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İSTANBUL 29 MAYIS ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
ÇEVİRİBİLİM ANABİLİM DALI

BİR GÖÇ ROMANI VE TÜRKÇE ÇEVİRİSİNİN
ÇEVİRİBİLİM AÇISINDAN İNCELENMESİ

ANALYSIS OF AN IMMIGRANT NOVEL AND ITS
TURKISH TRANSLATION FROM THE STANDPOINT
OF TRANSLATION STUDIES
(YÜKSEK LİSANS TEZİ)

Gökhan URAL

Danışman:
Dr. Öğr. Üyesi Nilüfer ALİMEN

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Çeviribilim Anabilim Dalı, Çeviribilim Bilim Dalı'nda 010514YL10 numaralı Gökhan Ural'ın hazırladığı "Analysis of an Immigrant Novel and Its Turkish Translation from the Standpoint of Translation Studies" konulu yüksek lisans tezi ile ilgili tez savunma sınavı 17/07/2019 günü 14:00 –15:00 saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oy birliği ile karar verilmiştir.

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BEYAN

Bu tezin yazımında bilimsel ahlak kurallarını uyulduğunu, başkalarının eserlerinden yararlanılması durumunda bilimsel normlara uygun olarak atıfta bulunulduğunu, kullanılan verilerde herhangi bir tahrifat yapılmadığını, tezin herhangi bir kısmının bu üniversite veya başka bir üniversitede başka bir tez çalışması olarak sunulmadığını beyan ederim.

Gökhan URAL

17/07/2019

ABSTRACT

ANALYSIS OF AN IMMIGRANT NOVEL AND ITS TURKISH TRANSLATION FROM THE STANDPOINT OF TRANSLATION STUDIES

Translation has always been a part of cultural and social change and it has sometimes been seen as a tool of oppression and sometimes one that liberates the voice of others, those who are overlooked and underrated by dominant cultures. Those living in minority or immigrant groups have used language as a representation of their experiences and tried to be understood and accepted. One of the most representative examples of such an endeavor is included in this dissertation as a case study. It is a bilingual novel by Junot Diaz titled *The Brief Wondrous Life of Oscar Wao* that won the Pulitzer Award in 2008. The translation of this novel is by Püren Özgüren with the title of *Oscar Wao'nun Tuhaf Kısa Yaşamı* published in 2009. The source text uses code-switching and bilingualism as strategy to represent the complex and exotic nature of immigrant experience. The source and the target text are analyzed and described in this dissertation under the light of cultural perspective in translation studies and the term cultural translation.

Keywords:

culture, translation, immigration novel, bilingualism

Öz

BİR GÖÇ ROMANI VE TÜRKÇE ÇEVİRİSİNİN ÇEVİRİBİLİM AÇISINDAN İNCELENMESİ

Çeviri daima kültürel ve sosyal değişimin bir parçası olmuştur ve bazen bir baskı aracı olarak kullanılırken bazen ise azınlık veya göçmen gruplarında yaşayan ve egemen kültür tarafından görmezden gelinen ve değersizleştirilen insanların sesini duyurmaları için özgürleştirici bir araç olmuştur. Göçmen ve azınlık gruplarındaki insanlar genellikle dili yaşadıklarının bir temsilcisi olarak görmüşlerdir ve kabul edilmek ve onaylanmak için kullanmışlardır. Bunun en çarpıcı örneklerinden biri de Junot Diaz tarafından yazılan *Brief Wondrous Life of Oscar Wao* adındaki romandır ve aynı zamanda 2008 yılında Pulitzer ödülünü kazanmıştır. Bu roman 2009 yılında Püren Özgüren tarafından *Oscar Wao'nun Tuhaf Kısa Yaşamı* adıyla Türkçe 'ye çevrilmiştir. Kaynak metinde çift dillilik ve kod karıştırma yöntemleri göçmen tecrübesinin kendine özgü ve karmaşık yapısını yansıtmak için özellikle bir strateji olarak kullanılmaktadır. Bu tez çalışmasında kaynak ve erek metin analizi ve betimlemesi Çeviribilim alanındaki kültürel yaklaşımlar ve kültürel çeviri terimi bağlamında yapılmıştır.

Anahtar Kelimeler:

kültür, çeviri, göç romanı, çift dillilik

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INTRODUCTION

For a long time, the construction and development of civilization and the factors decisive in these processes have been discussed. In the last hundred years or so, the world has seen a tremendous change in various aspects ranging from technology and production to cultures and social life. The changes that have come through so far have also changed the way people see the world around them, and therefore there emerged a need to look into things from new perspectives and to describe each emerging phenomena with the help of new and innovative ways. To this end, there has been an increase in the emergence of new disciplines or there have been additions to existing disciplines in addition to a rise in the inter-disciplinary studies. The far-reaching changes have made it almost compulsory for disciplines to work together in order to address complex and complicated situations that come along with them. Therefore, the need to define and explain the world in new ways has made certain disciplines a key player in the cooperation to achieve better results in these processes. One of such disciplines is translation studies which is essential in the emergence and development of new cultures as well as shaping the existing ones. In this age of colossal changes around the world culturally and socially, especially driven by the sweeping effects of immigration, translation studies embodies pivotal importance in that it is an indispensable part of interactions of cultures and languages.

Translation has always been a focal point in the construction of cultural heritage and literary production in addition to playing essential roles in the representation of foreign cultures and languages. In the last couple of decades, translation studies has seen through various changes that expanded the focus of study towards culture-oriented and descriptive areas. Besides, translation studies as an emerging discipline has built interdisciplinary relationships in order to deal with cultural and social phenomena. The production of translated texts is investigated through a wider perspective in their historical, cultural, social or economic importance and the implications of translation on these areas have been discussed widely in the discipline. Cultural aspects of translation studies gained importance particularly after the cultural turn in translation studies, and the discipline began to focus on cultural implications of literary production and translated literature. Translated literature enjoys great significance since it has become a

major tool in shaping domestic cultures or the ideas about certain foreign cultures. As a result, the tools that translation studies offer can be useful in an effort to describe and explain cultural phenomena around world today.

Immigration is one of the phenomena that deeply affected the history and shaped the formation of countries and cultures as well as several other aspects of life. Thus, it cannot be seen as a newly emerging situation and has always been a fact as integral part of human life. Nowadays, immigration is a widely discussed issue and a reality that the world faces and tries to cope with. The great number of people who leave their countries seeking refuge or a better life or even survival has extensive effects on the economies, politics, cultures and languages of host countries. The ideas about immigrants and the conditions under which they are accepted to live in other countries are hotly debated and controversial issues. While there are some extremist and far-right groups that fiercely disagree with the idea of accepting immigrant to their countries, there a great number of people who consider this an issue that needs to be dealt with care and basic human rights should be protected. In any circumstance, immigration creates complexities for countries and this issue should be handled in way that protects the humanitarian values and human lives should not be made a part of political agenda.

When it comes to the role of translation in the issue of immigration, it can be said that translation is almost always a basic part of the process. Immigrants need translation to be understood in the country they want to live in and translation or interpretation is not only needed in social services and health care but also in communicating with others effectively. Immigrants struggle to make themselves understood to the people of host countries and they want to be accepted as part of those countries. But there is always a sense of being an outsider or different no matter how successful the integration into host culture turns out to be. Thus, it is important to understand the strategies or tools that immigrants use to make themselves understood and accepted in the host culture. In this point, translation as an important tool of cultural interaction can be useful and by looking into language related productions by immigrants we can deduce certain regularities to take better steps towards understanding “the other”.

This dissertation includes an immigrant novel and its translation. It further focuses on the use of language in the novel with a view to discovering the similarities and difference between the strategies used by an immigrant writer and translator. Both of those actors can be seen as cultural mediators trying to create representations of one culture for others with the help of literature.

In the first chapter, the dissertation elaborates on the issues of culture and translation and their relationship. It is the development of translation studies in the last decades and the integration of culture as an object of study into the discipline that render this elaboration possible. Moreover, the role of translation in shaping cultures and the features of cultures that make translation a necessity are mentioned in the first chapter. The complexities arising from the interactions of different cultures and their implications for translation are included in this chapter.

The term cultural translation and its importance in the study of immigration literature and translation are also presented in the first chapter. The contributions of this term in the context of multicultural interactions to analysis translated literature and immigration literature are discussed extensively. In addition, in the second section of this chapter, code-switching as strategy used by immigrant writers and its scope and varieties is explained. The rationale behind code-switching and its place in immigrant writing as well as its textual, linguistic, social and political implications are discussed with references to specific scholars and studies. The specific types and traditions of code-switching used by writers from different times and places and the features of the case studied in this dissertation are included under the light of discussions on code-switching.

In the third section of first chapter, the relation between immigration and translation is mentioned. The metaphorical use of translation to refer to the lives of immigrants and the similarities and differences between the processes of translation and immigration are presented. This section also includes the relationship between immigration literature and translated literature with discussion on the formation each literature and strategies used by immigrant writers and translators. The implications of translated literature and immigration literature for the issue of representation of a

specific culture in another cultural context are extensively discussed. In the last part of the first chapter, the discussions on the translation of immigration literature and the complexity of translating a hybrid and multicultural text into a monolingual culture are given.

In the second chapter, the case of the novel *Brief Wondrous Life of Oscar Wao* is presented. In this chapter the features of the novel are given along with references to discussions about in the literature. In the third chapter, the translation analysis of *Brief Wondrous Life of Oscar Wao*, which is a bilingual novel, is presented and the strategies of code-switching and use of bilingualism are discussed with examples. The target text is compared to the source text with examples from each text and the examples are divided into categories based on the type of code-switching used. Moreover, in this chapter, the examples are discussed under the light of literature included in the dissertation and the similarities and differences between the strategies used by the translator and immigrant writer are mentioned. Finally, in the last chapter, the dissertation is concluded with final remarks and a summary of what is discussed in the dissertation.

1. TRANSLATION AND CULTURE

In today's world, people are in a constant state of flux between boundaries, that is, our age witnesses a great number of people living in countries and cultures which they or their parents were not born into. Therefore, we see a tremendously mixed and interwoven structures of various cultures and languages intersecting. When it comes to the repercussions of this blended nature on the literary texts produced under these circumstances, we see that they are reflected and can be observed extensively in such texts. Here, the discussions about the object of study in translation studies and shifts in the way translation is seen from text focused approaches to a wider angle of looking into cases from social and cultural perspectives perform a vital role in the development of this dissertation. Moreover, the structure of hybrid texts and their place in the discussions on cultural translation need to be touched upon for a better understanding of translation's role in the shaping of cultures. From here on, I am going on to elaborate on the cultural aspects of translation and practices and discussions of cultural translation in the case of multicultural texts.

The cultural perspectives in translation studies have been gaining importance in the last decades, which has shed light on the relevance of translation for many different disciplines and areas of study. One of the first relevant points is the role of translation in shaping cultures and views of people on other cultures. Translations have been made with the objective of affecting the evolution of a culture (Lefevere 1992: 8) and so the need to include cultural aspects into evaluation of written texts and their translations justifies itself. The scholars who paved way for the cultural turn in translation studies have all avoided the limited focus of traditional translation studies, which confined itself to the conversion of one language into another, and have worked collaboratively to research translation on a more extensive level, emphasizing its role in intercultural communication and comparative culture (Xie 2009: 120). The cultural turn in translation studies underlines and points to the cultural turn in other disciplines and comes from the call for greater intercultural awareness in the world today. The cultural turn is to be adopted because it helps understand the processes that texts undergo while moving into new contexts and the changing structures of cultural interaction in the world (Bassnett 2007: 23). When we take texts as cultural phenomena that both

influence and get influenced by cultures and how people see the world around them, we can gain important insights into the development of cultures.

Rather than seeing translation as a mere practice recreating texts for a different reader groups in a different language focusing on the properties of source text, we consider translation as one of the most important processes that can result in revitalizing culture, a proactive power that continually brings out new ideas, forms or expressions, and ways for change (Gentzler 2016: 8). Translation creates unlimited possibilities of new ways of thinking and expressing oneself due to the interactions of different cultures and languages. In this sense it is also important to note that literary texts and their translations can be seen as cultural phenomena on their own, those that do not always reflect the whole reality of people who produce them. This perspective will also be discussed later on regarding the representation of certain groups of people via literary texts.

Translation should not be studied relying on dichotomies but rather as reimagining the cultural foundation considering all peoples' being rewriters (Gentzler 2016: 8). Translation is one of the primary forces in the creation of many cultures and it is not only a footnote to history, but one of the most essential forces available to introducing new ways of thinking and inducing significant cultural change (Gentzler 2016). Moreover, translation affects how cultures see themselves and others thus influencing decisions people make about their future or how they treat those with whom they don't share common origins culturally. Translation is an instrument in generating domestic opinions towards foreign countries, placing respect or stigma to certain ethnicities, races, and nationalities and it has a potential to promote respect for cultural difference or arouse hatred based on ethnocentrism, racism, or patriotism (Salzmann, Schaffner, and Kelly-Holmes 2006: 10). Therefore, texts created by minority groups and their translations can be observed from this aspect and translated works can produce results informing us about the place of a specific culture from the perspective of the other one.

Translation is seen not as an uncritical way of introducing a text from the outside, but rather listening to the outside and then drawing upon inward reserves and

experiences from within each individual's experiences and multicultural heritage (Gentzler 2016: 8). Then it can be said from a cultural stance that translation constructed by a series of deliberate processes leading to a representation of certain textual and cultural process involves the confrontation of views on other cultures. It has been suggested that translation presents an ideal 'laboratory situation' for the study of interaction between cultures, because comparing the source and the target text will exhibit the strategies used by translators at specific moments and will also uncover the different positions of the two texts in the corresponding literary systems (Bassnett 2007). Moreover, translation exerts tremendous potential in constructing representations of foreign cultures (Venuti 1998: 67). In this sense, it is important to note that translated literature is seen as an important part of any literary system and thus its study definitely has implications for a better understanding of any literary system. Even-Zohar proposed a that any literary system should include translated literature, and any observer of the history of any literature should consider that translations have a certain degree of impact and play roles in the historical and developmental process that a certain literature goes through (Even-Zohar 1990).

The interconnection between language and culture cannot be overlooked and always manifests itself in the creation of literary texts and their translations. Therefore, it is worthwhile to note that language is integral to culture and linguistic works take place in a context and texts are produced in a course of time that is always under the influence of evolving a cultural environment. Just as a writer produces in a particular period and context, a translator does so in another time and context (Bassnett 2007). This gap results in complexities with regard to the translation and there comes a series of issues related to the position and status of the source and target texts culturally and linguistically. Especially in the case of minority literature and their translations these issues foreground the problem of representation of multicultural communities and hybrid languages. As stated earlier, translation is carried out in continuum of time and place so it raises issues of what changes during this continuum and what has been influential in the processes that lead to the so-called final product of translated literature.

When we have a look at the circumstances that make translation a necessity, one of the leading ones is the need to understand others or make ourselves understandable to others. Culture allows us to translate and cultures make us translate (Cronin 2006). This implies the difference of languages and cultures and the discussions on the translatability of certain cultural elements or equivalence of the target text with the source may arise. However, from a cultural standpoint, it is also important to handle problems of translation in terms of cultural factors and positions of the source and target cultures. When we see translation as a conflict, we can say that it is a not confrontation rather it is engagement with the multidimensionality of texts, languages and cultures (Buden and Nowotny 2009). Literary texts involve various dimensions culturally, socially and linguistically and all these interplay in the formation of texts and create a specific realm of ideas and representation of the world or, more specifically in the case of minority literature, people residing in a specific place and time. There is an apparent need for studies on the environments in which translations take place and more attention needs to be paid to those at the margins and linguistic minorities (Gentzler 2016: 4).

In the case of translation, cross-cultural exchange, the peripheries are multiple, domestic and foreign at once (Venuti 1998: 4). In the cases of immigration literature, we see the peripheries form a complex structure because such texts are mostly made up of multilingual elements and references to different periods in history or various literary genres. Thus, we cannot just simply evaluate translation of such texts focusing on level of translatability or equivalence. Translation needs to be studied in connection with power and patronage, ideology and poetics, with emphasis on the various attempts to shore up or undermine an existing ideology or an existing poetics (Lefevere 1992: 10). Moreover, it is important to consider discursive aspects and their settings along with their social functions and effects in any study on translation (Venuti 1998: 82). Poetic features of texts and their social and cultural roles are obviously essential in an evaluation of translated texts and this paves way for the issues of dominance of one language and culture over others. Asymmetries, inequities, relations of domination and dependence exist in every act of translating, of putting the translated in the service of the translating culture (Venuti 1998: 4). Indeed, it is these asymmetries that foreground the cultural aspects of translation and worth evaluating for a better understanding of

interactions between cultures and languages. Venuti (1998: 7) suggests that translations should be written and read paying attention to cultural differences and respecting those differences.

The question of translation is at the center of one of the most important and highly contested social, cultural, political and economic phenomena on the planet, migration (Cronin 2006). Migration and translation are related in many aspects and translation studies can contribute a lot to issues on migration and studying migration literature can provide valuable insight into the lives of people living in minority groups. It is especially important in understanding the multilingual and hybrid cultures, the ways they flourish and evolve. The immigrant are like all human beings are always influencing and being influenced by others and trying to perceive the world around them (Inghilleri, 2016). Translation has a great potential in a world of increased movement and immigration playing a vital role in enabling people to cope with multilingual identities (Gentzler 2016). To this end, translation studies that focuses on cultural realities and attaches importance to cultural differences, their causes and effects on people's lives by studying literary products created by immigrants and minorities can contribute to other disciplines and so more importantly a better understanding of the lives of these groups.

In immigrant writing, multilingual elements and complex references to other cultures and languages are common. These add a heterogeneous nature to texts and they become a site where different cultures and languages interplay thereby constituting a representation of a specific group of people. Therefore, an examination of the heterolingual condition is to take into account various kinds of hybrid and broken languages in addition to various ways in which those languages are used politically, socially and economically and thus they have implications regarding issues beyond the idea of different linguistic or cultural backgrounds (Buden and Nowotny 2009). The issue of representation is mostly central to immigrant writing so the political agenda behind the use certain textual elements gains importance from a wider angle of cultural translation. In immigrant writing neither the original nor the translation, neither the language of the original nor the language of the translation are fixed and enduring

categories (Buden and Nowotny 2009). Thus, translation of such texts needs to take their complex cultural, linguistic and political nature into consideration.

Like any language use, translation is a selection that goes hand in hand with exclusions, an intervention into the languages and translators will undertake several different projects, some of which might require adherence to the major language, and others might call for minoritizing subversion (Venuti 1998: 30). In translating texts that are deviant and rather revolutionist in their use of language, Venuti suggests that translators use minoritizing translation strategies, that is, a translation project can deviate from domestic norms to signal the foreignness of the foreign text and create a readership that is more open to linguistic and cultural differences (Venuti 1998: 87). Translators being aware of the cultural and linguistic importance of hybrid nature of immigrant texts tend to care more about the representation of immigrant groups through heterogeneous use of language. Good translation is minoritizing; uncovers heterogeneous discourse, opening up the standard dialect and literary canons to what is foreign to themselves, to the substandard and the marginal (Venuti 1998: 11). Certain literary texts reach radical heterogeneity by exposing the dominant language to constant change, causing it to become minor, delegitimizing, deterritorializing, and alienating it. (Venuti 1998: 10). We see these kinds of strategies in immigrant writing extensively. Those living in minority groups and culturally mixed environments try to express their experiences by means of literary tools that reflect the complex nature of these experiences. While some translation project try to appropriate the multilingual nature of texts and conform to the rules of dominant language and culture, in minoritizing translation assimilationist approaches are resisted with the use of heterogeneous discourse and emphasis on linguistic and cultural difference is foregrounded (Venuti 1998: 12). Moreover, it is important the note that the aim of minoritizing translation is not to create a new canon and standard but it is to encourage cultural newness and innovation in addition to arousing interest in the enhancement of variety in dominant languages (Venuti 1998).

Translating in a way that the target text is regarded as fluent implies assimilation strategies and caters for the dominant language readers with their familiar use of language thus showing the foreign text and culture as if it were an immediate encounter

with foreign text and culture (Venuti 1998). A translation project following an ethics of difference, however, will render both the exotic and domestic available, inevitably domesticating the texts to some extent, but at the same time representing the diversity of the foreign narrative tradition (Venuti 1998: 82). In such a translation decisions depend on the period, genre, and style of the foreign text in relation to the domestic literature and the domestic readerships for which the translation is written (Venuti 1998: 16). Considering the political and cultural backgrounds of immigrant writing in an effort to represent and foreground the exotic and diverse nature of their culture, translations observing an ethics of difference and expressing this exotic nature in target texts might be seen as cultural and social outcomes of reality of immigrants' experiences.

1.1. Cultural Translation

When we take a look at the development of translation studies as a discipline, we see that there have been certain paradigmatic changes over the course of this development. One of the most prominent ones has occurred in the cultural turn in the last couple of decades of the twentieth century. The chapter titled "*Cultural Turn in Translation Studies*" in the book titled "*Translation, History and Culture (1990)*" by Susan Bassnett and Andre Lefevere signaled the increasing awareness regarding the cultural implications of translation. Thus, translation studies was not seen as tool for comparing texts under the scope of linguistics. Rather, the contributions of cultural studies and cultural implications of translated texts were embraced. Along with the discussions on the cultural aspects of translation and increasing cultural awareness in translation, there emerged the term cultural translation. This collocation and its specific new connotation is not to be confused with earlier use of it in the old-fashioned sense of translation oriented towards the target culture, what may be called a reader-oriented or "domesticating" translation (Trivedi, 2007:282). The term cultural translation is discussed in the influential book titled "*Location of Culture (1994)*" by Homi Bhabha comprehensively. Under the scope of this dissertation, the term cultural translation merits a place in that this term embodies the implications of cultural turn in translation studies.

Hybrid and heterogeneous texts and the prevalence of multilingualism in today's world have made cultural translation a focal point for those who study translation in terms of its cultural and social repercussions. In translations of immigrant writing, there is almost always an element of foreignness and otherness that is made available by writers to demonstrate the experiences of immigrant to the readers of dominant culture. Distancing the reader by making texts challenging to understand and playing with the rules and conventions of dominant language in daring ways are mostly integral in immigrant writing. Also, there is almost invariably an existence of more than one language, which makes translation of such a text into one of the languages used in the source text as complex and complicated as it can be. For instance, use of Spanish in an American English novel denotes the foreignness of Spanish but translating this novel into Spanish would raise questions about the status of Spanish in translated text. Therefore, elaborating on the terms of cultural translation and its implications may provide us with a better understanding of hybrid texts.

It is a paradox that translation must, at one and the same time, introduce and appropriate difference (Sun 2003: 25). This makes translation seem impossible for some people who value the integrity of source text and equivalence between source and target texts. However, in cultural translation, the focus is more on understanding the terms of a radically different way of life from one's own as deeply and fully as possible, and to express it in a way that "keeps the music of the original" (Pratt et al. 2010: 96). Being aware of the exoticism of the source text and source culture, translators adopt creative ways of rewriting the exotic and diverse structure of the source text in a way that creates new and innovative texts in the target culture. Translation is a form of cross-cultural hybridization that produces new and different types of identity (Sun 2003: 28) and we also see this in cultural translation and translation of hybrid and heterogeneous texts.

Multiculturalism has led to its own concept of cultural translation, which is mostly known as inter-cultural translation. Indeed, this refers to the fact that communities from different origins and different cultures interact successfully or respectfully with each other (Buden and Nowotny 2009). This metaphor of cultural translation reminds me that immigrant writing includes interaction of different cultures and textual representations of this interaction involve segments of various languages

and forming a creative and harmonious blend of difference that results in something new.

The fact that cultural translation implies tolerance and understanding of cultures comes along with foreign elements always present in texts. Translation, which can be inevitably said to have a domesticating role, plays an essential role in shaping the perceptions about certain groups because it is a tool for them to reach and raise awareness in others. Cultural translation does not always necessitate drawing on domestic values so the sense of foreignness should be preserved but it can also be seen as a challenge to constitute adequate solutions to 'translation' problems where there are no direct correspondences between cultures (Sun 2012). However, cultural translation is not always a vehicle for continual improvement of mutual understanding but it is sometimes a means of exclusion that finally turns its promise of liberation into oppression (Buden and Nowotny 2009). That is to say, translation can sometimes be a tool to appropriate and “normalize” the deviant features of immigrant writing in an effort to offer a more readable and understandable text.

In any for it takes on, translation studies deals with categories and norms, that is, it either confirms the normalizing tendencies of translation or draws attention to the ways in which translation can disturb existing regimes (Buden and Nowotny 2009). Moreover, it is also suggested that translation involves inevitable domestication because a foreign text is rewritten so as to be intelligible to domestic norms (Salzmann, Schaffner, and Kelly-Holmes 2006: 9). In translation, interpretation is inherent in the process since a foreign text with unique features is made comprehensible in a domestic style so translation indeed performs domestication (Venuti 1998). The level and style of domestication depends on the text and the expectation from that text in terms of sales or reception. Translators, for instance, try to create a more intelligible and readable translation of a bestselling novel in order to reach more audience by making the text more appealing (Venuti 1998). Moreover, adding footnotes to the translation can narrow the domestic audience to a cultural elite since footnotes are an academic convention (Venuti 1998: 22). To sum up, there are various strategies to apply in handling texts that are culturally and linguistically heterogeneous and just as their reasons underline the

features of source text, their implications provide insights about the position and status of translated text.

Literary texts offer great opportunities in terms of studying the social and cultural life of people in a country as well as foregrounding the fact that there are certain links between the ways people see the world around them and the world sees them. By means of these texts, individuals reflect their vision about the lives of people and provide insight for us into the nature of the interactions between different cultures in a given period of time or place. Most literary texts involve intersections that meet different world views, ideologies, cultural perspectives or various levels of social domination. Especially, those texts with a purpose of communicating the struggles of immigrants and minority groups may expose their social and cultural roles in terms of linguistic elements on the textual level. They are mostly written to make the voice of certain community heard or show the world how their people struggle to get a better place in social and cultural sphere. As mentioned earlier literature plays an important role in such aspirations of people trying to make themselves more visible and acceptable. As different groups of people try to get a space for themselves, they make use of literature and it can be seen as a place, as (Moslund 2010 :32) suggests, that “merely exhibits the struggles of discourses for power without partaking in that struggle.” Therefore, literary texts are valuable sources of information for a better and more comprehensive understanding of how people interact with each other on a collective level and the ways that cultures are shaped by these interactions. By defining certain properties of literary texts, we can make inferences about these processes.

Before starting to elaborate on the interactions of cultures in literary texts, it would make my point clearer to present a paragraph on the interaction of languages and cultures with others shortly. Cultures are extremely complicated and conflictual spaces and they are crisscrossed by heterogeneity and homogeneity at various strengths and speeds of forces of identity and they witness constantly changing positions and oppositions (Moslund 2010). Culture can be seen as a common ground for people living in a certain place and a period of time. Considering the fact that it is not static or stable but always changing and evolving with the people living in it, the processes that play role in the ways cultures change are noteworthy.

When it comes to the encounter of cultures and what emerges from this, some conditions make such encounters more frequent and apparent as well as essential in tracing cultural evolution through literature. In this sense, immigrant groups, diasporas or people living in borders along with those living in a country where they or their parents were not born account for the most of the literature on cultures interacting with each other. Often those groups in border cultures and in marginal locations have reasons to find the most creative ways to manipulate language turning it to their own advantage. Indeed, their survival and often the survival of their friends and family depend upon it (Gentzler 2013). Their use of language and manipulations preferred for the sake of getting advantages tend to be reflected in literary texts produced by such people.

The type of texts that involve traces of more than one language triggers debates about the nature of languages and the degree to which they are homogenous. It is mostly acknowledged that languages are influenced by other languages. Therefore, it would not be sensible to talk about pure languages. Gentzler (2013: 343) points out that claiming that there are pure and absolute languages is far from reality and that multilingual and translational elements can always be found within any national language. That is to say, people mixing languages in their texts foreground that languages are already mixed and this cannot be seen as a deficit or lack of language proficiency but as contributions of languages on the shaping of cultures.

Understanding how different cultures interact and their implications for the shaping of cultures or emergence of new ones is sure to be possible with the literary texts that include such intersections. These kinds of texts are mostly referred as hybrid texts. “Hybrid texts are those that display “translation effect” dissonances, interferences, disparate vocabulary, a lack of cohesion, unconventional syntax, a certain “weakness” or *deterritorialization*” (Simon, 2011:50). The blending in such texts can be either at the level of language or more comprehensively in the dimension of social or historical references as regards the position of a community historically or politically. While hybrid texts demonstrate the plurality inherent in personality by frequently turning into a declaration of misfortune and confusion, similarly they can turn into an amazing and emancipatory place for the author. They are basically texts with use of more than one language in interplay with each other and thus leading to mixing or blending of different

languages. These texts are mainly called bilingual texts or code-switched texts. Moreover, they all have something in common about the encounter of different languages, and hence cultures.

Literary prose written by immigrant writers are one the most outstanding examples of multicultural texts that demonstrate how complex such texts can be in terms of politics and poetics. Diasporic narrative is a kind of text that witnesses the in-betweenness of immigrant characters, that is, they are condemned to continuous state of being uprooted and marginal but they also have a certain property that allows them to uncover new horizons through linguistic and translating strategies (Rizzo 2013: 266). These texts made up of various layers linguistically become a site for the interaction of cultures and language. Hybrid identities in immigrant writing are reinvented identities making use of English, translation and bilingualism as techniques for survival and integration in a diasporic setting (Rizzo 2013: 274). As to the themes they adopt, these texts deal with human identity, cultural identity, national identity and globalization processes (Moslund 2010). In order to work out the problems existing in the process of creating a new identity or getting one accepted, immigrant writers exploit almost every possible strategy that can make the text interesting for both monolingual and bilingual readers. Therefore, the stylistic features of the text get more complex and the importance attached to every word or phrase becomes great. That is to say, considering that language use in such texts are vital for presenting a view of personality of a certain people, then mixing or switching languages cannot be seen as arbitrary occasions. They may have implications for the social and cultural representation of that people. As (Rizzo 2013: 265) states that language in identity representation is central to the experience of immigration, since the linguistic function is crucial in the shaping of a new identity. The roles that every word or phrase plays can provide insights into the nature of the whole text and what purposes it serves regarding the place of a social group compared to the dominant one(s).

The processes that create a view of personality traits or world views shared by a group involve using many literary devices. These make the text a site in which different languages reside to represent their status from the writer's point of view. Those writers who include topics that have to do with the experiences of immigrant groups or

minorities rely on hybridity in order to inform readers about the nature of those experiences. According to Rizzo (2013: 270), English language is used in order to create new forms of social reality and freeing oneself from the dominant cultural rules. English is as a language that evolves with these kinds of interventions and from the sum of various elements from which a new way of expressing oneself emerges. Writers from a specific social group make use of the dominant language, mostly those accepted as national languages, for the sake of showing how it may sometimes come short when it comes to the representation of the lives of those groups. To this end, they integrate words or phrases from another language and by doing so, not only do they act as a proof that a pure and only language is not possible but they also show how intersected languages and cultures are. Such texts expand the boundaries of languages and they pave way for a new form of representation.

1.2. Code-Switching

Minor literature involves a linguistic deviance, and impoverished vocabulary, an improper use of grammar, and so avoids closure and keeps language to its limits breaking down signification and multiple meaning potentials (Moslund, 2010). Literary prose such as novels produced by minority groups and immigrants include code-switching that is basically the use of more than one language in a conversation or utterance. It involves use of words or phrases from two or more languages in a sentence or complete sentences written in different languages separately (Myers-Scotton 2006). Code-switching in written texts are highly relevant in that they shed light on the use of language among immigrant groups.

Studies on code-switches among bilingual group mostly focus on verbal utterances and the social and psychological reasons behind these occurrences. Nevertheless, as Lipski (1982: 191) states written forms of code-switching are result of conscious decisions and used in literature for specific reasons rather than random instances emerging from various reasons such as inability to express oneself in certain situations or confusion about which language to choose. In literature use of code-switching is used for creating an effect that may be defined by the writers' agenda or the text's purpose to serve in the literary system. Given that written texts are not

spontaneous but pass through several steps of reviewing, editing and so on by the agents involved in the process, they surely make every choice of the stylistic and linguistic features of the text in accordance with a pre-defined goal. In other words, code-switching in literature is surely an indicative of deliberately led process for the construction of an image, a representation or personality of a group of people.

Occurrence of code-switching in literary prose in general and in immigrant writing specifically is highly common. Several studies have touched upon the structure of code-switching and tried to create a frame for defining this phenomenon. Basically, there are two types of code-switching; (1) occurrence of words from more than one language in a sentence which is called intra-sentential and (2) occurrence of complete sentences in more than one language which is called inter-sentential (Bandia 1996: 140). In the former, one of the languages is called “frame language” that defines the grammatical pattern of the sentence and the other language used in the sentence serves as “guest language” that is located in the sentence according to the rules of the other language (Myers-Scotton 2006: 235). In other words, in code-switched texts most of the time there is a dominant language that defines the rules and the other plays its pre-defined role in the text. Surely, this is a curious aspect of the interaction between languages and a closer look into such texts may yield valuable knowledge as to the place that those languages along with culture takes in any specific country.

According to (Bandia 1996: 144) code-switching occurs in literary texts with certain functions as diverse as foregrounding identity, focusing, distancing and neutralization. These functions are realized via various bilingual and bicultural elements throughout the text. The function of foregrounding identity is to use a part of speech that is addressed to one specific person or group while neutralization serves to make the meaning of the message natural so that it appeals to a greater audience. Code-switching used with a function of identity is seen as a means to establishing solidarity, unity or other feelings of group affiliation. Moreover, focusing, on the one hand, gives the text a role that isolates the reader as the ultimate receiver of the meaning, distancing, on the other hand, excludes the reader from the cultural realm of the novel and gives a feeling of foreignness (Bandia 1996: 145). The functions that code-switching implies are related to the various social, cultural and political roles that such texts play.

Code-switching serves many purposes in literary prose. As mentioned earlier, it is not a result of random choices. According to (Bandia 1996: 153), code-switching has social, discursive and referential significance in a text. Types of code-switching used or strategies for making the text appealing and understandable for monolingual readers along with making it possible for bilingual readers to get the feeling that it represents their experiences are essential points in analyzing such texts. The significance of textual elements in the text can be traced through the ways writers adopt to reflect the uprootedness of the “other” and also cater for the needs of monolingual readers.

As codeswitching implies some degree of competence in two languages (Bandia 1996: 139), readers with bilingual competence will expect the text to be exclusive for their world and to get the pleasure of being competent in both languages. Not quite surprisingly, writers mainly try to fulfill the expectations of both monolingual and bilingual readers and adopt certain textual strategies and tactics in order to be accepted. Code switches create powerful bilingual images and sound acceptable to the members of bilingual community (Keller, 1979 in Lipski 1982: 193). In addition, code-switching can also serve artistic purposes but they also have political ramifications (Torres 2007: 76). Shortly, the textual structure and pattern of bilingual texts are notable in that they not only foreground language-related issues but they also imply the underlying political agendas.

We see these kinds of texts from literatures all around the world and we see them mostly in places and times that witness the close contact of different societies and so languages. For instance, postcolonial literature and studies deal with the political and artistic aspects of code-switched texts. Besides, there are discussions on the Spanish-English code-switching that is widely used among writers with Hispanic origins. Considering the wide-range of utilization of code-switching, we can assume that there may be certain patterns in the ways it manifests. From here on, I continue to elaborate on the textual strategies adopted and their political and social implications and ultimately try to establish the connection to the characteristics of the case of this study.

Writers of such texts make use of glossaries, footnotes or various translational strategies including in-text translation. Moreover, the form of code-switching they use

range from using words easily understandable for monolingual readers to those that bear deep bilingual meanings. The choices they make are mostly driven by their political agendas as well as stylistic choices. As Bandia (1996: 143) suggests, many African authors include words and expressions of the native language in their works in order to gain relevance and authenticity and local color without necessarily modifying the grammatical structure of the European language of writing and also draws attention to the fact that novels written by African authors include a great quantity of native words and expressions. Given that these texts are written in English mainly, it can be said that English is a host language in these texts. The fact that writers do not disrupt the structure of English shows that they are aware of the fact that the widely accepted code is English and they need to respect it for the dominant reader population. However, there are also cases that modify the structure of languages, which will be dealt later on. Another aspect of using code-switching and its degree is that they may pose difficulties for the readers of both monolingual and bilingual communities. When authors, for example, use indigenous words and phrases in their literary works, such expressions poses a problem for non-African readers in addition those who do not share same linguistic background knowledge and familiarity as the characters in the novel or the author. (Bandia 1996: 141). To eliminate such difficulties, writers resort to certain textual strategies thereby appealing to the monolingual reader.

Firstly, there is often a footnote or glossary for the native words to make the meanings of the words more clear. Also, writers make use of in-text translation as an endeavor to explain the meaning of a foreign word, expression, phrase or sentence in an utterance that is otherwise totally in the main language of writing or expression (Bandia 1996). The reader is thus informed about the meaning and the artistic quality of the foreign items without a deliberate attempt to translate. The text already provides explanation or implications of foreign items for readers, which points to the importance attached to the dignity of dominant language and its speakers. As (Torres 2007: 78) believes writers shape their texts considering the readers perception and try to make them intelligible and accessible for monolingual readers especially those from the dominant languages, particularly English.

Such endeavors as making texts more accessible for a specific kind of readership might also bring some drawbacks for textual qualities. In literary pieces of works, irrespective of the political agenda behind them, integrating explanations, glosses, footnotes into code-switched texts influences textual naturalness and flow. Therefore some authors go for an elusive form of in-text translation thus creating a code-switched text because footnotes or glossaries interrupt the well-ordered flow (Bandia 1996). Seeing that authors do not modify the grammatical structure of English and native words are just located into slots to serve their corresponding meaning, it can be concluded that English also gains new roles and meanings in terms of the social and cultural realities it represents. As Rizzo (2013: 266) suggests a new hybridized view of English language arises in diasporic settings and therefore English is no longer a tool of colonial domination and has become a tool of defining oneself in different ways that don't depend on a choice but "a fact" as a constitutive element.

1.2.1. Spanish – English Code-Switching

When it comes to English-Spanish code-switched texts, we also see that the emerging roles of English become more apparent. That is, in such text English is mostly integrated either as a tool to emphasize its inability to reflect the lives of immigrant communities and its lack of intelligibility among those communities or a way of expressing the hybrid status of immigrants along with the dilemma of resistance vs. assimilation. In novels written to reflect on the experiences of immigrants, there are lots of references to Spanish language and culture as well as to the history of the characters' countries. These make up the background of most novels and witnessing the immigrant experience is found interesting for both bilingual and monolingual readers. I can reiterate here the fact that literary texts are outcomes of processes led by deliberate and conscious decisions made by various agents involved in the process. Thus we can say that, keeping the reader potential in mind, Spanish-English code-switched texts can provide us with insights into the motives and rationale behind those decisions in addition to the nature of the interaction between those two languages and cultures.

In novels that include Spanish-English code-switching, there are different levels of integration of both languages. While some texts are composed mainly using bilingual

references, which makes them hardly understandable to the monolingual readers, others use code-switching more subtly thus making the text accessible to a general audience. As stated by Torres (2007: 76), by means of various strategies ranging from using a few Spanish words and phrases throughout the text to creating a text that entails bilingual knowledge, writers handle their relationships to languages and cultures of the places they come from and their transnational identities.

The strategies adopted by Latino writers vary greatly among different writers. Some can choose words and phrases that are easily accessible and well-known by monolingual English speakers. Others might also bring English translations of Spanish words or phrases into play so as to make Spanish closer to the English readers (Torres 2007). This kind of a strategy employed in an immigrant text brings about the similarity between the experiences of immigrant individuals and novels written by such writers. Indeed, they both negotiate their space in a dominant culture and their efforts are for forming a new identity that will be accepted and also possibly change the dominant cultures perspectives regarding their status. Therefore, tracing the manipulation of languages on textual level may shed light on the experience of immigrant living in-between spaces.

Utilization of easily available words or translation safeguard the exoticism of the content as well as empowering readers to ensure that they are communicating with and appropriating the linguistic other, while in reality they do not need to leave the agreeable domain of their very own self-satisfied monolingualism (Torres, 2007). Accordingly, the experience of immigrant becomes a commodity that is consumed by the dominant culture. That is, reducing Spanish in such ways may enable the readers to sense that they are entering the universe of bilingual individuals without making any sacrifice (Torres, 2007). The dominant culture gives reader a chance to enjoy the diversity residing in the experience of immigrant characters but it also gives them the feeling of still being in the center of attention, having a power to exercise control over what is going around.

Bilingual information is frequently superfluous on account of repetition and explanation of the Spanish content for monolingual readers. This kind of spotlight on

monolingual readers can make such texts drudgery for bilingual groups. Nevertheless, the presence of Spanish nearby the English writings denotes the writings as Latino in an immediate way and thus may surely test monolingualism at a surface dimension. When reading writings by cultural others, standard readers expect to access different universes, not to be made mindful of their limitations (Torres 2007). Therefore, writers are achieving a status that both reflects the variety included in immigrant culture and catering for the needs and expectations of general public.

As far as the level of frequency of code-switching in immigrant writing is concerned, there are various factors influencing the choices of writers. The degree of success writers achieved or the space they occupy in the market may sometimes define how far they may choose to go in making their novels exotic and complicated for common people. As Torres (2007: 87) states, when writers have gained prestige and guaranteed sales, they are more daring in their use of code-switching. Writers feel they have more control over what they will offer and expect others to follow their lead. Thus, texts written by such authors involve more frequent use of native language elements and code-switched words or phrases.

Moreover, when writers do not translate or explain culture specific items, there might be political agenda behind these choices. As (Ashcroft, Griffiths, and Tiffin 1989: 55) argue, cases where there are no translations or glossary for foreign words are politically driven in that glossing or translation gives the target language or audience more prestige. Standard readers expect to experience the foreign without making much effort and if those texts pay more attention to those writers and their language then they might be said to praise and elevate the dominance of dominant language and culture.

On the other hand, there seems to be various texts that can only be read by bilingual speakers and these are mainly published by academic presses not by mainstream ones (Torres 2007). This shows us that the dominant language and its speakers want to read novels that are suitable for their needs and they demand that they don't have to struggle to understand the exotic nature of others. Moreover, the writers who use bilingual elements in their novels and those who experiment with language and create new ways to express the immigrant experience pave ways for prospective

publications that embody more daring ways in terms of language and style (Torres 2007). Thus, it can be said that the more a writer pushes the limits of the interaction between languages and cultures, the more readers and a publisher will become aware of those limits and they will be more likely to accept them.

To sum up, the perception of immigrant experience and the status of those individuals along with their reflections in literature are mainly defined by immigrants themselves. However, the readers' opinions and choices are also highly likely to be included into literary texts. That is to say, the experience of immigrants and their exotic and dynamic nature becomes a commodity for the dominant culture and they are included in the canonized literature (Hooks 1992 in Torres 2007: 82). In this case, writers become the voice of a certain people and how far they will push the limits and the degree they succeed in this cause seem to define the overall perception of the story of a community. Finally, these writers carry the responsibility of their people and they make choices depending on many factors so the role they adopt is not just appealing to target audience but getting more sales, as well. As such, the role translators adopt while translating such texts is just more than making a foreign text available for a target audience and here lies the complexity of translating.

1.3. The Relation between Translation and Immigration

When we try to describe translation act and draw a framework for translation studies, it is common to use metaphors. Metaphors of translation provide insights into the nature of the act and its cultural and linguistic references. In the scope of this study, the use of the term migration as a metaphor for translation is important in that it can make the underlying similarities between translation and migration more apparent. As Polezzi (2012: 347) suggests, migration reminds us that it is not only the texts that travel but also people. Immigration offers a great variety both culturally and linguistically in terms of translation. Furthermore, immigrants make use of translation as part of their lives, which foregrounds the close relationship between the two concepts.

Firstly, it can be suggested that the plurality emphasized in immigration literature paves way for translation to be involved into the discussion. In these texts, we see that writers use translation as a strategy to let their texts reach more people and

make themselves audible. For instance, they may use translation as a strategy of assimilation attempting to incorporate themselves into the culture of host country, trying to negotiate spaces of resistance (Polezzi 2012: 348). Moreover, (Bahadır 2012: 362) suggests that translation is used as a narrative technique in immigrant writing. I can say that translation is a crucial part of any immigrant text as immigrants are going through a process of translation and “their survival depends on creative ways to manipulate language” (Gentzler 2013: 344). Similarly, we may see translation as a process of manipulation of language as it involves creation of a text for a different audience with different expectations. Just as immigrant writers make use of translation act as a narrative technique to be accepted in the host culture, translators become agents in the transfer and possible acceptance of a text in the target culture by means of translation act.

Considering the whole process from the perspective of translation studies, it seems that “immigration shows that no one is original and translation help to resist homogenization” (Bahadır 2012: 364). Bassnett (2005: 87) also touches on the issue suggesting that “translation is a plurivocal site where various voices are apparent”. Translated literature offers opportunities for immigrant writers to include hybridity and plurality in their texts and the strategies applied in the texts are essential for both the exoticism and acceptability. In this sense, it needs to be realized that there is both the complexity of social and representational phenomena linked to linguistic mobility including migration, exile and diasporas and other forms of displacement, and interlingual translation and interpretation, self-translation, and instances of multilingual production (Polezzi, 2006). Therefore, the texts produced by immigrants can be seen reflections of a struggle that does not only resists the dominant culture and tends to change it but also looks for ways to be welcomed in that same culture. To sum up, I can say that translation and immigration both include various levels of linguistic and cultural implications for the zones that include the interaction of different cultures and languages.

Another aspect of the relation between translation and immigration comes from the role of translator as the mediator between languages and cultures. As (Liddicoat 2016a: 351) puts forward, the writer mediates a culture for an imagined audience in

immigrant writing. That is to say, immigrant writing intends to transfer the culture they were born in or the one that they feel their own into a new culture in order to make themselves understood in the host culture. (Liddicoat 2016b: 355) emphasizes the two essential aspects of being a mediator; one is solving problems between different cultures or languages and the second one is development of shared understanding. Therefore, immigrant writing as an endeavor to develop a shared understanding involves intercultural communication.

When it comes to translation of immigrant writing, Steiner (2013: 115) suggests that “linguistic translation always involves cultural translation” and thus it is possible to infer that translation involves mediation between cultures. Considering translation and immigrant writing as mediation between cultures brings with it the question of what implications the role as mediator has on the creation of literary texts As Bahadır (2012: 363) suggests “immigrants try to look like insider” and “translators try to wash away the strain of coming of late” and so this must bear certain implications on the creation of texts. While trying to look like an insider, immigrant writers may use certain strategies like embedding their first languages in the text or making their cultural background more visible in the text. The language of the text created by immigrant writer includes traces of different languages and cultures. As stated in (Gjurčinova 2013: 4) , “immigrant writer writes in a new language and something is *lost* but this is to reach out to *the other*”, which can be seen as a process of discovering the ways to be a part of the host culture as well as being active in shaping it.

Immigrants’ survival depends on discovering “how newness enters the world” (Bhabha (1994) in Maitland 2016: 21). By discovering how newness enters the host culture, immigrant writers make use of their place as individuals of both home and host culture. When immigrants reach hybridity and become translating as well as translated beings, they have a position of power (Svensson 2013). As they create texts that include elements of different cultures, this can be considered positive in that they are able to “carry reciprocal exchange of cultural knowledge” (Svensson 2013: 113). This reciprocity can be observed through textual elements that refer to different cultures. As for translation, it is notable that the complex form of texts creates implicit meanings and

references to unique characteristics of being an immigrant. A translator is to develop an understanding of explicit and implicit meanings in text and culture (Liddicoat 2016a).

Considering such a task of a translator and comparing it to the process of immigrant writer writing a literary text, we can say that immigrant who has reached hybridity seems to have more tools in building the textual relationship between cultures. Here the complexity arising as a natural part of translation act is that translator turns a text not intended for intercultural communication into act of intercultural communication (Liddicoat 2016a). To make it clearer, an immigrant writer writes the text, obviously, for a target audience and this text includes intercultural references but when translation of this text is on the agenda, a translator faces the complexity of turning a text already having intercultural features into an intercultural tool. This complexity specifically emerging from characteristics of immigrant texts foregrounds the mediating role of translator between cultures and languages.

1.4. Translation of Immigration Literature

Translating immigration literature is a multi-dimensional task in that it involves interaction of different languages and cultures at various levels. Immigrant texts are mostly created with the aim of expressing the lives of certain people and to do so, writers of such texts make use of different strategies altering the structure and meaning of words and phrases. They play with language structures and create complex webs of references most of which may be relevant to only one culture at a very specific time or place. Thus, translating such a text brings about concerns about how to make the translated text intelligible to target readers. From here on, I will focus on the discussions about the translation of immigrant texts that may also be called hybrid texts or code-switched text by nature. Finally, the insights that translation give us about the nature of languages and questions about the possibility of pure languages and representation of a language in literary texts will be mentioned later on.

Regarding the cases of translated immigration literature, it seems that some research focuses on the loss of meaning when textual elements with use of translation as a narrative technique in the text are appropriated according to general rules of formal language. (Cerco 2017: 70) suggests that in translations of Steinbeck's *Of Mice and*

Man into Slovene translators chose grammatically correct way without poetic finesse and sophistication. (Pas 2013: 66) brings up the absence of Polish as foreign element in translation of Eva Hoffman's *Lost in Translation* leading to monolingual text as well as emphasizing that translation runs the risk of erasing "otherness". Using different languages in the making of texts is common in immigrant writing so the translation of these texts has a great degree of complexity. Taking the notion of linguistic and cultural plurality in immigrant writing into consideration, the role of translators as mediators between cultures and languages and their role in shaping the translated literature in general become highly significant.

Some discussions are related to how the code-switched parts of immigrant novel should be treated in translation. Wright (2010) who gives a point by point list of suggestions for the prospective translations of immigrant novels. Such scholars attach importance to the multilingual properties of source text and also link the textual strategies and style to cultural and political agendas. Thus, it is suggested that translators be aware of background of these strategies and not treat them as simple manifestations of writers' (in)competence in the dominant language of host country specifically. Wright (2010: 26) suggests that bilingual elements in source text arise from the creativity of writer and translators should approach these issues bearing it in mind. Moreover, Wright (2010: 27) further adds that modifications made on the structure of grammars of languages should not be seen as the lack of command on the writers' side and translators should not take over the responsibility of correcting such presumably incorrect utterances. By doing so, translators can be said to respect the bilingual nature of source texts, which will be discussed further later from other perspectives.

Another striking feature of immigrant writing is the gap created, mostly deliberately, by writers to exclude the readers of dominant language and give them the feeling of strangeness. This kind of effort foregrounds the difference between immigrants' understanding of the world and the readers of host culture. According to Wright (2010: 30), translators should not fill this gap and try to appropriate the elements creating strangeness based on the expectations of target readers. This can be said to erase the exposure of the difference in immigrants' stories purposefully led by the writer and normalize immigrant characters who are obviously showing effort in the opposite

direction. From divergent meanings conveyed through strategies employed in immigrant texts, we can observe that there is a difference in the ways that source texts represent the source language, which might also become more apparent in the context of translated literature (Wright 2010). Therefore, modifying translations in a direction toward annihilation of variety and normalizing the immigrant characters for the sake of protecting dominant language may not correspond to the reality that literary texts are exact outcomes of that language. Rather, these texts create their own meaning universes and form their own specific spaces, which is especially worth consideration in evaluating the status of immigrant texts.

Taking the unique properties of immigrant writing into consideration, it can be said that a translation model based on binary modes of correspondence or transfer of meaning may be insufficient to cover the divergent and dynamic nature of such writing. According to Claramonte (2014: 253) “translators cannot achieve a faithful, objective and univocal representation because reality or rather the representation of reality created by the translator and the author of the original text is condensed whole of coexistences like a simultaneity of events.” Translation is an appropriating task which if not treated with consideration may be shaped by the dominant forces (Claramonte 2014). For some, we can consider translation to be an activity of consolidating difference into a structure of equivalence as a domestication of variety so that difference is continually destroyed inside the totality of culture's sameness just as English keeps on being English in spite of the fact that it has frequently been hybridized by incessantly incorporating words into its vocabulary (Moslund 2010). However, whether translation opts for domesticating the exotic and divergent realm of meanings to serve the dominant language or foregrounding the difference inherent in immigrant text stems from the underlying opinions as regards the acceptable limits of complexity for literary texts and roles attached to translation in the dominant culture and language.

2. The Case of *Brief Wondrous Life of Oscar Wao* by Junot Diaz and Code-Switching

The case studied in this dissertation is highly related to the discussion of code-switching and includes a great +variety of switches in varying degrees. The novel is regarded to

adopt a hybrid narrative model reflecting its focus on diasporic characters (Hanna 2010). This book can be seen as a historiographic battle royal: a struggle over who controls the narration of history, including both its content and form (Hanna 2010). In an interview with Obejas (2009), the writer, Junot Diaz, expressed his starting point in this novel and claimed that he wanted to write a novel about an immigrant family, but he didn't want the novel to be dominated by the story of the process of immigration in an explicit way. Therefore, we can say that the novel is closely related to the experience of immigrants but the way this is presented adds value to the text in terms of its representation of immigrants' lives.

The style of the novel and use of language creates complicated webs of understanding in that it applies to different languages that are shared by a specific community at a specific time period. The novel makes use of English and Spanish as well as words and expressions from slang. Moreover, there are references to magical characters, historical figures and comic books, which add more complexity to the textual characteristics of the novel. *BWLOW* is a mosaic of linguistic varieties and registers (Boyden and Goethals 2012). Sometimes, there is a commonplace Spanish word and, in another part, we see an expression unique to a very specific community of the Caribbean, only understandable to someone from that community. The novel is made up of a lot of different references to both the well-known figures or instances and rare and unfamiliar subjects and people thus becoming a site in which resides the complexity of an immigrant's struggle along with the hardship readers face to fully grasp from the story's body and background.

It makes use of code-switching but pushes the limits of such an endeavor to create a bilingual text and makes some parts of the novel unintelligible for even bilingual readers. In specific occasions, rather than exchanging codes, Diaz borrows Spanish lexical items to a great extent and regards them as though they were English terms (Casielles-Suárez 2013). There are instances of code-switching that play with languages at various levels and create a new realm of meanings and references. Diaz is considered as an author who investigates Latino way of life as not necessarily established by the idea of an appalling "in-betweenness" but instead one that offers a variety of conceivable affiliations (Hanna 2010). Therefore the writer does not focus on

mixing languages in order to show their common grounds or differences but he tries to show that from the aggregate of different languages and cultures emerge new and unique cultures and languages that are never fully the property of one individual or community. This can be seen as the inevitable eventuality of the interaction between cultures especially considering the experience of immigrants.

Diaz disagrees with the opinion that there exists purity of nation or languages. On the contrary, he is of the opinion that people incline toward their fantasies of purity and want to imagine that an American is an American and a Dominican is a Dominican and that there's no blending or any nuance in between. Since with that fantasy we don't need to imagine that, we live from the sacrifices of immigrants (Obejas 2009). People tend to overlook the sufferings or struggles of those who make sacrifices to make the world a better place. That is to say, in the context of immigration literature, the experiences of immigrants and their stories are treated as a commodity for the pleasure of everyday person and this very person hardly bothers to leave the comfort zone of the dominant and everyday language that is easily available. However, in the writings of Diaz, specifically in *BWLOW*, we see that life is too complex to make commodity out of it and lacking in fully understanding others provides insight for us to grasp the reality of life. As a consequence, the fallacy of the fantasy or myth on the presence of purity becomes more apparent by means of such a text as *BWLOW*.

As regards the interwoven nature of the space that houses immigrants and witnesses their experiences, Diaz thinks that it is a marvelous zone and in order to explain it he had to invent new ways of telling a story. He says that you have to use every literary and idiomatic resource at your disposal (Obejas 2009). Rather than depicting normally happening code switches, it appears that Diaz is increasingly keen on ridiculing the rules so as to make powerful, disjunctive, linguistic hybrids (Casielles-Suárez 2013). There are also a few instances of an indirect presence of Spanish. We find a Hispanicized pronunciation of some words (Casielles-Suárez 2013). Besides, the majority of Spanish words used in the novel are high-impact terms, swear words and sexual allusions, which often serve as a kind of comical relief in the midst of the tragic event the book refers to (Casielles-Suárez 2013). The strategies utilized in this text range from code-switches on sentence and phrasal level to the word level and even the

morpheme level thereby blending Spanish words with English grammar and treating as if they were English (Casielles-Suárez 2013). These strategies show us that this text has a unique form of code-switching and readers may have to resort to secondary sources to fully comprehend the text since there is no glossary, or English paraphrases explaining references or meanings in the text. Thus, “the use of these non-English elements creates an in-group effect, which the actual reader can observe from a distance” (Boyden and Goethals 2012: 25). Hence, the inventive style of Diaz along with his ambition to use as many strategies as possible puts forward the complex and astounding story of immigrants.

One of the main textual manifestations of intercultural nature of BWLOW is that the writer self-consciously engages with Caribbean literary and historical discourses while also adopting narrative structures and references particular to popular culture in the United States by means of a dynamic language and as a result it is a novel that merges superhero comics and magical realism as well as conventional historical narration and the use of multiple narrative perspectives (Hanna 2010). The novel informs readers about certain historical events but the ways they are told are quite different from traditional ways of telling history. That is, the writer hints that how historical facts are conveyed to us is affected by power relations. By emphasizing the constructed nature of all histories and narratives in general, the narrative forces readers to look into the power structures behind the act of narration (Hanna 2010).

Moreover, there are a lot of references to comic heroes and science fiction in the novel and they are also included as part of a deliberate action. As Diaz says in an interview, there is a similarity between the immigrant experience and reading science fiction in that both entail the learning of new codes and thus the text’s form requires the reader to enter into a position of the immigrant or outsider (Hanna 2010). Using such as style in his text, Diaz calls upon realizing that a total understanding of the nature of immigrant life is challenging and how others must try to achieve it. When it comes to using such inventive ways in his novel, Diaz says:

When does a loan word become an English word? I decided I don't need a hundred years for Oxford Dictionary to tell me that it is okay to adopt this or that word as part of our normal vocabulary (Casielles-Suárez 2013: 479).

The writer not only supports his strategy to create a hybrid language but also leads a resistance to dominant language and institutions.

Evelyn Ch'ien (2005) (in Boyden and Goethals 2012: 22) coined the term "assertive nontranslation" for the way Diaz uses languages, which means that "he refuses to explain or contextualize non-English elements, but rather integrates them into the discourse without the use of brackets or italics, thus deliberately offsetting the cadence of the English sentences". As a consequence, readers get the impression of being dragged into the bilingual dynamic of the immigrant community, but they do not necessarily understand everything that is going on. One of the most striking examples of such an experience is from the footnotes that are commonly used to clarify or explain certain element of texts. However in Diaz's novel, they are mainly used to draw the reader's attention to the impossibility of telling the entire truth instead of filling the gaps (Boyden and Goethals, 2011). Footnotes in the text do not clarify the story but instead they mock the authority of a supposedly neutral voice mediating between cultures (Boyden and Goethals, 2011). As Casielles-Suárez (2013: 478) also suggests, such authors as Diaz who want to gratify the bilingual reader and value moments of unintelligibility purposefully try not to other Spanish and mark Spanish words in any way (Casielles-Suárez 2013).

The novel *BWLOW* is a great example of the complex nature of immigrant life and the way it expresses this uniquely represents the interrelations included in the intercultural relations. The novel does not directly and overtly tell the story of immigrants but its main background is on this issue and also the style of the novel paves way for a greater understanding of power relations in the ways the history about the disadvantaged have been told. The novel foregrounds the non-existence of a history explained with complete truth in addition to purity of nations and languages. The writer tries to inform us about impossibility of fully understanding others but he "others" the readers to force them to experience the immigrants' experiences. His strategies on the

textual level and the way these are manifested in the text make it precious for this dissertation and following discussions on the involvement of translation in such a discussion.

2.1. Description and Analysis of the Translation of *BWLOW*

Under the scope of this dissertation, translation of *Brief Wondrous Life of Oscar Wao* is described and analyzed. This novel is a striking example of heterolingual novels that use more than one language and include references to various other genres and historical events. That is to say, this kind of a novel is highly complex and complicated in terms of its linguistic and stylistic qualities. Moreover, this novel is included in this dissertation mainly because it is about immigrant experience. Therefore, the novel gains political importance and takes on the role of representing the experiences of a specific group of people. Focusing on immigrant experience, the writer makes use various strategies that instill the feeling of being outsider in the reader in order that the readers better understand the experiences of immigrants who are most of the time left out and the ones that have to conform to the rules defined by others. In short, the novel having such an agenda is full of textual complexities that makes translation a problematic issue.

The writer uses code-switching as a strategy to associate the novel with immigrant experience, which makes the text bilingual and adds heterogeneity. There are two main types of code-switching in the novel; one is intra-sentential use of words or phrases from another language and the other is inter-sentential in which writer gives full sentences in another language. Instances of both types of code-switching will be presented below and their translations will be discussed under the light of cultural perspectives of translation studies.

There are a lot of references to historical events and other genres that add another level of complexity to the novel in addition to leading to a series of translational problems. The examples of references to comics and other fiction figures will be presented below and translator's footnotes will be discussed along with them.

3. Translation of Code-Switching

3.1. Intra-sentential Code-Switching

The examples of intra-sentential code-switching and their translation are given in this part in addition to descriptions made regarding the source text and target text comparison.

For what Kennedy's intelligence experts failed to tell him was what every single Dominican, from the richest **jabao** (emphasis added) in Mao to the poorest **güey** in **El Buey**, from the oldest **anciano sanmacorisano** (emphasis added) to the littlest **carajito** (emphasis added) in San Francisco, knew: that whoever killed Trujillo, their family would suffer a **fukú** so dreadful it would make the one that attached itself to the Admiral **jojote** (emphasis added) in comparison. (Diaz, 2007:3)

Ne yazık ki Kennedy'nin haber alma uzmanları, her Dominiklinin, Mao'daki en zengin **jabao'dan** [**dilenci, fakir**] (emphasis added) El Buey'deki en yoksul **güey'e** [**kodaman**] (emphasis added), en asırlık San Macorisanolu'dan San Francisco'daki en bızdık **carajito'ya** [**çocuk**] (emphasis added) kadar, bütün Dominiklilerin bildiği şeyi ona söylemeyi unutmıştu: Trujillo'yu öldürecek olan kişinin ailesi öyle berbat bir **fukú'ya** (emphasis added) uğrar ki, Amiral'e yapışan **fukú** bile onun yanında çocuk oynacağı kalır. (trans. Özgören, 2009: 4)

In the example given above, there are words that emphasize the close affiliations of character to their native languages. These words strengthen the bonds that the writer keeps with the characters native land and the novel's exoticism. In this excerpt, American readers are left out in a way that the instance explained here is specific to people with Dominican origin. This is realized with the use of Spanish words and names of places from Dominic Republic. In the target text, the meanings of code-switched words are given with their Turkish meanings in square brackets and the names of places are not kept as they are in the source text.

He no longer went anywhere near the girls because at best they ignored him, at worst they shrieked and called him **gordo asqueroso!** (emphasis added) (Diaz, 2007:18)

Kızların yakınına bile gitmez olmuştu, çünkü en iyi ihtimalle onu görmezden geliyor, en kötü ihtimalle de tiz bir çığlık atıp **gordo asqueroso!** [**iğrenç şişko!**] (emphasis added) diyorlardı. (trans. Özgören, 2009: 18)

As can be seen above, the code-switched phrase shows connection with the characters' origin and their bilingualism in daily conversations. The bilingualism of characters emerges here for a function of insulting someone. Insult or swear words in native tongue can be seen in bilingual speakers and this also creates an in-group effect. Keeping this word non-translated maintains this effect and the Turkish meaning in brackets clarifies the meaning for Turkish readers.

But God, how we fought! Sick or not, dying or not, my mother wasn't going to go down easily. She wasn't **una pendeja** (emphasis added). I'd seen her slap grown men, push white police officers onto their asses, curse a whole group of **bochincheras** (emphasis added). (Diaz, 2007:59)

Hey Tanrım, o ne mücadeleydi öyle! Hasta olsun olmasın, can çekişsin çekişmesin, annem öyle kolay yenilmeyecekti. O bir **pendeja** [**ödlek**] (emphasis added) değildi. Onu koca adamları tokatlarken, beyaz polis memurlarını bir itişte kıştı oturturken, bütün bir **bochinche** [**meyhane**] (emphasis added) takımına sövüp sayarken görmüştüm. (trans. Özgören, 2009: 61)

The code-switched utterances are used to refer to culture specific elements and reflects the conversations of immigrants. The phrase “*una pendeja*” in the source text is partly translated. The part “*una*” that means “*bir*” in Turkish probably is translated because it is an easily accessible word for American English speakers and so does not add foreignness to the text. However, the word “*pendeja*” can be said to be kept as it is in the source text to avoid elimination of the foreign element in the target text.

Her advice? Forget that **hijo de la porra** (emphasis added), that **comehuevo** (emphasis added). Every **desgraciado** (emphasis added) who walks in here is in love with you. You could have the whole **maldito** (emphasis added) world if you wanted. (Diaz, 2007:113)

Verdiği öğüt mü? Unut şu **hijo de la porra'yı** [**tokmakçı**] (emphasis added), şu **comehuevo'yu** [**korkak, ödle**] (emphasis added). Şu kapıdan giren her **desgraciado** [**talihsiz, bahtsız**] (emphasis added) sana âşık. İstesen dünyanın bütün **geberesiceleri** (emphasis added) senin olur. (trans. Özgören, 2009: 116)

There are multiple emergences of code-switching and they are culturally bound words in addition to being part of slang language. This kind of slang words are frequently seen in the novel and they represent the daily conversation of immigrant characters and draws a picture about the way they talk in daily conversations. Furthermore, we see bilingual nature of their conversations and when and how they code-switch between languages. The word “*maldito*” is translated into Turkish probably because it is used colloquially in the source text thus giving its meaning in brackets might have led to lost in meaning or created confusion in readers’ minds.

Knew exactly what kind of **sucio** (emphasis added) I was. (Diaz, 2007: 169)

Ne beter bir **sucio** [**ahlaksız, aşağılık**] (emphasis added) olduğumu bal gibi biliyordu. (trans. Özgören, 2009: 171)

When she first let him in she'd screamed, Oscar, **querido!** (emphasis added) Come in! Come in! (Diaz, 2007: 287)

Onu içeri alırken, sevinçle çığırmişti kadın: Oscar, **querido!** [**canım, sevgilim**] (emphasis added) Gel içeri! Gir! (trans. Özgören, 2009: 287)

The instances of code-switching we see here in the examples are uses of words that are used in daily conversations between characters. The word “*sucio*” is used to refer to vulgar or rude people but it represents the idea of vulgar in the speaker’s mind, which means more to immigrants than saying the same thing in English. In these examples, the words are also given in Spanish in the translated text with their Turkish meanings in brackets. But the word “*sucio*” is complemented with an adjective “*beter*” to emphasize the negative connotation of foreign word which may not have been sufficiently given with a definition in brackets.

Where in **coñazo** (emphasis added) do you think the so-called Curse of the Kennedys comes from? (Diaz, 2007: 4)

Kennedy ailesinin başındaki şu meşhur Lanet nereden geliyor sanıyorsun **kuzum**? (emphasis added) (trans. Özgören, 2009: 5)

In the example above, the word “*coñazo*” is used colloquially and it makes the question a rhetoric one, and therefore implies that the subject questioned is already well-known in the speaker’s community. In this respect, translation would not suffice to convey the meaning if it were given with a definition in brackets as it is in previous examples. Instead, the translator rendered it in a way that creates the sense of belonging to a specific social group.

Once on the bus Olga had called Oscar a cake eater, and he’d almost said, Look who’s talking, **puerca** (emphasis added), but he was afraid that she would rear back and trample him; his cool-index, already low, couldn’t have survived that kind of a **paliza** (emphasis added), would have put him on par with the handicapped kids and with Joe Locorotundo, who was famous for masturbating in public. (Diaz, 2007: 17)

Bir keresinde, otobüste Oscar'a pasta manyağı demiş, oğlansa şöyle dememek için kendini zor tutmuştu: Bunu söyleyen **puerca 'ya** da [**dişi domuz; pis, pasaklı**] (emphasis added) bakın hele, ama kızın onu ayağının altına alıp bir güzel **tepelemesinden** (emphasis added) korkmuştu; zaten yerlerde sürünen karizması bir kadın dayağını asla sağ salim atlatamaz, onu özürlü çocuklarla ve uluorta mastürbasyon yapmasıyla ünlü Joe Locorotundo'yla aynı takıma sokardı. (trans. Özgören, 2009: 18)

It can be seen in the code-switching used in the source text includes two different examples. One of them is a word used to refer to a person who is disliked and rejected in a group. This word is not translated into Turkish but given with a definition in brackets. However, the word “*paliza*” is translated into Turkish with a colloquial counterpart so there is also a culture-specific utterance in the target text.

Un bruto (emphasis added), she called him. Un animal. How dare he try to touch me! As though he were someone, **ese poco hombre, ese mamahuevo!** (emphasis added) (Diaz, 2007: 116)

Kendini ne sanıyordu bu erkek müsveddesi, bu hıyar? (emphasis added) Tam bir **bruto [hödük]** (emphasis added) diyordu, adam için. Bir hayvan. Bana dokunmaya nasıl cüret edebildi! (trans. Özgören, 2009: 120)

He told me he was happy to have been friends. He signed off: Your **Companero** (emphasis added), Oscar Wao. (Diaz, 2007: 191)

Dostluğumuzun onu mutlu ettiğini söylüyor. Şöyle imzalamış: **Compañero'n, [dost, yoldaş]** (emphasis added) Oscar Wao. (trans. Özgören, 2009: 194)

In the examples presented above, the words in the source text that are parts of code-switched sentences are left untranslated in the target text but their Turkish meanings are given square brackets in order to inform the readers about the meanings of

foreign words. These words in the source text are representations of the otherness of immigrants' stories. The fact that they are not translated into Turkish gives the readers the feeling that they are reading a story of "the other". However, the fact that the translator provided the meanings in brackets does not match the aim of code-switching in the source text. That is, the writer of source text code-switches because he thinks that the readers of the dominant culture does not understand the lives and experiences of immigrants thus they can be faced with a book that they can't fully understand in return for their negligence of those living in borders and minorities. However, in the target text, we do not see this kind of exclusion on reader's side because Turkish meanings are given. In this way, the experience of immigrants becomes a commodity and readers enjoy the novel without leaving their comfort zones and trying to reach out for the other since the other is presented to them in accordance with their expectations.

The examples of code-switching in this set of examples do not change the structures of languages, instead, they comply with the rules and structures of language. Yet, they make the novel a bilingual one and offers an example of how immigrant characters use everyday language to express certain emotions or to describe certain occasions. Also, the kind of bilingualism in these examples show us that bilingual individuals expose their bilingualism in way that refers to their shared experiences, customs and emotions.

When it comes to the target text specifically, there are similar code-switched utterances and it bears bilingual properties thus carrying the responsibility of representing the immigrant experience conforming to the colloquialism in their use of language rather than conforming to the expectations of mainstream cultural norm and adjusting the immigrant experience according to generally accepted linguistic and cultural norms. However, the definitions given in brackets show that the target text still attached importance to the readers' understanding and makes an effort to make up for the unintelligible parts, which is the main difference between the objectives of the writer and the translator.

3.2. Inter-sentential Code-Switching

The examples of inter-sentential code-switching and their translation are given in this section in addition to descriptions made regarding the source text and target text comparison for each example.

Se acabó. (emphasis added) His mother and his abuela and his tío delivered the ultimatum and that was that. (Diaz, 2007: 305)

Se acabó. [Tamam, buraya kadar] (emphasis added) Annesi, abuela'sı ve tío'su resti çekti, konu kapandı. (trans. Özgören, 2011: 308)

There is an example of a full sentence that is in another language thus adding a further level of bilingualism to the text. This kind of code-switching makes the text more challenging for monolingual reader to understand. In the translation of this context, while the code-switched sentence is given in Spanish, there is also a Turkish translation given in brackets. Therefore, the target text provides the monolingual target reader with a Turkish counterpart for the code-switched utterance.

(Watch out, Mom, Lola said, they probably think you're Haitian—**La única haitiana aquí eres tú, mi amor**, (emphasis added) she retorted), after a skeletal vieja grabbed both his hands and begged him for a penny. (Diaz, 2007:276)

(Dikkatli ol, Anne, dedi Lola, kalıbımı basarım, seni Haitili sandılar. Annesi yapıştırdı: **La única haitiana aquí eres tú, mi amor [buradaki tek Haitili sensin, canım]**) (emphasis added), kadidi çıkmış bir ihtiyarın iki eline birden yapışıp bir peni için yalvarmasından sonra (trans. Özgören, 2009: 279)

It can be seen in the use of code-switched sentence in the source text is noteworthy in that it foregrounds the choice of mother tongue in certain situations among immigrant

individuals. Here, the speakers use mother tongue to tell that the addressee is Haitian, which implies that only Haitians can understand this utterance. In the translated text, the sentence given in Spanish conserves this in-group effect while the Turkish translation given in brackets provides meaning for the target reader.

Heaven? His cousin Pedro Pablo sucked his teeth with exaggerated disdain. **Esto aquí es un maldito infierno.** (emphasis added) (Diaz, 2007: 275)

Cennet mi? Kuzeni Pedro Pablo abartılı bir küçümsemeye, sesli sesli dişini emdi. **Esto aquí es un maldito infierno [Burası lanet olası cehennem].** (emphasis added) trans. Özgören, 2009: 278)

It can be seen in the code-switched utterance in the source text includes the use of colloquial use of language and points to the fact that bilingual speakers switch languages in certain situations. In this utterance there is expression of anger and dislike and it has a colloquial reference. While colloquial language is not given with a definition and not translated in the inter-sentential code-switched examples instead, this inter-sentential code-switched sentence is given with Turkish translation in brackets. This may show that the target text does not have such radical bilingualism as in the target text.

Quédate ahí con la mierda, maricón (emphasis added)—and this was how he had to sleep, amidst urine, feces, and flies, and more than once he was awakened by someone tickling his lips with a dried turd. (Diaz, 2007: 239)

Quédate ahí con la mierda, maricón!— **[bokun yanında kal, ibne!]** (emphasis added) o da işte böyle, sidiğin, pisliğin, sineklerin ortasında uyumak zorunda kaldı, birkaç kez de, birinin dudaklarına sürttüğü kuru bir bok parçasıyla yerinden sıçradı. (trans. Özgören, 2009: 242)

In this segment of source and target text comparison, there is an important point for the bilingualism of texts. In the source text, there is a use of code-switching that includes use of slang and profane language. In the translated text, the Spanish sentence is given to conserve the bilingual nature and also the slang and profanity is used in the Turkish translation given in brackets and also the exclamation mark used in the target text foregrounds the emotional properties of the utterance.

But of course, El Jefe continued, knuckling a tear from his eye, you are no maricón, for I've heard that you have daughters, **Dr. Cabral, una que es muy bella y elegante, no?** (emphasis added) (Diaz, 2007: 222)

Ama El Jefe söyledi elbette; parmağının boğumuyla gözündeki bir damla yaşı sildikten sonra, sen maricón değilsin, çünkü duyduğuma göre kızların varmış, **Doktor Cabral; una que es muy bella y elegante, no? [bir tanesi de çok güzel ve zarıfmış, ha?]** (emphasis added) (trans. Özgören, 2009: 225)

In the code-switched utterance, the speaker reports what he heard and uses the native language to do so thus the source text emphasizes the use of native language among its speakers. Bilingualism is a natural part of the source text because it is based in different countries and cultures to which immigrant characters belong. The target text gives the code-switched sentence with a Turkish translation in brackets. It preserves the foreign element and bilingual nature of immigrant language.

Abelard Luis Cabral was Oscar and Lola's grandfather, a surgeon who had studied in Mexico City in the Lázaro Cárdenas years and in the mid-1940s, before any of us were even born, a man of considerable standing in La Vega. **Un hombre muy serio, muy educado y muy bien plantado.** (emphasis added) (Diaz, 2007: 211)

Abelard Luis Cabral, Oscar'la Lola'nın büyükbabasıydı; Lázaro Cárdenas yıllarında Mexico City'de eğitim görmüş bir doktordu ve kırklı yılların ortalarında, henüz hiçbirimiz doğmamışken, La Vega'da önemli,

saygın bir kişilikti. **Un hombre muy serio, muy educado y muy bien plantado.** [Çok iyi eğitim almış, çok efendi, çok düzgün bir erkek.] (emphasis added) (trans. Özgören, 2009: 215)

The code-switched sentence is used to describe the characteristic of a person and the writer does this in Spanish probably because he implies that the native language is the best option to describe a person of that origin. However, the source text also gives clues about the what is said in code-switched utterance beforehand thus making the text more understandable for monolingual readers. In the target text, code-switched sentence is given with a Turkish translation in brackets. Therefore, it can be said that no matter how radical the bilingualism in the source text is, the translator keeps bilingualism as an essential part of the target text as well as catering for the target readers' understanding.

Coño, pero tú sí eres fea. (emphasis added) Those fourteen months—gone. Like they'd never happened. (Diaz, 2007: 206)

Coño, pero tú sí eres fea. [eh, paçozsan elden ne gelir, anlamında.] (emphasis added) Ve o on dört ay — uçup gitti. Hiç yaşanmamışçasına. (trans. Özgören, 2009: 210)

The code-switched utterance is used colloquially and the translation offers an explanation about colloquial counterpart of the utterance in Turkish and a slang word is used in the target text therefore it does not try to appropriate or silence the immigrant language, and makes the target text a better representation of how the experience of immigrants sounds like. This kind of strategy used by translation goes hand in hand with the writer's aim in writing such a hybrid and heterogeneous text.

Oscar, our hero, said: **No te preocupas. Te traigo. Que Dios te bendiga,** (emphasis added) she said. Still looking ready to jump out of a window if need be. (Diaz, 2007: 200)

Oscar, kahramanımız atıldı: **No te preocupas. Te traigo. [Merak etme. Ben seni götürürüm.] Que Dios te bendiga, [Tanrı senden razı olsun.]** (emphasis added) dedi kız. Gerekirse camdan atlamaya hazır bir hali vardı. (trans. Özgören, 2009: 203)

The context from the source text is about an emotional moment and the use of native language in bilingual individuals may arise in such situations. Moreover, this context is relatively more heterogeneous and may be hard for monolingual readers to understand the underlying concepts. The context from the target text includes the code-switched sentences with a Turkish translation in brackets for each one successively. The Turkish translations given in brackets reflect the colloquialism in the immigrant speech and allow the target reader to grasp the kind of speech used in such a conversation. In this sense the translated part can be said to bear the exotic and hybrid nature of the immigrant experience.

Yo soy prieta (emphasis added), Yuni, she said, pero **no soy bruta.** (emphasis added) (Diaz, 2007: 169)

Yo soy prieta, (emphasis added) Yuni, dedi, **pero no soy bruta. [Zenci olabilirim, Yuni, ama aptal değilim.]** (emphasis added) (trans. Özgören, 2009: 171)

The excerpt from the source text involves a conversation that can be considered natural and acceptable among immigrant individuals. The slang words used in the source text and the implication that “*prieta*” is expected to be “*bruta*” shows the function of mother tongue to make descriptions that can only be seen acceptable as long as they are the productions of individuals of a common origin. The bilingualism in the source text tends to include profanity and slang in conversations in which individuals define themselves or people from their origin.

Even the bandleader, a salt-and-pepper veterano from a dozen campaigns throughout Latin America and Miami shouted her out: **La negra está encendida! La negra está encendida indeed!** (emphasis added) Here at last is her smile: burn it into your memory; you won't see it often. (Diaz, 2007: 114)

Orkestra şefi, Latin Amerika ve Miami'yi kapsayan bir düzine turnenin kır saçlı emektarı bile dayanamayıp ona seslendi: **La negra está encendida! La negra está encendida, gerçekten de! [siyah afet alev alev yanıyor]** (emphasis added) İşte, kızımız nihayet gülümsüyor: Bunu belleğinize nakşedin, öyle pek sık göremeyeceksiniz. (trans. Özgören, 2009: 117)

As it can be seen in the example above, there is a repetition of the same utterance in native language, and the second sentence includes an English expression that adds a more a radical bilingualism to the source text thus making it more complicated. Moreover, the code-switched utterance in the source text includes colloquial use of mother tongue. The translated part has the same code-switched sentences and the repetition is given, as well. The translation given in brackets is only for the second sentence because the sentences are repeated. Also, the word “indeed” is translated to Turkish and not given in brackets. Therefore it can be said that the bilingualism and hybridity created with the use of code-switching is reflected in the target text in addition to providing meaning for the monolingual target readers. As a result, target readers do not only enjoy the exoticism of the immigrant experience they also don't have to challenge themselves to understand the complex structure of the text.

Those of you who have stood at the corner of 142nd and Broadway can guess what it was she spoke: the blunt, irreverent cant of the pueblo that gives all dominicanos **cultos** (emphasis added) nightmares on their 400-thread-count sheets and that La Inca had assumed had perished along with Beli's first life in Outer Azua, but here it was so alive, it was like it had never left: **Oye, parigüayo, y qué pasó con esa esposa tuya? Gordo, no me digas que tú todavía tienes hambre?** (emphasis added) (Diaz, 2007: 108)

142. Cadde ile Broadway'in kesiştiđi köşede durmuş olanlarınız varsa, kızın nelerden söz ettiđini kestirebilir: bir pueblo'nun [avam, ayak takımı] pervasız, fütursuz argosu; bütün **culto [terbiyeli, iyi yetişmiş]** (emphasis added) Dominiklileri sık dokunmuş, kaliteli çarşaflarında karabasanlara bođan, kızın Dış Azua'daki ilk yaşamında edindiđi, La Inca'nın çoktan silinip gittiđini sandıđı bir argo; oysa işte karşısında, capcanlı duruyordu ve kızdan bir an olsun ayrılmadıđı anlaşılıyordu: **Oye, parigüayo, y qué pasó con esa esposa tuya? [Hey, hımbıl, karından ne haber, ha?] Gordo, no me digas que tú todavía tienes hambre? [Şişko, o koca miden hâlâ doymadı mı?]** (emphasis added) (trans. Özgören, 2009: 110)

The example includes two code-switched sentences and they are colloquially used and have slang language. The use of native language here is to insult another person of the same origin and this cannot be done sufficiently with the use of English which is the language of the other. This is a good example of bilingualism in the source text in that it includes the description of the person producing the code-switched utterance as someone who can be expected to use such profanity in a conversation. The target text also includes the Spanish sentences. Similarly, Turkish translations in brackets and these translations also include profane and slang, which corresponds with the description of the speaker. The translation here reflects the uprootedness of immigrants and their language and does not appropriate or adjust the exoticism of language according to the expectations of the pure and standard use of language. The kind of bilingualism and hybridity in the target text reflects the ideas of the writer of the source text about how the experience of immigrants should be expressed and his objections to the purity and unity of languages.

When Oscar whimpered, Girls, Moms de León nearly exploded. **Tú ta llorando por una muchacha?** (emphasis added) She hauled Oscar to his feet by his ear. (Diaz, 2007:14)

Oscar, kızlar işte, diye mızıldanınca, de León Ana az kaldı bir yanardağ gibi patlıyordu. **Tú ta llorando por una muchacha? [Bir kız yüzünden ağlıyorsun, ha?]** (emphasis added) Oscar'ı kulağından yakaladıđı gibi ayađa kaldırdı. (trans. Özgören, 2009: 15)

In this example of inter-sentential code-switching, there is an expression of anger and frustration expressed in the native language. The significance of this code-switching comes from the situation that a bilingual element is placed in the text where a highly emotional conversation is going on. The native language is basically used as a tool to express emotions that are specific to the immigrants' culture and they mostly choose to do so in their native tongue. The writer of the source text integrates the emotional function of native language into the novel in which bilingualism plays an important role in the representation of the immigrant lifestyle. The target text also bears similar features since it includes the bilingualism and hybridity of the immigrants' language. In the example above, we see that the target text presents the code-switched utterance and a Turkish translation in brackets. Yet, the place of Spanish in a mainly American English novel and the role of the same language in a Turkish novel do not obviously create a similar effect in terms of the bilingualism and hybridity of text but it is important to note that the translation not appropriating and erasing the otherness in the novel leads to a better representation of immigrant experience.

3.3. Translation of Easily Accessible Code-Switching

The findings presented in this sections are the examples of code-switched phrases that include use of easily accessible words and phrases. Such words and phrases can be said to be understandable for both monolingual and bilingual readers. Considering the level of hybridity and bilingualism in the source text, these examples are important in that they can shed light on the strategies used by the translators facing different types of bilingualism. Moreover, as a translation of an immigrant novel, the target text can be better analyzed and described with the help of these examples presented in this section. Finally, there will be commentary following each example regarding the source text and target text comparison in addition to a paragraph of an overall evaluation for the instances of code-switching presented.

There are people, though, like my **tío** (emphasis added) Miguel in the Bronx who still zafa everything. (Diaz, 2007: 7)

Ancak hâlâ, her şeyi zafa'layan insanlar var; tıpkı Bronx'daki Miguel **tio'm** [**amca, dayı**] (emphasis added) gibi. (trans. Özgören, 2009: 8)

Hi, **tío**, she says reluctantly. **Tío's** (emphasis added) friend, she corrects. Hi, **tío's** friend. Lola's hair is long now and never straightened; she's heavier and less guileless, but she's still the ciguapa of my dreams. Always happy to see me, no bad feelings, entiendes. None at all. (Diaz, 2007: 326)

Selam, **tio**, diyor kız duraksayarak. **Tio'nun** (emphasis added) dostu, diye düzeltiyor Lola. Selam, **tio'mun** dostu. Lola'nın saçları şimdi uzun, asla düzleştirmiyor; biraz daha kilolu, eskisi kadar da içten değil, ama yine de hâlâ rüyalarımın ciguapa'sı. Benimle karşılaştığına memnun oluyor, öyle surat asmalar, kırgınlıklar yok. Hem de hiç. (trans. Özgören, 2009: 328)

In the examples above, the words written bold are instances of code-switching using easily accessible words. In this instance of code-switching, there is a use words are used to describe family members and they are familiar to the monolingual and bilingual readers of the source text. In the target text, the word “*tio*” is given with a Turkish translation in brackets in the first time it appears in the text and after that it is not translated into Turkish or given with a meaning in brackets. Therefore, the target text presents this element of code-switching as a foreign element throughout the novel.

My paternal **abuelo** (emphasis added) believes that diaspora was Trujillo's payback to the pueblo that betrayed him. (Diaz, 2007: 5)

Babamın babası, **abuelo'm** [**büyükbaba, dede**] (emphasis added), Diaspora'nın, Trujillo'nun kendisine ihanet eden pueblo'lara [halk, vatandaş] kestiği fatura olduğundan emin. (trans. Özgören, 2009: 288)

You have the same eyes as your **abuelo** (emphasis added), his Nena Inca had told him on one of his visits to the DR, which should have been some comfort—who doesn't like resembling an ancestor?—except this particular ancestor had ended his days in prison. (Diaz, 2007: 20)

Abuelo'nun (emphasis added) gözlerini almışsın, demişti anneannesi, oğlanın DC'ye yaptığı ziyaretlerin birinde; bunun için rahatlatması gerekirdi (kim bir atasına benzemekten hoşlanmaz ki?), ancak söz konusu dede ne yazık ki ömrünü hapiste tamamlamıştı. (trans. Özgören, 2009: 21)

In the excerpts given above, we see that the use of easily accessible use of code-switched utterances in the source text enhance the bilingual qualities and reflects the language use of immigrant characters. The target text also protects these words and provides Turkish translation for the Spanish word only the first time they appear in the text and later on keeps the bilingualism and hybridity of the immigrant language and helps reflect the language of immigrant characters. The word “*abuelo*” is given with a Turkish translation in the target text in the first example and then it is kept as in the source text possibly because the readers are thought to be familiar with that word from then on.

Hija de Liborio (emphasis added) she called you after you picked your tía's winning numbers for her and you assumed Liborio was a relative. (Diaz, 2007: 53)

Zaten doğduğun günden beri, bruja [büyücü,kâhin] tavırların oldu; annen bile senin bu yönünü kıskandı. Tia'na söylediğin sayılar piyangoyu kazanınca, **Hija de Liborio**, [**Liborio'nun kızı**] (emphasis added) dedi sana, sen de Liborio'nun bir akraba olduğunu sandın. (trans. Özgören, 2009: 55)

Ay, **hija** (emphasis added), no seas ridícula. La Inca put her hands, awkward hyphens, around the girl. Lowered her mouth to her ear: It's Trujillo. (Diaz, 2007: 154)

Ay, **hija** (emphasis added), saçmalama. La Inca sakar, beceriksiz ellerle kızı sardı, kulağına eğildi: Trujillo için. (trans. Özgören, 2009: 156)

In the sentences above, the word “*hija*” can be seen as example of code-switching using an easily accessible word. In the source text, the code-switched word is used to refer to a member of immediate family. The target text includes the Turkish translation of the word in the first appearance of the word. However, in the following pages the word is not translated into Turkish and the Spanish word is left in the target text. Therefore, the translator follows a similar way in code-switching with the author of the source text but in addition to this, she provides the meaning for the target readers.

The examples of code-switching given in section 3.3. are made up of easily accessible words that can be said to be familiar to the source text readers whether they are bilingual or monolingual. Thus, they cannot be said to add complexity to the text in the same way as the examples in the previous sections do and these instances of code-switching appear several time throughout the text and contribute to the hybridity of the text as well as not being a hindrance for intelligibility of the source text. The target text includes the Turkish translations of such code-switched utterance in the first time they appear in the text. Later on, in the following pages, the translator does not provide Turkish translations for these words and contributes to the bilingual nature of the target text as well as reflecting the language use of immigrant characters for the target readers.

3.4. Translation of Radical Code-Switching

The examples of code-switching analyzed in this section include those that involve radical code-switching. As Casielles-Suárez (2013:478) states, the instances of code-switching presented here are examples of Hispanicized pronunciations of some English

words. The English verb “finish” and the city of “New York” is given in the source text with their Hispanicized pronunciations.

I’d lay back on my bed while Kaneda screamed Tetsuo and the next thing I knew Oscar was standing timidly over me, saying, Yuniór, the movie is **finis** (emphasis added) and I would sit up, say, Fuck! (Diaz, 2007:172)

Yatađıma uzanır, Tetsuo diye bađıran Kaneda’yı dinlerdim, sonra bir de bakmıřım O utangaç bir tavırla üstüme eğilmiř, Yuniór, **film bitti** (emphasis added), diyor; hemen dođrulur, söylenirdim: Hasiktir! (trans. Özgören, 2009: 174-75)

Because I’m from **Nueba Yol** (emphasis added) he talks about how rich he’s going to become and I try to explain to him that I don’t care about that but he looks at me like I’m crazy. (Diaz, 2007:72)

Ben **Nueba Yol’lu** (emphasis added) olduđum için, habire ne kadar zengin olacađından bahsedip duruyor, umurumda bile olmadıđını açılmaya çalıřınca da, bana deliymiřim gibi bakıyor. (trans. Özgören, 2009: 74)

The code-switching including the verbs of the host language but given in with a different pronunciation can be seen as a radical example of code-switching considering other types described in previous sections. The target text includes the Turkish translation of the phrase “*is finis*” as correct sentence therefore the codes-switched utterance cannot be found in the target text. The ungrammatical and wrongly pronounced version of the utterance in the source text is translated into the target text in a grammatically correct and correctly pronounced way.

When it comes to the name of the city of “*New York*”, the source text includes a Hispanicized pronunciation as “*Nueba Yol*” (Casielles-Suárez 2013: 478) and the target also includes the same words as in the source text. In this example, we see that the target text reflects the different pronunciation of immigrant characters. Therefore, the

hybridity and bilingualism that is an essential part of the immigrant experience can be observed in the target text.

3.5. Overall Evaluation of Translation of Code-Switching

The examples of code-switching presented in this study so far all show the level of hybridity the novel enjoys and thus the translated text is expected to bear similar characteristics. The source text is mainly written to touch upon the specific hardships and challenges of immigrants' lives along with the ideas of other about them. The writer of the source text deliberately leaves out the monolingual reader and even the bilingual reader in certain occasions. By doing so, he ensures that the members of the dominant culture feel the same way that immigrants feel as outsiders. That's the way the novel focuses on the uprootedness and chaotic nature of immigrant experience by using a language that does not comply with rules every now and then and manipulating language structures to challenge the idea of appropriating the other. As a result, the novel is almost a challenge to dominant language and culture as well the readers and defies the ideas of purity and correct way of writing or saying.

The translation of the code-switched parts of text shows that translation expresses the heterogeneity and complexity of the immigrant experience. However, it also cares for the target readers and provides explanation and meaning in brackets so that target readers can understand the meaning of code-switched utterances. In this sense, the main difference between the objectives of the translator and the immigrant writer arises. On the one hand the immigrant writer creates a text that is mainly unintelligible to monolingual readers and does not provide any clarification on the meanings of code-switched utterances, the translator, on the other hand, presents the bilingualism in the target text but provides justification for the readers. Therefore, the power of being able to manipulate more than one language manifests itself differently in the contexts of translation and immigrant writing.

3.6. Translator's Notes

The examples of translator's notes for certain referential elements in the source text are given in below with commentary on each example in addition to an overall concluding description made regarding the source text and target text comparison.

Perhaps if like me he'd been able to hide his **otakuness** (emphasis added) maybe shit would have been easier for him, but he couldn't. (Diaz, 2009: 21)

Japonca'da, son 15-20 yıldır, ilgi alanlarına, hobilerine aşırı düşkün, özellikle anime filmlere, bilgisayar oyunlarına, vs. bağımlılık derecesinde meraklı kişileri tanımlamakta kullanılan, argo sözcük. (trans. Özgören, 2009: 22)

In this example, there is a reference to a Japanese term that is culturally specific to a certain group of people. This reference makes the source text more challenging for readers and adds complexity to it. The translator adds a translator's note for this reference and explains the meaning and connotation of the foreign word thus making the target text more understandable and clear for the target readers.

Beli, clearly: one of those **Oyá**-souls (emphasis added), always turning, allergic to tranquilidad. (Diaz, 2007: 79)

Yoruba mitolojisinde Nijer Irmağı Tanrıçası; rüzgâr, şimşek, doğurganlık, ateş ve büyü simgesi, savaşçı-tanrıça. (trans. Özgören, 2009: 81)

In this example, we see there is reference to mythological being and the source text presents another instance of the complex and complicated language dominating the whole text. While the source text includes such complex language, the target text

also preserves the complex nature of the language use in an immigrant novel but the translator adds a translator's note to clarify the meaning for the target readers.

Hija de **Liborio** (emphasis added) she called you after you picked your tía's winning numbers for her and you assumed **Liborio** (emphasis added) was a relative. (Diaz, 2007: 53)

New York'ta yetmişli yıllardan başlayarak ünlenen, Sicilya kökenli Mafia lideri. (trans. Özgören, 2009: 55)

The word "*Liborio*" is used in the source text as a reference to a person who may be familiar to the readers of the source text. This reference is explained in the target text with a translator's note given above. The target text leaves the referential word as it is but provides an explanatory note for the readers.

Let's just say that she finally understood why the other boys had given him the nickname **Jack the Ripio** (emphasis added); he had what even she knew to be an enormous penis, a Shiva-sized lingam, a destroyer of worlds. (Diaz, 2007: 99)

(İsp.) Parçalayan, kesip biçen. (trans. Özgören, 2009: 101)

The translator's note given here is another example of the translator's choice to clarify the meaning for the target readers. The referential information in the source text is culturally specific and may not be familiar to the target readers. The translator preserves the hybridity of the source text and produces a similar target text and provides clarification for the target readers.

A bomb crater, a world-scar like those of a **hibakusha** (emphasis added).
(Diaz, 2007: 257)

Hiroşima ve Nagasaki'deki atom bombası kurbanları için Japonya'da
kullanılan sözcük. (trans. Özgören, 2009: 260)

This example of translator's note also shows us that the translator made an effort to clarify the referential information in the target text and also presents the complex and complicated nature of an immigrant novel. The target text includes a translator's note for the reference made to historical event and an explanation of the background information regarding that reference.

The examples given in part 3.5. show that the translator provided explanatory additions for the readers of the target text so that they can understand the references in the text better. The text includes lots of references to historical events and figures as well as several comic characters and stories. These examples are presented here to clarify that the translator makes an effort to cater for the intelligibility of the target text and to prevent the readers from being deprived of covering the complex structure of references. In addition, the examples here are also manifestations of the radical texture and style of the novel and such examples also serve the function of making the text challenging for the readers.

The translator's notes presented above can be said to support the idea that target text caters for the target readers in order that they can understand the text better by comprehending the referential connections made in the text. The immigrant novel studies in this dissertation includes code-switching as strategy to express the experiences of immigrants but it also embodies a complex structure of references in addition to code-switched utterances. Therefore, how the translator approaches these references and whether there are differences in the choice regarding different types of complexities gain importance in a proposition regarding the properties of the target text as a translated immigrant novel. Taking the strategies used in the translation of code-switching into account, in light of the examples given in this part, it can be said that the

translator followed a similar strategy in translation culturally bound references by providing explanatory translator's notes.

4. CONCLUSION

The focus of this dissertation is on the immigration literature and translated literature with reference to their similarities and differences in the processes through which these two types of literatures are constructed. The issue of representation through the use of bilingualism and the implications of bilingualism for translation were discussed. The analysis of a translated immigrant novel showed striking similarities between translation and immigrant writing along with certain dramatic differences in terms of the integration of bilingualism and multicultural elements in the source text. We see that readers are not seen in the same way in immigrant writing and translation, which affects the strategies applied in the processes of writing.

Immigrant writers use bilingualism and hybridity as a tool to impose otherness and foreignness to readers. The instance of code-switching described and analyzed in this dissertation show that the author of the source text uses various strategies to reflect the exoticism of the immigrant experience. Therefore, the novel is challenging for a monolingual reader and even for a bilingual one in certain instances. On the other hand, the target text may be said to respect the multicultural elements but seem to prioritize the comfort of target readers in understanding the text by putting acceptability in the forefront. Thus, the target text analyzed in this dissertation can be said to reflect the immigrant experience and their unique use of language as well as being as intelligible and clear as possible for the target readers.

I hope that the discussions and descriptions made in this dissertation will contribute to the relation between immigration and translation. Translation will play critical roles in the representation of immigrant experience not only as metaphor but also as a tool to expose and transfer the exoticism and hybridity in immigration literature for other cultures. In addition, it is of utmost importance that immigration become an object of further studies in translation studies. This can contribute a lot to

better understand the lives of immigrants and this issue can become more visible to the world. Finally, the findings and descriptions in this dissertation will hopefully pave way for more studies on the issue of immigration with new and innovative perspectives.



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APPENDIX I

<p>For what Kennedy's intelligence experts failed to tell him was what every single Dominican, from the richest jabao in Mao to the poorest güey in El Buey, from the oldest anciano sanmacoritano to the littlest carajito in San Francisco, knew: that whoever killed Trujillo, their family would suffer a fukú so dreadful it would make the one that attached itself to the Admiral jojote in comparison. (Diaz, 2007: 3)</p>	<p>Ne yazık ki Kennedy'nin haberalma uzmanları, her Dominiklinin, Mao'daki en zengin jabao'dan [dilenci, fakir] El Buey'deki en yoksul güey'e [kodaman], en asırlık San Macoritanolu'dan San Francisco'daki en bızdık carajito'ya [çocuk] kadar, bütün Dominiklilerin bildiği şeyi ona söylemeyi unutmuştu: Trujillo'yu öldürecek olan kişinin ailesi öyle berbat bir fukú'ya uğrar ki, Amiral'e yapışan fukú bile onun yanında çocuk oyuncağı kalır. (trans. Özgören, 2009: 2)</p>
<p>Where in coñazo do you think the so-called Curse of the Kennedys comes from? (Diaz, 2007: 4)</p>	<p>Kennedy ailesinin başındaki şu meşhur Lanet nereden geliyor sanıyorsun kuzum? (trans. Özgören, 2009: 3)</p>
<p>My paternal abuelo believes that diaspora was Trujillo's payback to the pueblo that betrayed him. Fukú. (Diaz, 2007: 5)</p>	<p>Babamın babası, abuelo'm [büyükbaba, dede], Diaspora'nın, Trujillo'nun kendisine ihanet eden pueblo'lara [halk, vatandaş] kestiği fatura olduğundan emin. Fukú. (trans. Özgören, 2009: 4)</p>
<p>There are people, though, like my tío Miguel in the Bronx who still zafa everything. (Diaz, 2007: 7)</p>	<p>Ancak hâlâ, her şeyi zafa'layan insanlar var; tıpkı Bronx'daki Miguel tío'm [amca, dayı] gibi. (trans. Özgören, 2009: 6)</p>
<p>He no longer went anywhere near the girls because at best they ignored him, at worst they shrieked and called him gordo asqueroso! (Diaz, 2007: 17)</p>	<p>Kızların yanına bile gitmez olmuştu, çünkü en iyi ihtimalle onu görmezden geliyor, en kötü ihtimalle de tiz bir çığlık atıp gordo asqueroso! [iğrenç şişko!] diyorlardı. (trans. Özgören, 2009: 13)</p>
<p>Once on the bus Olga had called Oscar a</p>	<p>Bir keresinde, otobüste Oscar'a pasta</p>

<p>cake eater, and he'd almost said, Look who's talking, puerca, but he was afraid that she would rear back and trample him; his cool-index, already low, couldn't have survived that kind of a paliza, would have put him on par with the handicapped kids and with Joe Locorotundo, who was famous for masturbating in public. (Diaz, 2007: 17)</p>	<p>manyağı demiş, oğlansa şöyle dememek için kendini zor tutmuştu: Bunu söyleyen puerca'ya da [dişi domuz; pis, pasaklı] bakın hele, ama kızın onu ayağının altına alıp bir güzel tepelemesinden korkmuştu; zaten yerlerde sürünen karizması bir kadın dayağını asla sağ salim atlatamaz, onu özürlü çocuklarla ve uluorta mastürbasyon yapmasıyla ünlü Joe Locorotundo'yla aynı takıma sokardı. (trans. Özgören, 2009: 13)</p>
<p>A comparison he made himself one day going through his mother's record collection; she was the only old-school dominicana he knew who had dated a moreno until Oscar's father put an end to that particular chapter of the All-African World Party.) (Diaz, 2007: 20)</p>	<p>(Bir gün, annesinin plak koleksiyonunu karıştırırken, bizzat kendisinin yaptığı bir benzetmeydi; annesi, Oscar'ın tanıdığı, bir moreno'yla [havalı, afili erkek, kabadayı] çıkmış tek eski-usul Dominikliydi, ta ki Oscar'ın babası Salt-Affikalılara-Mahsus-Şenlik'in bu bölümüne noktayı koyuncaya kadar.) (trans. Özgören, 2009: 16)</p>
<p>Manny was muy bald and completely shaved his head to hide it (Diaz, 2007: 43)</p>	<p>Manny muy [çok, pek çok] keldi, bunu gizlemek için de kafasını tıraş etmişti; (trans. Özgören, 2009: 39)</p>
<p>But God, how we fought! Sick or not, dying or not, my mother wasn't going to go down easily. She wasn't una pendeja. I'd seen her slap grown men, push white police officers onto their asses, curse a whole group of bochincheras. (Diaz, 2007: 59)</p>	<p>Hey Tanrım, o ne mücadeleydi öyle! Hasta olsun olmasın, can çekişsin çekişmesin, annem öyle kolay yenilmeyecekti. O bir pendeja [ödlek] değildi. Onu koca adamları tokatlarken, beyaz polis memurlarını bir itişte kıçüstü oturturken, bütün bir bochinche [meyhane] takımına sövüp sayarken</p>

	görmüştüm. (trans. Özgören, 2009: 55)
Had all the upper-class arrogance you could want, but she also had the mouth of a colmado superstar. (Diaz, 2007: 82)	Bütün o üst-sınıf mağrurluğundan, kibrinden istemediğin kadar bol, ama ağzı bir colmado [ucuz eyhane, şarapevi] müdavimi kadar bozuk. Birini, bir hiç yüzünden çiğ çiğ yiyebilirdi. (trans. Özgören, 2009: 79)
Her advice? Forget that hijo de la porra, that comehuevo. Every desgraciado who walks in here is in love with you. You could have the whole maldito world if you wanted. (Diaz, 2007: 113)	Verdiği öğüt mü? Unut şu hijo de la porra'yı [tokmakçı], şu comehuevo'yu [korkak, ödle]. Şu kapıdan giren her desgraciado [talihsiz, bahtsız] sana âşık. İstesen dünyanın bütün geberesiceleri senin olur. (trans. Özgören, 2009: 109)
Un bruto, she called him. Un animal. How dare he try to touch me! As though he were someone, ese poco hombre, ese mamahuevo! (Diaz, 2007: 116)	Kendini ne sanıyordu bu erkek müsveddesi, bu hıyar? Tam bir bruto [hödük] diyordu, adam için. Bir hayvan. Bana dokunmaya nasıl cüret edebildi! (trans. Özgören, 2009: 112)
The higher echelons enjoyed their chow fun immensely but their campo underlings poked at the noodles miserably and asked over and over if there was any arroz con habichuelas, of which of course there was none. (Diaz, 2007: 118)	Daha üst kademelikler chow fun'larını afiyetle yalayıp yutarken, taşralı astları, tabaklarındaki erişteleri dertli dertli dürtüklüyor, üst üste, defalarca arroz con habichuela [kuru fasulye pilav] var mı, diye soruyorlardı, ama yoktu elbette. (trans. Özgören, 2009: 113)
He was un hombre bien social, enjoyed being out and about, seeing and being seen, and that dovetailed nicely with Beli's own dreams. But also un hombre conflicted about his past deeds. (Diaz, 2007: 125)	Dışadönük, sosyal bir erkekti, gezip tozmayı, görmeyi ve görülmeyi seviyordu, buysa Beli'nin hayalleriyle bire bir örtüşmekteydi. Ama aynı zamanda, geçmişi yüzünden çelişkili duygularla boğuşan biriydi. (trans.

	Özgören, 2009: 121)
There's a pretty solid argument to be made that La Inca was right; the Gangster was simply an old chulo preying on Beli's naïveté. (Diaz, 2007: 126)	Elde, La Inca'nın haklı olduğuna dair sağlam deliller vardı elbette; Gangster, Beli'nin saflığından beslenen, kurt bir chulo'ydu [alçak, rezil]. (trans. Özgören, 2009: 122)
She cried out each time they struck her but she did not cry, entiendes? Her fierceness astounds me. (Diaz, 2007: 146)	Her darbede çığlık attı, ama hiç ağlamadı, entiendes? [anlıyor musunuz?] Hırsı, metaneti beni afallatıyor. (trans. Özgören, 2009: 144)
Knew exactly what kind of sucio I was. (Diaz, 2007: 169)	Ne beter bir sucio [ahlaksız, aşağılık] olduğumu bal gibi biliyordu. (trans. Özgören, 2009: 168)
He told me he was happy to have been friends. He signed off: Your Compa~nero, Oscar Wao. (Diaz, 2007: 191)	Dostluğumuzun onu mutlu ettiğini söylüyor. Şöyle imzalamış: Compañero'n, [dost, yoldaş] Oscar Wao. (trans. Özgören, 2009: 189)
Why are you telling people that I'm loca? she demanded. (Diaz, 2007: 219)	Neden herkese loca [deli] olduğumu söylüyorsun ki? (trans. Özgören, 2009: 218)
His cousins, He didn't meet her on the street like he told you. His cousins, los idiotas, took him to a cabaret and that's where he first saw her. And that's where ella se metió por sus ojos. (Diaz, 2007: 289)	Kuzenleri, o budalalar oğlanı bir kabareye götürmüş, işte kadını ilk kez orada görmüş. İşte, ella se metió por sus ojos, [gözüne çarpmış] orada. (trans. Özgören, 2009: 290)
When she first let him in she'd screamed, Oscar, querido! Come in! Come in! (Diaz, 2007: 287)	Onu içeri alırken, sevinçle çığırmişti kadın: Oscar, querido! [canım, sevgilim] Gel içeri! Gir! (trans. Özgören, 2009: 288)
Se acabó. His mother and his abuela and	Se acabó. [Tamam, buraya kadar.]

his tío delivered the ultimatum and that was that. (Diaz, 2007: 305)	Annesi, abuela'sı ve tío'su resti çekti, konu kapandı. (trans. Özgören, 2009: 307)
(Watch out, Mom, Lola said, they probably think you're Haitian—La única haitiana aquí eres tú, mi amor, she retorted), after a skeletal vieja grabbed both his hands and begged him for a penny (Diaz, 2007: 276)	(Dikkatli ol, Anne, dedi Lola, kalıbımı basarım, seni Haitili sandılar. Annesi yapıştırdı: La única haitiana aqui eres tú, mi amor [buradaki tek Haitili sensin, canım]), kadidi çıkmış bir ihtiyarın iki eline birden yapışıp bir peni için yalvarmasından, ablasının, (trans. Özgören, 2009: 277)
Heaven? His cousin Pedro Pablo sucked his teeth with ex-aggerated disdain. Esto aquí es un maldito infierno. (Diaz, 2007: 275)	Cennet mi? Kuzeni Pedro Pablo abartılı bir küçümsemeyle, sesli sesli dişini emdi. Esto aquí es un maldito infierno [Burası lanet olası cehennem]. (trans. Özgören, 2009: 276)
Quédate ahí con la mierda, maricón— and this was how he had to sleep, amidst urine, feces, and flies, and more than once he was awakened by someone tickling his lips with a dried turd. (Diaz, 2007: 239)	Quédate ahí con la mierda, maricón!— [bokun yanında kal, ibne!] o da işte böyle, sidiğin, pisliğin, sineklerin ortasında uyumak zorunda kaldı, birkaç kez de, birinin dudaklarına sürttüğü kuru bir bok parçasıyla yerinden sıçradı. (trans. Özgören, 2009: 241)
But of course, El Jefe continued, knuckling a tear from his eye, you are no maricón, for I've heard that you have daughters, Dr. Cabral, una que es muy bella y elegante, no? (Diaz, 2007: 222)	Ama El Jefe söyledi elbette; parmağının boğumuyla gözündeki bir damla yaşı sildikten sonra, sen maricón değilsin, çünkü duyduğuma göre kızların varmış, Doktor Cabral; una que es muy bella y elegante, no? [bir tanesi de çok güzel ve zarıfmiş, ha?] (trans. Özgören, 2009: 224)

Abelard Luis Cabral was Oscar and Lola's grandfather, a surgeon who had studied in Mexico City in the Lázaro Cárdenas years and in the mid-1940s, before any of us were even born, a man of considerable standing in La Vega. Un hombre muy serio, muy educado y muy bien plantado. (Diaz, 2007: 211)	Abelard Luis Cabral, Oscar'la Lola'nın büyükbabasıydı; Lázaro Cárdenas yıllarında Mexico City'de eğitim görmüş bir doktordu ve kırklı yılların ortalarında, henüz hiçbirimiz doğmamışken, La Vega'da önemli, saygın bir kişilikti. Un hombre muy serio, muy educado y muy bien plantado. [Çok iyi eğitim almış, çok efendi, çok düzgün bir erkek.] (trans. Özgören, 2009: 213)
Like they say: Plátano maduro no se vuelve verde. (Diaz, 2007: 208)	Dedikleri gibi: Plátano maduro no se vuelve verde. [Olgun muzun rengi yeniden yeşile dönmez.] (trans. Özgören, 2009: 211)
Coño, pero tú sí eres fea. Those fourteen months—gone. Like they'd never happened. (Diaz, 2007: 206)	Coño, pero tú sí eres fea. [eh, paçozsan elden ne gelir, anlamında.] Ve o on dört ay — uçup gitti. Hiç yaşanmamışçasına. (trans. Özgören, 2009: 208)
Oscar, our hero, said: No te preocupas. Te traigo. Que Dios te bendiga, she said. Still looking ready to jump out of a window if need be. (Diaz, 2007: 200)	Oscar, kahramanımız atıldı: No te preocupas. Te traigo. [Merak etme. Ben seni götürürüm.] Que Dios te bendiga, [Tanrı senden razı olsun.] dedi kız. Gerekirse camdan atlamaya hazır bir hali vardı. (trans. Özgören, 2009: 202)
Yo soy prieta, Yuni, she said, pero no soy bruta. (Diaz, 2007: 169)	Yo soy prieta, Yuni, dedi, pero no soy bruta. [Zenci olabilirim, Yuni, ama aptal değilim.] (trans. Özgören, 2009: 169)
Sometimes she saw the creature's chabine eyes flashing through the stalks. Yo me llamo sueño de la madrugada.	Ara ara, yaratığın, kamışların arasından parlayıveren kaplan gözlerini görüyordu. Yo me llamo sueño de la madrugada.

(Diaz, 2007: 150)	[Bana şafağın sesi derler.] (trans. Özgören, 2009: 152)
<p>Even the bandleader, a salt-and-pepper veterano from a dozen campaigns throughout Latin America and Miami shouted her out: La negra está encendida! La negra está encen-dida indeed! Here at last is her smile: burn it into your memory; you won't see it often. (Diaz, 2007: 114)</p>	<p>Orkestra şefi, Latin Amerika ve Miami'yi kapsayan bir düzine turnenin kır saçlı emektarı bile dayanamayıp ona seslendi: La negra está encendida! La negra está encendida, gerçekten de! [siyah afet alev alev yanıyor] İşte, kızımız nihayet gülümsüyor: Bunu belleğinize nakşedin, öyle pek sık göremeyeceksiniz. (trans. Özgören, 2009: 116)</p>
<p>Those of you who have stood at the corner of 142nd and Broadway can guess what it was she spoke: the blunt, irreverent cant of the pueblo that gives all dominicanos cultos nightmares on their 400-thread-count sheets and that La Inca had assumed had perished along with Beli's first life in Outer Azua, but here it was so alive, it was like it had never left: Oye, parigüayo, y qué pasó con esa esposa tuya? Gordo, no me digas que tú todavía tienes hambre? (Diaz, 2007: 108)</p>	<p>142. Cadde ile Broadway'in kesiştiği köşede durmuş olanlarınız varsa, kızın nelerden söz ettiğini kestirebilir: bir pueblo'nun [avam, ayak takımı] pervasız, fütursuz argosu; bütün culto [terbiyeli, iyi yetişmiş] Dominiklileri sık dokunmuş, kaliteli çarşafalarında karabasanlara boğan, kızın Dış Azua'daki ilk yaşamında edindiği, La Inca'nın çoktan silinip gittiğini sandığı bir argo; oysa işte karşısında, capcanlı duruyordu ve kızıdan bir an olsun ayrılmadığı anlaşılıyordu: Oye, parigüayo, y qué pasó con esa esposa tuya? [Hey, hımbıl, karından ne haber, ha?] Gordo, no me digas que tú todavía tienes hambre? [Şişko, o koca miden hâlâ doymadı mı?] (trans. Özgören, 2009: 111)</p>

<p>His abuela placed her hand on his head in blessing. Cuidate mucho, mi hijo. Know that in this world there's somebody who will always love you. (Diaz, 2007: 33)</p>	<p>Neredeyse. Abuela'sı elini onun başına koydu, hayır duası etti. Cuidate mucho, mi hijo. [Kendine iyi bak, oğlum.] Bu dünyada, seni daima sevecek biri olduğunu bil. (trans. Özgören, 2009: 29)</p>
<p>She threw him to the floor. Dale un galletazo, she panted, then see if the little puta respects you. (Diaz, 2007: 14)</p>	<p>Annesi oğlanı yere fırlattı. Dale un galletazo, [Patlat bir tokat] dedi, burnundan soluyarak; bak bakalım o zaman küçük puta [fahişe, kaltak] seni sayıyor mu saymıyor mu? (trans. Özgören, 2009: 12)</p>
<p>When Oscar whimpered, Girls, Moms de León nearly exploded. Tú ta llorando por una muchacha? She hauled Oscar to his feet by his ear. (Diaz, 2007: 14)</p>	<p>Oscar, kızlar işte, diye mızıldanınca, de León Ana az kaldı bir yanardağ gibi patlıyordu. Tú ta llorando por una muchacha? [Bir kız yüzünden ağlıyorsun, ha?] Oscar'ı kulağından yakaladığı gibi ayağa kaldırdı. (trans. Özgören, 2009: 12)</p>
<p>In the DR during summer visits to his family digs in Baní he was the worst, would stand in front of Nena Inca's house and call out to passing women— Tú eres guapa! Tú eres guapa!—until a Seventh-day Adventist complained to his grandmother and she shut down the hit parade lickety-split. Muchacho del diablo! This is not a cabaret! (Diaz, 2007: 13)</p>	<p>La Inca: Eski Peru'da kraliçe, prenses. Nena: Canım, şekerim gibi bir sevgi ifadesi. Canım kraliçem, anlamında. (ç.n.) (trans. Özgören, 2009: 14)</p>

Perhaps if like me he'd been able to hide his otakuness maybe shit would have been easier for him, but he couldn't. (Diaz, 2007: 21)	Japonca'da, son 15-20 yıldır, ilgi alanlarına, hobilerine aşırı düşkün, özellikle anime filmlere, bilgisayar oyunlarına, vs. bağımlılık derecesinde meraklı kişileri tanımlamakta kullanılan, argo sözcük. (ç.n.) (trans. Özgören, 2009: 23)
Hija de Liborio she called you after you picked your tía's winning numbers for her and you assumed Liborio was a relative. (Diaz, 2007: 53)	New York'ta yetmişli yıllardan başlayarak ünlenen, Sicilya kökenli Mafia lideri. (ç.n.) (trans. Özgören, 2009: 55)
Let's just say that she finally understood why the other boys had given him the nickname Jack the Ripio ; he had what even she knew to be an enormous penis, a Shiva-sized lingam, a destroyer of worlds.	(İsp.) Parçalayan, kesip biçen. (ç.n.) (trans. Özgören, 2009: 168)
A bomb crater, a world-scar like those of a hibakusha . (Diaz, 2007: 257)	Hiroşima ve Nagasaki'deki atom bombası kurbanları için Japonya'da kullanılan sözcük. (ç.n.) (trans. Özgören, 2009: 259)
Beli, clearly: one of those Oyá -souls, always turning, allergic to tranquilidad. (Diaz, 2007: 79)	Yoruba mitolojisinde Nijer Irmağı Tanrıçası; rüzgâr, şimşek, doğurganlık, ateş ve büyü simgesi, savaşçı-tanrıça. (ç.n.) (trans. Özgören, 2009: 81)
If you even thought a bad thing about Trujillo, fuá , a hurricane would sweep your family out to sea, fuá, a boulder would fall out of a clear sky and squash you, fuá , the shrimp you ate	Trujillo hakkında olumsuz bir şey düşünseniz, pat , bir kasırğa bütün ailenizi alıp denize fırlatır, pat, pırl pırl gökyüzünden tepenize düşen koca bir kaya parçası sizi yamyassı

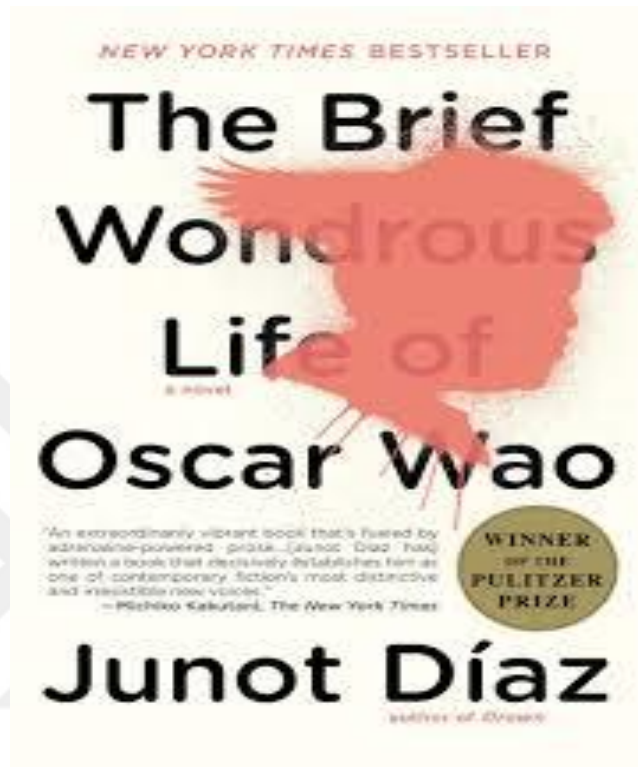
today was the cramp that killed you tomorrow. (Diaz, 2007: 3)	eder, pat, bugün yediğiniz karides, yarın sizi karın ağrısından kıvrandıra kıvrandıra öldürdü. (trans. Özgören, 2009: 2)
What luck? his tío snorted. (Diaz, 2007: 24)	Hangi şans? diye alayla güldü tío'su. (Diaz, 2007: 20)
His abuela, La Inca? Hijo, you're the most buenmoso man I know! (Diaz, 2007: 24)	Abuela'sı La Inca? Hijo, sen tanıdığım en gösterişli erkeksin! (trans. Özgören, 2009: 20)
Each day Oscar expected her to be adiós, each day she was still there. (Diaz, 2007: 36)	Oscar her gün, kızın adiós'u çekmesini bekliyordu, fakat kız her gün, hâlâ oradaydı. (trans. Özgören, 2009: 32)
You're not Dominican. And he said, over and over again, But I am. Soy ominicano. Dominicano soy. (Diaz, 2007: 49)	Öyleyim. Soy Dominicano. Dominicano soy. Sen Dominikli değilsin. O da defalarca, üst üste yineledi: (trans. Özgören, 2009: 45)
She turns toward you. Coño, muchacha, stop looking at me and feel. (Diaz, 2007: 53)	Sana doğru dönüyor. Cono, muchacha, bana bakmayı kes de hissetmeye çalış. (trans. Özgören, 2009: 49)
(Wake up, girl! You're going to burn the pan de agua!) (Diaz, 2007: 87)	(Uyan, kızım! Fırındaki ekmekler yanacak!) (trans. Özgören, 2009: 83)
Ande el diablo! La Inca exclaimed. Hija, what in the world are you eating! (Diaz, 2007: 92)	Hay kör şeytan! diye çığırdı La Inca. Hija, sen neyle besleniyorsun kuzum? (trans. Özgören, 2009: 94)
Archie survives into the present, and when I drive through the capital with my man Pedro, I occasionally spot his grill on campaign posters for one of the radical splinter parties whose sole platform is to bring electricity back to the Dominican Republic. Pedro snorts: Ese	Archie hâlâ aramızda; adamım Pedro'yla başkentten geçerken, arada bir, kampanya afişlerindeki fotoğrafı gözüme çarpıyor; yegâne ilkesi elektriği Dominik Cumhuriyeti'ne geri getirmek olan, radikal hizip partilerinden biri adına çalışmakta. Pedro alayla homurdanıyor:

ladrón no va' pa' ningún la'o.) (Diaz, 2007: 112)	Ese ladrón no va' pa' ningún la'o.) (trans. Özgören, 2009: 110)
How about I buy you a drink? he said, and when she turned away como una ruda, he grabbed her arm, hard, and said, Where are you going, morena? And that was all it took: a Beli le salió el lobo. (Diaz, 2007: 115)	Sana bir içki ısmarlayayım mı? dedi adam, kız kabaca sırtını dönünce de, kolunu yakaladı, sordu: Nereye gidiyorsun, morena? [zenci, siyah] Beli'nin içindeki vahşi kurdun ortaya fırlaması için bu kadarı yeterliydi. (trans. Özgören, 2009: 111)
Hija, if you ever come home late again you'll have to leave this house, and Beli saying, Don't worry, I'll be leaving soon enough. (Diaz, 2007: 116)	Hija, bir daha bu kadar geç kalırsan, bu evi terk edersin. Beli yapıştırdı: Merak etme, yakında gidiyorum zaten. (trans. Özgören, 2009: 114)
One of his dinner companions said: Hey, Dionisio, isn't that the girl que te díó una pela last week? (Diaz, 2007: 118)	Masadakilerden biri atıldı: Hey, Dionisio, bu seni geçen hafta bir güzel benzeten kız değil mi? (trans. Özgören, 2009: 114)
At age fourteen he killed his first "comunista," a favor for the appalling Felix Bernardino, 16 and apparently the hit was so spectacular, so fucking chunky, that half the left in Baní immediately abandoned the DR for the relative safety of Nueva York. (Diaz, 2007: 120)	On dört yaşındayken, ürkütücü Felix Bernardino'ya kıyak olsun diye, ilk "comunista"sını öldürdü; öyle sarsıcı, öyle okkalı bir cinayet oldu ki, Baní'deki solcuların yarısı derhal DC'yi terk edip, kendini Nueva York'un görece güvenliğine attı. (trans. Özgören, 2009: 116)
Never stinted the Jefe on anything, be it money, praise, or a prime cut of culo from Colombia, and so loyal was he to the regime that he once slew a man at a bar simply for pronouncing El Jefe's mother's name wrong. Now here's a man, El Jefe was rumored to have said,	Jefe'ye [Başkan, Patron] karşı eli çok açıktı; ister para olsun, ister yağcılık, isterse Kolombiya culo'sunun en seçkin parçaları, asla cimrilik etmiyordu, dahası, rejime öylesine sadıktı ki, bir keresinde bir barda, sırf El Jefe'nin annesinin adını yanlış söylediği için bir adamı

who is capaz. (Diaz, 2007: 121)	gebertivermişti. Patronunun da, ondan söz açıldığında, İşte karşınızda, capaz [hünerli, işinin ehli] bir adam, dediği söyleniyordu. (trans. Özgören, 2009: 117)
Hija de la gran puta, would you stop jodiéndome! We're in the middle of a war here! (Diaz, 2007: 130)	Hija, lanet olası, anamı ağlattın yahu! Bir savaşın ortasındayız, anlamıyor musun? (trans. Özgören, 2009: 126)
You hijos de puta! I'm pregnant! Do you understand! Pregnant! She spun to where the crone had held court, but she had <i>inexplicably vanished</i> . (Diaz, 2007: 142)	Sizi orospu çocukları! Ben hamileyim! Anlıyor musunuz? Hamile! Hemen fırladı, kocakarının onu huzura kabul ettiği yere koştu, ama kadın çoktan sırta kadem basmıştı. (trans. Özgören, 2009: 143)
Cries of, It's a baká, a ciguapa, no, a haitiano! silenced by the lead singer, who shouted, It's a girl! (Diaz, 2007: 151)	Haykırışlar, Bu bir baká, yo bir ciguapa, hayır, bir Haitili, çığlıkları, grubun lideri de olan solist tarafından susturuldu: Bu bir kız! (trans. Özgören, 2009: 153)
Ay, hija, no seas ridícula. La Inca put her hands, awkward hy-phens, around the girl. Lowered her mouth to her ear: It's Trujillo. (Diaz, 2007: 154)	Ay, hija, saçmalama. La Inca sakar, beceriksiz ellerle kızını sardı, kulağına eğildi: Trujillo için. (trans. Özgören, 2009: 156)
Melvin would ask, and Oscar would shake his head, answer decently, no matter how many times Mel asked. Probably the only thing you ain't eaten, right? Harold would say, Tú no eres nada de dominicano, but Oscar would insist unhappily, I am Dominican, I am. (Diaz, 2007: 180)	Melvin kaç kere sorarsa sorsun, her seferinde terbiyeli cevaplarıydı. Belki de yemediğin tek şeydir, ha? Sonra, devreye Harold girerdi: Tú no eres nada de Dominicano; Oscar'sa gayet mutsuz, bastırırdı: Ben Dominikliyim, öyleyim. (trans. Özgören, 2009: 182)
You look just like him, which was bad news for Oscar, because Melvin said,	Tıpkı ona benzemişsin, dedim; Oscar için kötü haberdi, çünkü Melvin hemen atıldı:

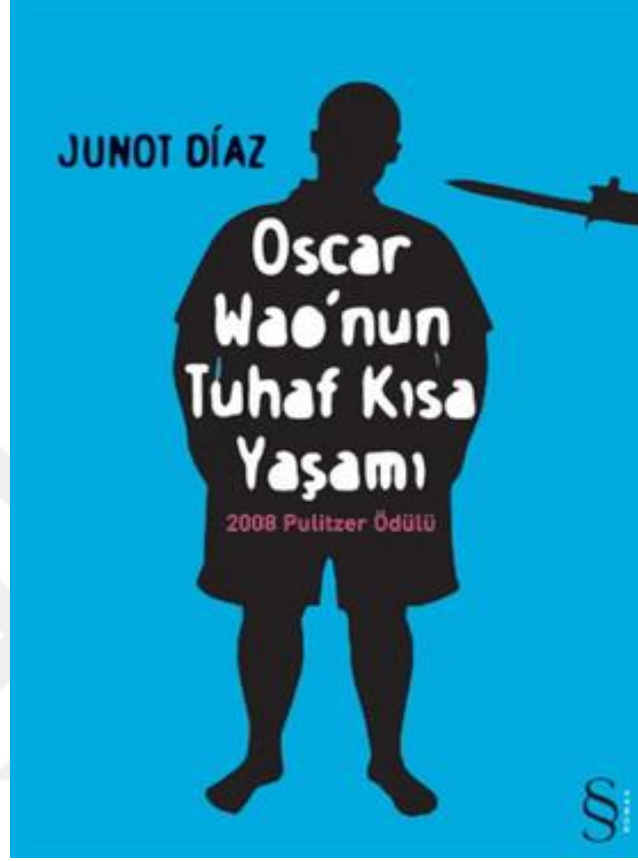
Oscar Wao, quién es Oscar Wao, and that was it, all of us started calling him that: Hey, Wao, what you doing? Wao, you want to get your feet off my chair? (Diaz, 2007: 180)	Oscar Wao, quién es Oscar Wao; ve olan oldu, ansızın herkes ona böyle demeye başladı: Hey, Wao, ne haber? Wao, çek şu ayaklarını iskemlemden! (trans. Özgören, 2009: 183)
Marcus was no fan of the Jefe, having more than once in Abelard’s presence called him un “bruto” y un “imbécil” but that didn’t stop Abelard from being suddenly aware of his colossal indiscretion. (Diaz, 2007: 220)	Kaygı verici bir sessizlik. Marcus, Jefe’in hayranlarından değildi, Abelard onun adamdan “bruto”, [hödük] “imbécil” [geri zekâlı] diye söz ettiğini defalarca uymuştu, yine de, az önceki muazzam boşboğazlığına pişman oldu. (trans. Özgören, 2009: 222)
Each morning, before Jackie started her studies, she wrote on a clean piece of paper: Tarde venientibus ossa. To the latecomers are left the bones. (Diaz, 2007: 219)	Jackie her sabah, derslerine başlamadan önce, boş, temiz bir kâğıda şöyle yazardı: Tarde venientibus ossa. Geç kalanlara sadece kemikler düşer. (trans. Özgören, 2009: 223)
Hi, tío, she says reluctantly. Tío’s friend, she corrects. Hi, tío’s friend. Lola’s hair is long now and never straightened; she’s heavier and less guileless, but she’s still the ciguapa of my dreams. Always happy to see me, no bad feelings, entiendes. None at all. (Diaz, 2007: 326)	Selam, tío, diyor kız duraksayarak. Tío’nun dostu, diye düzeltiyor Lola. Selam, tío’mun dostu. Lola’nın saçları şimdi uzun, asla düzleştirmiyor; biraz daha kilolu, eskisi kadar da içten değil, ama yine de hâlâ rüyalarımın ciguapa’sı. Benimle karşılaştığına memnun oluyor, öyle surat asmalar, kırgınlıklar yok. Hem de hiç. (trans. Özgören, 2009: 328)
His abuela steady gave him shit, told him that not even God loves a puta. (Diaz, 2007: 286)	Abuela’sı düzenli olarak fırçayı çekiyor, bir puta’yı Tanrı bile sevmez, diyordu. (trans. Özgören, 2009: 288)

APPENDIX II



The cover of “The Brief Wondrous Life of Oscar Wao”

Junot Diaz - 2007



The cover of “Oscar Wao’nun Tuhaf Kısa Yaşamı”

Translated by Püren Özgören – 2009

ÖZGEÇMİŞ

Adı, Soyadı	Gökhan	URAL
Doğum Yeri ve Yılı	Düzce	1991
Bildiği Yabancı Diller	İngilizce	
ve Düzeyi	İleri	
Eğitim Durumu	Başlama - Bitirme Yılı	Kurum Adı
Lise	2003 - 2008	Düzce Arsal Anadolu Lisesi
Lisans	2008 - 2012	Uludağ Üniversitesi İngilizce Öğretmenliği
Yüksek Lisans	2014 - 2019	İstanbul 29 Mayıs Üniversitesi Çeviribilim (İngilizce)
Doktora		
Çalıştığı Kurum/lar	Başlama - Ayrılma Yılı	Çalışılan Kurumun Adı
1.	2013 -	Düzce Üniversitesi
2.		
3.		
Üye Olduğu Bilimsel ve Mesleki Kuruluşlar		
Katıldığı Proje ve Toplantılar		
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Tarih	17/07/2019	
İmza	Gökhan URAL	
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