “special gifts”. The target reader might understand some special gifts are prepared for the bride but they may not know it is done as a tradition.

[8]

“Her yola çıkışında da, ahır kapısının ağzından Atiye'ye, ‘Kız bak hele,’ diye seslenmeyi, ‘Akşama köylü davet yemeye gelecek, arabaşının yanma aşidiye pişir, **tuzlu sütlaç** dök,’ demeyi, sıkı sıkı tembihlemeyi unutmuyordu.” (35).

“Always mindful to give Atiye instructions each time he rode off, he called out to her from the stable door: ‘Pay attention! The villagers will be coming to dinner this evening. Make some *asidiye* and **savoury rice pudding** along with spicy *arabaşı* chicken.’” (46).

Sütlaç is a dessert and had a well-deserved fame in Ottoman cuisine. In fact, it also has an important place in Turkish cuisine and is made almost in every home. The ingredients are almost the same everywhere, milk, rice and sugar. However, there are very different variations in the world. The term “pudding” is almost a universal term and denotes dessert prepared with milk. In Turkey, the term “pudding” is also used with orthographic adaptation as “puding”. So the translators preferred to use a general term for “tuzlu sütlaç”

and translated it as “savoury rice pudding”. They also used “rice” and the term became more intelligible for the target readers in this way.

[9]

“Ardından Huvat'm ellerine yapıştı.”**Hakkını helal et** lan," dedi. Huvat okumaya hız verdi.” (95).

“Then she grabbed hold of Huvat’s hands, saying ‘**Let’s let bygones be bygones**, man.’” (100).

Hakkını helal et is a religious term in Islam. In Islam, Muslims believe God is very merciful and forgiving. However, God clearly states there will be no forgiveness towards those who commit sin of rightful share. Therefore, Muslims try to ask for other people’s blessing in their daily life so that they promise they would not make any claims against each other after death. Because according to Islam, if people do not take forgiveness from each other when the two parties are still alive, they believe they will meet again in the divine court. On the other hand, the translation “Let’s let bygones be bygones” is an idiom in English. It is used when dealing with someone in order to forget what happened in the past. The meaning of the phrase is obvious and does not require any explanation for the target reader. Although, there is loss in meaning, the religious aspect is not clear, the translators used a neutral and more intelligible term in the TT.

[11]

“Seyit o gece Huvat'tan **haram para** üzerine uzun bir hadisişerif dinledi.”(116).

“That night Seyit listened to his father’s recitation of a long Hadith of the Prophet on dealing in **dirty money**.” (120).

[12]

“Huvat'ı tombala parasının **haram** olmadığına inandırdı.” (127).

“Atiye managed to worm her way into Huvat’s thoughts, however, and convinced him that there was nothing **illicit** about bingo.” (131).

Haram is a religious term denoting something forbidden by religion. In Islam, ill-gotten activities were stated in Quran and Hadiths of the Prophet. Although most of them are parallel to illegal activities forbidden by law, activities which are *haram* have a religious aspect. As for 11, the term *haram para* means money acquired illegitimately and does refer

exactly to money which is earned illegally and so, it is forbidden by religion. If there were not the religious phrase, Hadith of the Prophet, the target reader would not understand its religious aspect. As for 12, the word *haram* is transmitted as illicit which denotes an illegal, unlawful action or an action disapproved of by society or prohibited for moral reasons. So, the religious aspect is again lost in the sentence. Instead, a culture-free word which is more comprehensible for more target audience was preferred.

[13]

“**Dilek duasının** ardından radyoyu cızır cızır öttürdü. Sonra divanın üstüne yatırdı. Başını radyonun üstüne koydu.” (163).

“**After making her wish**, she tuned in the radio, placed it on the divan and laid her head on top of it.” (165).

Dilek duası is a prayer said by Muslims to wish something from God. In Islam, everything good or bad is wished from God, because only Allah has the might to dominate the world. In short, nothing can happen unless it is ordained by Allah and it is stated clearly in some Surahs of Quran. So, if Muslims want something to happen, they pray and ask it from Allah. There are some prayers recited to wish something and they are called *dilek duası*, “wishing prayer”. In the translation, the phrase was translated as “after making her wish”, the target readers could understand there was a wish; however, the religious dimension of the phrase is lost in the TT. The translators can be said to have chosen a neutral and more general term which is culture-free.

[14]

“Huvat damadının zihninin genişliğine, açıklığına şaşıtı. Yaptıklarına baka baka, “**Süpanallah! Maşallah!**” çekti.” (192).

“**My God, how marvelous!**” Huvat repeated over and over again, struck with wonder at his son-in-law’s brightness.”(191).

Maşallah is an Arabic word and expression used very often in Turkish culture and literally means “what wonders God has created” and also “how marvelous, how wonderful and great”. This expression is used in order to compliment or praise something beautiful, successful or good and protect it by warding off the evil eyes. Although this expression is used to state astonishment in daily life, it has a religious meaning. The astonishment is

about God's power and might to create such marvelous things. However, the translators used a culture free and neutral word for this item. As for *Süphanallah*, there is no equivalent term for this religious term. It literally means "Glory be to God" or "Praised be God". However, in the text it has been translated as "My God" in the meaning of an expression of shock.

[15]

"Oğluna üst üste **"Maşallah!"** çekti." (196).

"Well done!" he proclaimed again and again, now halfway convinced that Mahmut had become a master." (194).

The translators give neutral references for *Maşallah* in different sentences. "Well done" in English is used to denote praise and as an endorsement of an achievement. However, the term "well done" is not related to religion, the praise is towards a person or an action not God. So, the translators adopted the globalization strategy for the religious term "Maşallah" in different sentences.

[16]

"Ama sonra sonra damadının bir **köçek** sülalesinden geldiğini aklına taktı." (190).

"Later Huvat latched onto the idea that his son-in-law came from a family of **professional dancing men.**" (189).

Köçek is a Persian word referring to male dancers who usually dress like women, wearing colorful skirts, and perform as entertainers. *Köçek* was a tradition in Ottoman palaces. Boys, seven or eight years old, were chosen from generally non-Muslim families and taken to be trained as dancers. The dancers who start the training at very early ages continue their lives as professional dancers. This tradition is still followed in some parts of Anatolia. In the novel, Huvat thinks that his son-in-law comes from a family of *köçek*, which means his son-in-law is a non-Muslim. Although there is a loss of meaning, the translators preferred to use a neutral word for *köçek*. In this way, the target reader would miss Huvat's actual concern and would not understand the underlying reason of his worry.

[17]

"Akçalı'da düğünlerde yorgan çeviren, havaya yumurta atıp tutan **abdalların** pek de makbul insanlar sayılmadığını bildiğinden, Huvat'ın kafasından bu düşüncüyü

silip atması için damadının tüm bunları okulda öğrenmiş olabileceğini öne sürdü.” (190).

“When he let Atiye in on his thoughts, she said he’d better keep mum about it since she knew how Akçalı people had viewed those wandering **entertainers** who spun quilts on their hands and twirled eggs in the air for a living.” (189).

Abdal is a socio-cultural group of people living mostly in central Anatolia. They have an itinerant lifestyle and keen on music. This group lives on by playing their own musical instruments and singing. They are famous for their musical talents, however, they do not have musical training. In the translation, the translators chose a neutral word for *abdal* and used “entertainers” which denotes people who perform to entertain, please or amuse other people. This word is too general because an entertainer may be a comedian, performer or someone telling jokes.

[18]

“Seyit annesiyle kardeşini eve getirdi. Huvat'a kadın kısmım gece yarısı **kahve** önlerine çıkardığı için kötü kötü söylendi.” (127).

“Seyit walked his mother and sister back home, then chided Huvat for allowing his womenfolk to trek down to the **coffee-house** in the middle of the night.” (131).

Kahve, as beverage, comes from Arabic word “kahwa”. *Kahve* is a culture and it was seen among Turks by travellers and merchants in 1500s. And then this beverage became popular in distant countries, too. *Kahve*, as a place, is a short form of *kahvehane* or *kıraathane* in Turkish. It is a place where men come together, have a talk, play some card games and drink tea or coffee. These places are popular especially in the Middle East countries and they are different from cafes and restaurants in the sense that there is no food and alcohol service in these places. In London the first coffee house is reported to have been opened in 1652. The coffee houses are also places where people come together and have a drink, learn the news and sometimes talk about politics. Just like *kahve*, alcohol is not drunk in coffee- houses.

[19]

“Köyün imamı gizlice **nikah** kıydı, muhtarı çeyiz kağıdı yazdı.” (50).

“The village imam performed the **wedding ceremony** in secret, while the Headman authorized the marriage settlement in writing.” (59).

[20]

“Atiye’yi yanına katıp hocaya gitti. Yeniden Atiye’ye **nikah** etti.” (86).

“On the other hand, Huvat, forgetting all about the oaths he had sworn, took Atiye to the hodja and **remarried** her.” (92).

Nikah is an Arabic word meaning marriage contract between a bride and bridegroom. The difference between wedding and nikah is that while “nikah” is an official ceremony, wedding includes both official ceremony and celebrations. However, in the novel the term nikah refers to religious marriage which is carried out by hodjas or respected prayer leader in the village. According to Islam belief, the man who leads prayer in mosques have authority to perform a marriage ceremony which is completely about religion and do not have any official validity. In the novel, the sentences in question do refer to religious marriage. However, in the target text, this religious activity was not reflected and a more general terms were preferred.

[21]

“Kızın geleceği gün baklavalara açacağına **yemin billah etti**.” (223).

“Maligning Zekiye behind her back, she **promised** Halit that she would have plenty of baklava ready on the day of the girl’s visit.” (220).

Yemin billah etmek means swearing and promising to God, taking an oath. However, the translators preferred to use a neutral word, which is “promise”, to convey this word. In fact, the difference is that “yemin billah etmek” (swear to God) has a stronger meaning than “promise”, it means I promise before God to do or not to do something and the person swearing to God feels a binding force to keep his/her promise.

[22]

“Halit’in geldiği günün akşamında, ev **göz aydına** gelen Akçalılılarla dolup taşmaya başladı.” (146).

“That evening the house was full of Akçalı people who had **come to wish them well** on Halit’s return from military service.” (148).

Göz aydına gitmek is an idiom and well-known culture in Turkish society. When someone has a good news such as having a baby, getting married, completing his military service or buying a flat, others visit him/her in his/her house to congratulate. This event is called *göz aydına gitmek* and mostly a present is given to those people. Although the phrase “wish well” means pretty much the same as “*göz aydına gitmek*”, the target readers will not understand it is a custom in Turkish culture. The target readers will most probably understand that some people from Akçalı visit Halit and wish good luck and wellbeing to him.

[23]

“Atiye falcılığı ilerletti. Ona buna niyet tutturup okuyup üfledi. **Gündüz gözüne rüyaya yatmaya** başladı. Rüyalardan kimi zaman yüzünde bir gülümsemeyle, kimi zaman bir çığlıkla uyandı.”(101).

“Atiye developed her fortune telling skills. She had some of her clients make a wish, then she blew her prayers. **Going to sleep during the day to obtain dreams**, she awoke sometimes with a smile, and at other with a scream.” (106).

In the novel, whenever Atiye gets stuck in a difficult situation, she either starts praying, hopes remedy from God, or trying to learn what would happen to her by using her fortune telling skills. In this sentence, another ritual in Islam is mentioned which is called “*istihareye yatmak*”. *İstihareye yatmak* means firstly performing an ablution and some kinds of worshipping duties and then going to sleep in the hope that s/he will see a dream in which s/he will find answers to his/her questions. In the novel, Atiye starts to sleep during the day in the hope of getting some dreams that will say if doing something is beneficial and advantageous or not so that she will be able to solve her problems. However, in the translation this phrase was translated as “going to sleep during the day to obtain dreams” and the target readers may probably not understand the purpose of this event. The translators used a general sentence and no cultural item while translating it.

[24]

“Bileziklerini, kolyesini, küpesini bozdurdu. Yüzüklerden yüzük beğendi, kordonlara **beşbiyerdeler** dizdirdi. Kadifeler, kaşmirler kestirdi, tenekelerle helva, çuvallarla pirinç, çerez aldı.” (40-41).

“She sold her bracelets, earrings and necklace, then carefully picked out a ring and brought bracelets clustered in **sets of five**, velvet and fine woolen fabrics, tins of *helva*, sacks of rice, dried fruit and nuts.” (50).

Beşibiyerde is a bracelet consisting of five full gold coins. This set of gold is very famous and has a cultural value. It is given to brides or women whose first child is a son by bridegroom’s family as a present. This bracelet has both cultural and material values. However, in the translation the translators preferred to use it as “sets of five” and it does not create the same affect and does not reflect the item’s cultural and material value. So, this cultural item was translated with a cultural free word.

[25]

“İçinden besmele çekmeden elinden bir şey yemedi. **Abdestsiz koynuna girmedir.**” (37).

“He ate nothing she gave him without first pronouncing to himself the holy *besmele* and **he dared not to go to bed with her without first doing his ablutions.**”(47).

Abdest almak which means doing or performing ablution is one of the good manners of Islam. According to Islam, it is good to perform ablution and people do ablution before they start an important business. But, in daily life people cannot know when an important thing happens so that they give importance to do ablution every time. In the novel, Huvat does not go to sleep with his wife without doing his ablution first, because while they are sleeping they can have intercourse and have a child. Huvat gets afraid that if they have a child at that night, they may have an undutiful child. On the other hand, Huvat is afraid of his wife’s bizarre behaviours and while they sleep, something bad may happen. He may get afraid of being killed by his wife, too. In short, this cultural item is translated in the target text in a most suitable way but the target readers cannot understand the underlying reasons of this behavior.

[26]

“Bu defa **yolcuym**, Allah yüzünüze bakar inşallah,” deyip sustu.” (117).

“This time,” she said, “**I’m on my way**. May Allah look upon you.” (121).

Yolcu olmak means “to go somewhere” or “on one’s way” literally. However, it has another deep meaning in Turkish and it means “to be about to die” and “to be on one’s way

to netherworld”. For Turkish readers, this statement is totally clear and does not require any explanations. However, the target audiences may not grasp the deep meaning of this statement because the translators translated it literally without adding an intralingual or extralingual gloss. In other words, the translators globalized this phrase and did not use any cultural word while translating it. In this sentence, another cultural item is also discussed. “Allah yüzünüze bakar inşallah” is said to state that you wish Allah would show mercy or compassion. In the target text, this phrase was conveyed by the phrasal verb “look upon” which means considering or regarding something in a specific manner. Although the equivalent word used in the target text is more general, the translators could give the sense.

[27]

“Atiye eline süpürgeyi geçirip Huvat’ın tepesine dikildi. ‘Kalk **hocalar götüresi**, vururum ha!’ deyip süpürgeyi burnunun ucuna dayadı.” (129).

“Atiye, appearing suddenly at his side, held her broom under his nose. ‘**May all the hodjas send you packing!** Get up or else I’ll lay one on you.’” (133).

The bald face phrase *hocalar götüresi* in the case 2 is an angry expletive and has a religious meaning in Islam. Because when someone dies, his/her corpse is washed and made ready for burial. However, before burial the corpse is brought to a mosque in a coffin and Islamic prayer is performed in company with the deceased’s family, relatives, friends and a hodja in the mosque before the coffin. The phrase “*hocalar götüresi*” is a curse and used to state that you wish this person die. However, while transferring this phrase into the TT no explanation was used for the target audience. In the target culture, funeral procession is different and they have nothing to do with mosque or hodja. The target audience is aware that s/he is reading a text from another culture and can guess some statements but they may not understand the phrase above if they are unfamiliar with this ritual. Because “to send somebody packing” means “to expel or eject somebody” and the target audience may not grasp the connection between expelling somebody with a hodja.

[28]

“**Darısı** oğluna, kızına olsun.” (41).

“May they have such **luck!**” (51).

In the case 28 above, the sentence “darısı oğluna, kızına olsun” comes from the idiom “darısı başına”. In old times, people used to pour some corn over or through a bride and believe it would bring fruitfulness, good luck and fortune. Hence in this idiom, the word “darı” is used to be a symbol of fruitfulness. Since then, this idiom has been used. When people have or experience something good, they say “darısı başına” which means “I wish you had the same chance, success or fortune” or “May the same good luck or fortune come to you as well”. However, this phrase is too general in the target text and does not give the same sense since there is no cultural equivalent in the target culture.

[29]

“Cami cami, dergah dergah gezindi. Oğlanın **ayağını kapılarına bağlamak** için dua etti. Hastalanıp yataklara serilmeden bu **işin sonunu tatlıya bağlamanın** yollarını aradı. Ondan bundan akıl sordu.” (188).

“Then she made the rounds of the mosques and dervish houses, where she offered prayers to **keep the boy coming to their door**. As she looked for a **happy solution** without falling desperately ill again, she sought advice from several people and came upon a means of controlling Huvat’s tongue.” (187).

Idioms carry cultural aspects of a language. They give clues about the society’s custom, religion, psychology, geography and history. In a way, idioms are heritage of a society’s history. In the sentences above, there are two idioms which are *ayağını kapılarına bağlamak* and *işin sonunu tatlıya bağlamak*. *Ayağını kapıya bağlamak* means making someone continue to come that place, but it is sometimes practised by praying or sorcery. However, the translators translated this idiom by explaining it in the TT. The second idiom is *işin sonunu tatlıya bağlamak* which means solving a problem or a dispute in a good way, settling a matter amicably, smoothing something over. However, this idiom was translated by using a culture- free item. So that, the target audience can understand the phrase easily independently of the phrase’s idiomatic meaning.

[30]

“Huvat’ı alıp bir köşeye oturdu. Oğlanın yaşça Nuğber’den az ufak olduğunu ama **eli yüzü temiz, helal süt içmiş** bir çocuğa benzediğini kocasına söyledi.” (186).

“Atiye took Huvat aside and explained to him that the boy was a little younger than Nuğber, but looked **proper and trustworthy**.” (186).

Eli yüzü temiz, helal süt içmiş is a phrase used to describe a person who has good manners. *Eli yüzü temiz* means this person is fairly pretty, decent-looking and *helal süt içmiş* means this person does not go astray, is good-natured and trustworthy because he/she comes from a trustworthy family. In the source culture, every family wants their children to get married to a person who is *eli yüzü temiz, helal süt içmiş*, in other words, who is proper and trustworthy. It is certain that in the TC, families also want their children to do the same thing. So, the translators translated this phrase clear enough for the target readers. They did not use an idiom for this phrase and not use a cultural item.

[31]

“Başını yere indirdi. Bir an daldı. ‘**Annemin yazısını alnına Allah yazmadı mı?**’ diye sorup başını kaldırdı.” (230).

“Then she bowed her head in thought for a moment. ‘**Wasn’t it Allah who set down mother’s fate?**’ She asked, looking up.” (227).

Alın yazısı is a religious term in Islam. It is believed that Allah determines everything that would happen to a person even before this person is born. *Alın yazısı* is “writing on forehead” word by word, however, in religious literature there is no writing written on people’s foreheads. This phrase is used in Turkish denoting “fate” and “destiny”. In the translation, this religious term was transferred in a more comprehensible way.

[32]

“Halit -büyük oğlan- cin tuttu. ‘Samanlar, kırmızı yeşil samanlar, karnı şiş **avratlar!**’ diye yere yatıp debelenmeye başladı.” (11).

“Halit, the eldest son, caught a djinn. ‘Straws, red and green straws, **women** with swollen bellies!’ he cried out as he thrashed about on the ground.” (23).

The origin of the word *avrat* is Arabic and a lay terminology for “woman”, “wife” or “adult female”. This word is frequently used in colloquial speech and in the target culture, the corresponding word “woman” does not give the sense of folk speech. The translators used a culture-free word that every reader can understand without perceiving the cultural sense.

[33]

“Daha birçok insana otobüsü görmek **nasip** olmamışken, köylülerine otobüsün içine binmenin, ağıla otlağa bile otobüsle gitmenin **nasip** olduğunu, ama onların bunun kıymetini anlamadıklarım söyleyerek, günlerce evin içinde öfkeli öfkeli gezindi.” (12-13).

“Only a very few people were **lucky** enough even to have set eyes on a bus, he said. The villagers had actually had a **chance** to ride in one, and even to take it out to the sheepfold and the pastures, but they had never really appreciated it.” (24).

Nasip is another word having religious connotation. In Islamic culture, people are born with their destiny, which means people believe their future and life is already laid out for them by the Divine power. *Nasip* and *kismet* are the words used to specify this belief. *Nasip* is said when people have a chance to do or have something; however, this chance is believed to be given by Allah. Yet, chance and luck is related to random occurrence. Although the text and phrases are understood by the reader with ease, the religious connotation is lost.

[34]

“Huvat’tan uğrun **muska** yazdırıp, keklikliğin, güvercinliğin içine gömdü.” (13).

“Next, without Huvat knowing, she had **some charms** made and concealed them in the pigeon loft and the partridge pen.” (25).

The word *muska* comes from Arabic. It is a kind of triangle-shaped written charm object believed to keep the owner of it safe from ill effect and diseases, ward off the evil eye and bring goodness to him/her. Although, the word “charm” is closely related to *muska*, they are not the same objects and the phrase “some charms” do not correspond with a triangle-shaped object in which some Arabic words or prayers are written. However, the target audience who read this novel can understand it is something about charm, amulet or talisman but cannot visualize this object which is believed to have magical power.

[35]

“Alacüvekliler, üç ihtiyarın geldikleri gün dağıta dağıta bitiremedikleri tohumların, **üç vakte kadar** mis kokulu mor çiçekler açmasını boşuna beklediler.” (22).

“The Alacüvek folk waited in vain for the purple, perfumed flowers that were supposed to blossom **in three weeks’ to three months’ time** from the seeds which had been given out by the three old men.” (33).

“Atiye **üç vakte kadar** öleceğim, demedi, bir kızgınlıkla Dirmit'in üstüne yürüdü.” (89).

Forgetting her imminent death **within three time-spans**, Atiye lunged ferociously at Dirmit.” (95).

“Annesinin **üç vakte kadar** öleceğini bilen Dirmit, içinden hemen üç hafta, üç ay saydı.” (95).

“Knowing that her mother was bound to die **in three time-spans**, Dirmit quickly totted up in her mind three weeks, then three months.” (100-101).

In Turkish epic, numbers are important motifs and base on religious beliefs. The number “three” is one of those numbers and in the novel other numbers such as three, seven, and forty are also used frequently. As mentioned before, the novel was written resembling an epic and there can be found many epic elements. *Üç vakte kadar* is a phrase which is mostly used while telling fortunes. It means something may happen in three days, three months, three weeks or three years. It is used to emphasize that the expected span for something is uncertain. This phrase was translated as both “in three weeks’ to three months’ time” and “in three time-spans”. In both of the statements, the phrase is seen to have been explained and globalized.

[36]

“Kaldırıp saçından tuttu. ‘**Tövbe** mi kız!’ dedi. Dirmit silkinip başkaldırdı. O başkaldırdıkça Atiye, ‘**Tövbe** de kız, **tövbe** de kancık!’ diye dayağı gel ha etti.” (27).

“Finally she seized Dirmit by the hair and yanked her back to her feet. ‘Are you going to **swear**, girl, **never to do that again?**’ she demanded Dirmit shook herself free and defiantly raised her head. ‘**Give me your word**, girl! **Promise me**, bitch!’” (38).

In Islam when Muslims commit sin or do something that God does not approve, they repent and say “Esağfirullah”, which is promising to God not to repeat that sin or mistake. Hence, they vow not to do it again before God. *Tövbe etmek* is the verb used for this

forswearing and it is more binding than “promise, swear or give somebody your word” as it is a promising not to somebody but God. However, the translators preferred to globalize this phrase and they used the verbs such as swear, promise or idiom give someone one’s word. They do not give the sense of religious connotation.

[37]

“Huvat, köylülerin Kepsen’den söz açtıkları her seferinde, ‘Valla ben Kepsen tutsam, gittiğim yerlerin hepsini köye getiririm,’ diyor, arkasından da, ‘**İki gözüm önüme aksın ki** Kepsen mepsen tutmadım,’ diye yemin billah ediyordu.” (12).

“I swear, if I were to catch Kepsen I’d bring all the places I’ve ever seen right here to the village!’ Huvat declared whenever the villagers brought up the subject of w. ‘**May I be blinded for life** if I could catch Kepsen or anything else!’ he vowed again and again.” (23).

İki gözüm önüme aksın ki is a phrase said to persuade others to believe you. It means if I say something wrong I accept to be blinded for all my life. In the target culture, there is not such a phrase but “I swear to God!” has almost the same meaning. However, the translators preferred to translate the phrase literally. They may have wanted to show the foreignness of the ST or catch the readers’ attention. However, the persuasion meaning is not clear in the TT.

4.6. Localization

The strategy called localization occurs when translators “try to anchor a reference firmly in the culture of the target audience” (Davies 2003: 84). In other words, this translation strategy is used when culture-specific references are replaced by ones that are more familiar to the target audience and as E. E. Davies suggests, this strategy is contrary to globalization because it helps to avoid the loss of effect and at the same time it does not affect harmfully the meaning of the translated items (Davies 2003: 84). For example, the source-culture dish that sounds strange and unfamiliar to the target audience is replaced by the one that is popular and well-known in the target-culture.

[1]

“Çaputlu çalı Dirmit'i **kengel keven otlarına, dağlayan çiçeğine, dikenli kangala** gönderdi.” (69).

“The rag bush sent her off to **the vetch grass, the stinging nettle** and the **long-stemmed cactus.**” (77).

Keven or geven otu is a kind of wild plant belonging to legume family. Likewise, vetch is also a leguminous wild plant, its small flowers may be used to feed farm animals. Accordingly, these two plants, *keven otu* and *vetch grass* can be said to be the same plants. However, *Kengel or kenger otu* is an herbaceous plant, often growing by itself. As for *dağlayan çiçeği*, it was translated as “the stinging nettle” which corresponds to “ısırgan otu” in Turkish. And *dikenli kangal* is a plant with prickles. It has light green leaves and small purple flowers. However, long-stemmed cactus has not got the same characteristics as *dikenli kangal*. As is seen, the translators practices different strategies for the translations of plant names. The translators replaced most of them with a well-known plant names in the target culture.

[2]

“Ardından Nuğber Dudu'nun canı için, etli pilav üstüne **öküz helvası** yediler.” (30).

“Then they honoured her spirit by having a big meal of meat mixed with rice, followed by **flour-and-molasses biscuits.**” (41).

Öküz helvası is a dessert made with flour, molasses, butter and water. In some parts of Anatolia, this dessert is very famous because of its sustenance. According to a tale, in Anatolia where husbandry was common, women used to prepare some food for their husbands when they went herding oxen. One day a woman could not find anything to prepare for her husband and made up a food by mixing flour and molasses. Her husband liked the dessert and told her the food gave him energy and was filling. So, this food became known by other women, too. The word “öküz” corresponds to “ox” in English and “helva” is translated as “halva” with orthographic adaptation. On the other hand, in Merriam-Webster Dictionaries “biscuit” is defines as “any of various hard or crisp dry baked product” and “a small quick bread made from dough that has been rolled out ant cut or dropped from a spoon”. Biscuit may be called as “cracker” or “cookie” based on what is

meant. However, “flour-and-molasses biscuits” is not the same dessert as “öküz helvası”. So, the translators preferred a more familiar word for the target audience.

[3]

“Kırk karabiberi okuyup üfledi. Bir **sac** üstünde kavurdu. Halit'i karabiber dumanıyla aynı odaya kapadı.” (84).

“After blowing prayers on forty peppercorns, she roasted them on a **brazier** and shut Halit up in the room with them as they smoked.” (90).

Sac is a metal, large and flat container used to cook some specific foods in Turkey. *Brazier* is a big metal container holding fire so that it can be used for cooking or keeping people. In Oxford dictionary brazier is defined as “A portable heater consisting of a pan or stand for holding lighted coals.” Although they may seem to correspond each other, they are different objects visually. The shape and usage of brazier is like more of a *mangal* (barbecue). So the terms were translated according to the target readers and a familiar word from the target culture was used.

[4]

“Ama köylülerin, ‘Gel **yeğenim**, yine de bir nikah tazele, namaza dur, bizi şüphede koyma,’ diye diretmeleri karşısında, çaresiz köy çeşmesinde abdest alıp namaz kıldı. Atiye'ye yeniden nikah kıydı.” (23).

“He yelled and swore in the village square, but the villagers insisted: ‘Come, **cousin**, renew your marriage, stand forth for prayers, don’t leave us in doubt.’ Huvat was left with no choice but to perform an ablution at the village fountain, offer up his prayers and re-wed Atiye.” (33-34).

In English dictionaries, lexical meaning of *yeğen* is niece or nephew. However, this word is also stands for another meaning. In Turkish, the calling word *yeğen* is often used by old people for those who are younger than themselves. This term is a warm way to address young people. In the target culture, the term “cousin” can be used for the members of a group who have similar origins. Hence, the translators used a more familiar word for the target audiences instead of foreignizing the term in the TT.

[5]

“Zekiye’nin kaşlarını yıkıp, ellerini koltuğunun altına sokup oturuşunu, ikide bir pancar gibi kızarışını, kaynanasının etrafında keklik gibi seke seke dolanışını, kaynatasına abdest suyu döküşünü, süzüle süzüle peşkir tutuşunu öve öve bitiremediler. Huvat’ı **bayram bebesine** çevirip bir kenara çekildiler.” (35).

“And they never stopped praising Zekiye. How she sat with a solemn face and tucked her hands under her armpits. How now and then she blushed like a beetroot and capered about her mother-in-law like a partridge. And how, for all her airs and graces, she poured water for her father-in-law’s ablutions and held his towel for him. Applauding Huvat’s choice of daughter-in-law, they spoilt him like a **birthday boy**.” (45).

In Turkey, bayrams are loved most by children and bayram has a lot of deep meanings for children. It means candy for children, it means pocket money, presents for them. Parents buy new clothes and shoes for their children. In short, children are spoiled at bayrams. In the target culture, the same things are done for the person who is celebrating her/his birthday. The birthday boy also receives presents, wears new or good clothes and is in the centre of interest. These two terms are parallel, they correspond to each other. The translators used localization strategy. However, celebrating birthday is almost common in the world. If people have the opportunity they celebrate their own or children birthday and on that day everybody cares this person to make him/her happy. So, the translators used a culture-free term which can be understood in many cultures. Distinction between globalization and localization is not clear in this example.

[6]

“Ertesi gün Nuğber yine süslendi püslendi, **eteklerinde ziller çala çala** kısmetiyle görüşmeye gitti.” (186).

“The next day Nuğber got all dressed up again and skipped outside, **happy as a lark**, to see her suitor, while Atiye prayed fervently for the boy to have eyes only for Nuğber.” (185).

Eteklerinde zil çalmak is an idiom in Turkish denoting that someone is so elated that s/he is overjoyed. There is a story behind every idiom and this idiom has also a story which shows where this idiom comes from. This idiom comes from a story about a sheikh in Anatolia.

“Happy as a lark” is also an idiom in the target culture. The origin of this idiom’s story is a lark that sings pleasantly and cheerfully all day long. Although the stories and origins of the idioms are different, they both indicate that someone is really happy. The translators used an idiom from the target culture and create the same effect for the target reader. The target reader is familiar with this idiom and will not have any difficulties about comprehension. It is an example for localization strategy.

CHAPTER V

CONCLUSION

Translation lays a bridge between source culture and target culture and brings source culture and target audience closer. In doing so, some cultural elements challenge the translation process and force translators to take some decisions about the strategies to be developed. The translator may confront dilemma while deciding how to deal with this difficult task. Since most translators aim at making the target text understandable for the target audience and creating the same effect on the target audience, bridging the gaps between the source and target culture becomes even more important. Therefore, on the one hand, translators try to make the target text comprehensible and on the other hand, they try to create the same influence by taking the author's stylistic features into account. In order to achieve this, the translators adopt some strategies such as adding some phrases to explain a cultural element for the target audience, eliminating some phrases, translating with a more culture-free and global words or translating another cultural elements of the target culture while transferring. Here Lawrence Venuti's foreignization and domestication strategies can be mentioned as umbrella terms for translation methods.

Magical realism is a distinctive post-modern genre of literature in which fantastic and mythical things are considered to be both possible and realistic. The novel *Sevgili Arsız Ölüm* studied in this thesis incorporates mythical and realistic events, weaves these elements together and presents them to readers in a way resembling an epic. However, the main challenge this novel has is that it embodies various culture-specific items. Moreover, the writer also makes benefit of Turkish tradition of oral literature, fantasy elements, Turkish myths, epics and Anatolia's superstitious beliefs. These culture-specific items pose problems for translators and the translators try to develop the best strategies in order to cope with these difficulties. The novel also carries value in that it makes way for the target audience to understand and learn about the source culture and that it is a part of the TEDA Program, Translation and Publication Grant Programme of Turkey which is carried out by the Republic of Turkey's Ministry of Culture and Tourism.

In this thesis, Latife Tekin's book *Sevgili Arsız Ölüm* was analyzed, culture-specific items in the novel were extracted and a sample set was created. After that the book's

translation *Dear Shameless Death* was analyzed and the culture-specific items' equivalences in the target text were found. These culture-specific elements were analyzed by making comparison with its source and target equivalence. On the purpose of realizing this aim, Aixelá's and Davies's translation strategies used in dealing with culture-specific items were utilized. These strategies are preservation, addition, omission, globalization, localization, creation, transformation and orthographic adaptation. However, creation and transformation strategies were not included in the study as there were not found any clear and distinct examples for these strategies in the novel. Moreover, an overall assessment was also carried out in terms of Venuti's foreignization and domestication strategies.

Under the strategy of preservation or repetition, 16 culture-specific items were extracted from the novel and analyzed by comparing them with the equivalents in the target text. As seen in the table below, 5 out of 16 culture-specific items belong to food names, which fall under Newmark's Material Culture category. Among the others, there are culture-specific items about religious terms, proper names and objects.

Table 3: CSIs translated with Preservation Strategy

arabaşı	<i>arabaşı</i>
börek	<i>börek</i>
baklava	<i>baklava</i>
helva	<i>helva</i>
bulgur	bulgur
halay	<i>halay</i>
kilim	kilim
Allahüla	Allahüla <i>Allahüla</i>
Bil Kit	Bil Kit
Varahmatullah	<i>Varahmatullah</i>
Bismillah	'Bismillah'
tandır	<i>tandır</i>
"Hu Allah"	'Hu Allah!'
Allah	Allah
türkü	<i>türkü</i>
"Leyla"	'Leyla'
'Ninnisare ninnisare!'	'Ninnisare ninnisare!'

Aixelá calls preservation strategy as repetition and this strategy fall under Aixelá's category of "conservation". Since this strategy emphasizes exotic colour of the text, it is parallel with Venuti's foreignization method. The names of food, religious terms and some materials are peculiar to the source culture and there may not be exact or similar equivalences in the TC. Therefore, the translators preferred to repeat the culture-items in the target text and mostly in italics to show their foreignness, so in a way introduce the SC to the target audiences.

Under the strategy of Addition, 20 culture-specific items were analyzed. Aixelá refers to addition strategy as extra-textual and intra-textual gloss. They both fall under Aixelá's category of "conservation". As for extra-textual gloss, there are not any examples of extra-textual gloss such as footnote, glossary, endnote, explanations in brackets etc. in the novel. However, there are plenty of examples for intra-textual gloss. As for the intra-textual gloss, the translators gives information or clues about the cultural item within the text. In the table illustrated below, it is seen that the translators preferred to explain the food names within the text and they mostly give the information about what the meal is made of. Some of them are about religious terms and the translators explain these terms in the same sentence with a few words in order to make them clear for the target readers. Moreover, there are various idioms peculiar to Anatolia and the translators explain some of them in order to clarify ambiguities.

Table 4: CSIs translated with Addition Strategy

erişte	<i>erişte</i> pastry
mantı	<i>mantı</i> pastry
kuskus	couscous pastry
ayran	yoghurt drink <i>ayran</i>
tandır	<i>tandır</i> oven
arabaşı	spicy <i>arabaşı</i> chicken
Hızır Aleyhisselam	the saintly Hızır Aleyhisselam
Akkadın	Akkadın, White Woman
zemzem suyu	holy <i>zemzem</i> water
Yasin	<i>Yasin</i> prayers
Azrail	Azrael, the Angel of Death
besmele	the holy <i>besmele</i>

kurşun döktürmek	molten lead to be poured into cold water over her head
ölü evi	houses where there was a death
iki rekat namaz kıl[mak]	knelt twice in prayer
Yatır	the saintly man buried in the graveyard
yatır	the shrine of their saintly ancestor
Yatır	the grave
verem ol[mak]	wasting away with grief
can sağlığı dile[mek]	[to]wish him good health instead of worries

Under the strategy of omission, it is seen that most onomatopoeia words are mostly omitted. Onomatopoeia words may vary from culture to culture, and in this novel some onomatopoeia words are culture- specific, which makes it difficult to find the equivalent in the target culture. The translators might not prefer to use gloss in order not to damage the stylistic features. In addition, the proper name of a stream, proper name of some prayers, cursing statements are omitted in the novel.

Table 5: CSIs translated with Omission Strategy

Sat Deresi	the stream
“Salatantünce”	a special prayer
bereket duası	inscription of a prayer for plenty
bismillah	
“Küt!” diye	
“Harr!” diye	
“Güp!” diye	
“Güp! Güp!”	
“Şak!” diye	
“Cıs!”	
“Hıp!” diye	
“Şıp! Şıp!”	
Şıpır şıpır	

‘Vay geçmişini!’	
cursing Atiye	

Under the strategy of orthographic adaptation, 4 culture-specific elements were analyzed. These four words have been repeated in the TT but with some phonologic and orthographic adaptations. Orthographic adaptation also falls under Venuti’s foreignization strategy and is included in Aixelá’s conservation category, which includes less manipulated culture-specific items. The target language’s phonological and orthographic features are considered and the CSIs are adapted accordingly.

Table 6: CSIs translated with Orthographic Adaptation Strategy

şerbet	sherbet
şalvar	shalvar
lokum	lokoum
fetva	fatwa

As for the strategy of globalization, there are 37 examples for this strategy. Aixelá lists this strategy under the substitution category and calls it as “limited universalization” and “absolute universalization”. However, this strategy has been dealt with under the name of globalization in this study. In globalization strategy, the translators have replaced the cultural specific item with a more general or neutral term bearing no cultural connotations. In the novel, many cultural specific items having been translated with globalization strategy were found and 37 out of them were analyzed. These cultural items are both at a level of word and sentence. Among them, there are examples for Newmark’s culture-specific items such as material culture (foods), social culture (leisure activities and works), customs, activities and concepts (religious terms) and habits. There are some religious terms such as proper names of prayers, material culture elements such as names of some materials, idioms and phrases that are deeply rooted in the SC and when they are transferred into the TT, translation loss is inevitable because it does not affect the target audience in the same way or this may create some ambiguity for the target readers. In these cases, it seems that the translators have used globalization strategy in order to make the novel more clear for the target language readers.

Table 7: CSIs translated with Globalization Strategy

azık	food
çığırtkan	caller
Boş bir sini	A large empty tray
sini sini hediye	Trays full of gifts
Sini	platter
ihhtiyar heyeti	the elders
tesbih	prayer beads
hacıyağı	heavy essences
gözlerini sürmeledi	applied mascara
Bohça	special gift
tuzlu sütlaç	savoury rice pudding
her Allah'ın günü	every single day
"Hakkını helal et, lan,"	'Let's let bygones be bygones, man.'
haram para	dirty money
haram	illicit
Dilek duası	making her wish
"Süpanallah! Maşallah!"	My God, how marvelous!'
"Maşallah!"	'Well done!'
köçek	professional dancing men
abdal	entertainer
kahve	coffee-house
nikah	wedding ceremony remarry
yemin billah et[mek]	promise
göz aydına gel[mek]	come to wish them well
Gündüz gözüne rüyaya yat[mak]	Going to sleep during the day to obtain dreams
beşibiyerdeler	sets of five
Abdestsiz koynuna girmedii.	...he dared not to go to bed

	with her without first doing his ablutions
...yolcuyum	I'm on my way
hocalar götüresi	May all the hodjas send you packing!
Darısı...	luck
ayağını kapılarına bağlamak	keep the boy coming to their door
Işin sonunu tatlıya bağla[mak]	happy solution
eli yüzü temiz, helal süt içmiş	Proper and trustworthy
Annemin yazısını alnına Allah yazmadı mı?	Wasn't it Allah who set down mother's fate?
avratlar	women
nasip	luck chance
muska	some charms
üç vakte kadar	in three weeks' to three months' time within three time-spans in three time-spans
Tövbe Tövbe de	Swear... never to do that again Give me your word... Promise me...
İki gözüm önüme aksın ki	May I be blinded for life

Aixelá refers to localization as naturalization and includes this strategy in his substitution category. In the novel, 6 culture-specific items translated with localization strategy were analyzed. As seen in the table, there are examples for Newmark's ecology, material culture and social culture categories. The cultural items are transferred into the TT by being changed with another cultural item belonging to the target culture.

Table 8: CSIs translated with Localization Strategy

kengel keven otları	the vetch grass
öküz helvası	flour-and-molasses biscuits
sac	brazier
yeğenim	cousin
bayram bebesi	a birthday boy
eteklerinde ziller çala çala	happy as a lark

In the light of the analysis performed in this study, it is clear that the translators made use of different strategies in order to find the most appropriate method to convey the cultural items. A set of example made up of 100 culture-specific items were analyzed according to translation strategies adapted from Aixela and Davies. The translators' preferences were discussed in order to decide the strategy used. It was found that the most frequently used strategy is globalization among them.

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GAZİLİ OLMAK AYRICALIKTIR..

