



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**ANALYSIS OF THE CULTURE-SPECIFIC ITEMS IN THE  
ENGLISH TRANSLATIONS OF ORHAN KEMAL'S *BABA EVİ*,  
*AVARE YILLAR* AND *CEMİLE***

Kader MUTLU

Master's Thesis

Ankara, 2019



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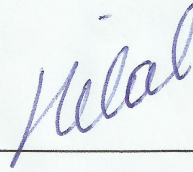
## KABUL VE ONAY

Kader MUTLU tarafından hazırlanan “Analysis of the Culture-Specific Items in the English Translations of Orhan Kemal’s *Baba Evi*, *Avare Yıllar* and *Cemile*” başlıklı bu çalışma, 21/06/2019 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



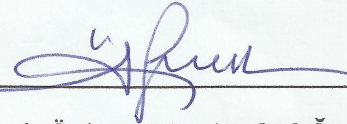
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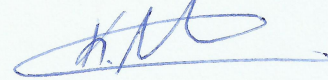
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## ETİK BEYAN

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## ÖZET

MUTLU, Kader. Orhan Kemal'in *Baba Evi*, *Avare Yıllar* ve *Cemile* Adlı Eserlerinin İngilizceye Çevirilerindeki Kültüre Özgü Öğelerinin İncelenmesi

Kültür edebiyat ve dilin ayrılmaz bir parçasıdır. Edebi eserler kültüre özgü öğelerle dolu ve bellir bir toplumun kültürün izlerini taşıyan olgulardır. Dilin kendisi de kültür olgusunun bir parçası olduğu için, kültüre özgü öğeler de edebi eserlerin ayrılmaz bir parçasıdır. Çevirinin iki dil arasındaki bir iletişim aracı olması, kültüre özgü öğeleri de bu eserlerin kaçınılmaz bir parçası yapar. Bu da iki farklı okuyucu kitlesinin, toplumun ve kültürün bir araya getirilmesi demektir. Çeviride kültüre özgü öğeler açısından yapılan bir incelemenin odak noktası kültüre özgü öğelerin çevirisinde meydana gelen zorluklara ve çevirmenler tarafından bu zorlukları aşmak için verilen kararlara ışık tutar. Bu çalışmada, Orhan Kemal'in *Baba Evi*, *Avare Yıllar* ve *Cemile* adlı romanlarındaki kültüre özgü öğelerin İngilizce'ye çevirilerinde yarattığı sorunlar ve bu sorunların çevirmen tarafından çözümlerine yakından odaklanılmıştır. Bu amaçla, Javier Franco Aixelá'nın (1996) Kültüre Özgü Öğelerin Çevirisi için önerdiği stratejilerden faydalanılır. Ayrıca, daha geniş bir perspektifte, çevirmenin kültüre özgü öğeleri yerelleştirme veya yabancılaştırma yoluna gidip gitmediğini anlamak için Venuti (1995) tarafından önerilen yerelleştirme ve yabancılaştırma nosyonlarından faydalanılır. Detaylı bir vaka incelemesinin ardından bu tez yerlileştirme yaklaşımının yabancılaştırma yaklaşımına oranla daha fazla kullanıldığı sonucuna varılmıştır. Bu yaklaşımın ardındaki nedenler olarak da kaynak ve hedef kültürler arasındaki farkların büyüklüğü ve kaynak metindeki kültüre özgü öğelerin hedef okuyucu açısından anlaşılmasının oldukça zor olduğu anlaşılmıştır.

### Anahtar kelimeler

Kültüre özgü öğeler, Aixelá, kültür çevirisi, yerelleştirme, yabancılaştırma, Orhan Kemal



## ABSTRACT

MUTLU, Kader. Analysis of the Culture Specific Items in the English Translations of Orhan Kemal's *Baba Evi*, *Avare Yillar* and *Cemile*

Culture is an indispensable component of literature and language. Literary works are the pieces which are full of culture related elements and reflect a society's cultural assets. Since a language itself is a cultural phenomenon, culture specific items are inevitable elements of literary works written in this language within a specific context or society. The fact that translation is a channel of communication between two different languages, societies, readerships, in other words, two different cultures brings about some difficulties for the translators. The focal point of an analysis from a culture specific perspective is to shed light on the difficulties occurring within the translation procedure of CSIs and choices made by the translators to deal with the cultural differences between the source and the target readership. In this study, the English translations of works of one of the canonical authors of Turkish literature, Orhan Kemal, will be analyzed within the scope of CSIs in translation. To this end culture specific items in the English translations of the three works, *Baba Evi*, *Avare Yillar* and *Cemile* are scrutinized within the light of the translation strategies for culture specific items proposed by Javier Franco Aixelá (1996). Besides Aixelá's strategies which are used as the microstrategies of the analysis, Lawrence Venuti's (1995) concepts of domestication and foreignization are used as macrostrategies of this study. The dominant approach of the translator, i.e. domestication or foreignization, to the translation CSIs within Orhan Kemal's *Baba Evi*, *Avare Yillar* and *Cemile* are scrutinized. As a result of an in-depth case study, it has been found out that the dominant approach adopted by the translator is domestication. The extent of the use of domestication is higher than the foreignization approach. Furthermore, the possible reason behind the translator's choices is seen as the cultural gap between the ST and TT cultures and the incomprehensibility of the CSIs complicating the translation process and understandability of the CSI within the TT readers' context.

### Key Words

Culture specific items, Aixelá, translating culture, domestication, foreignization, Orhan Kemal

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**LIST OF ABBREVIATIONS**

Culture-specific item: CSI

Source Language: SL

Source Text: ST

Target Language: TL

Target Text: TT



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## INTRODUCTION

Culture is the whole of values, traditions, occasions and beliefs shared by a certain community. As the tool of expression in a society, language is an inherent component of culture. In other words, cultural phenomena of a society are reflected in the language spoken by the participants of a given community. Therefore, language is loaded with culture bounded elements belonging to a given society which makes it unfamiliar or foreign to another community with a different cultural asset. Aixelá (1996) describes the culture as “habits, value judgements and classification systems” and points out that the differences regarding the aforementioned assets between two cultures, namely “cultural asymmetry”, are demonstrated in the discourse of societies (p.53-54). According to Katan (1999) culture is not learned but acquired as naturally as language itself, and every constituent of a culture is connected within a system to create a consolidating setting of culture which later distinguishes individuals and their cultures (p.26). The relation between language and culture, as the two immanent notions, complicates the process of translation. This is because the language is the primary tool of translation, differences between source text (hereinafter referred to as ST) and target text (hereinafter referred to as TT) cultures turn out to be challenges to deal with in the process of translation.

In the early years of translation as a process, the main concern discussed by scholars such as Cicero, St. Jerome, Dolet or Dryden was to find lexical equivalents between a source text and a target text or create the same effect as source text on the target text readers (Munday, 2001, p.19-20). However, this approach evolved into a form based discussion regarding the syntactic features and then into a pragmatic approach referring to register and function of both the source and target text. In the 1990s, Translation Studies experienced a paradigm shift and the importance of culture and cultural context of both source text and target text gained a central position in the discussions. Although the cultural aspects of a text had already been recognized, the formulation of a new approach as “Cultural Turn” changed the scope of the research and analysis of translation both as an act and product (Bassnett and Lefevere, 1998). Regarding the effect exerted by culture on a literary text, it can be suggested that nonexisting elements between two literary and culture systems may determine the approach of a translator.

According to Aixelá (1996), translation is beyond a mere linguistic transmission; rather, it includes “cultural transference (p. 54). Therefore, a good command of source and target languages does not enable a translator to fill the gap between two linguistic systems. Furthermore, an extensive comprehension of cultural context of the source text and the target reader can be assumed as a prerequisite for the translation process. As for the approaches and/or strategies adopted by translators, various scholars have proposed different taxonomies related to the reciprocal effect of language and culture on a literary text. Aixelá (1996) calling these culture related elements in a text as “culture specific items” (hereinafter referred to as CSIs) defines them as “textually actualized items” of which non-existence poses a translation challenge for the translator (p.58). For the translation of CSIs, he proposes two main categories as “conservation” and “substitution” (Aixelá, 1990, p. 61-63). In his taxonomy, the first category comprises of strategies adopted for a source text oriented translation reflecting the difference and otherness of the source text culture, and these strategies conserving the otherness of the CSI are “repetition, orthographic adaptation, linguistic (non-cultural) translation, intratextual gloss and extratextual gloss” (Aixelá, 1996). On the other hand, the substituting strategies deployed for an easy and comprehensible reading for the target text readers smoothing the unique components of the source text culture are named as “synonymy, limited universalization, absolute universalization, naturalization, deletion, autonomous creation, compensation and attenuation” (ibid.).

While Axiela’s strategies can be assumed as a tool kit for analysis of a translated text from a cultural perspective, they can be adopted for a micro-level analysis scrutinizing the translator’s choices on their own merits. On the other hand, a broader approach referring to translator’s overall approach to translation and cultural gap between the two sets of cultures is the notions of “domestication” and “foreignization” formulated by Lawrence Venuti (1995). According to Venuti (1995) domestication is used to denote a target text which sounds familiar to target text reader and assumed as acceptable within the target text context (p.5). Moreover, domestication can also be called as the strategy of “fluency” referring to an easy reading resulting in the “invisibility” of the translator (Venuti, 1995, p. 1-2). In other words, in a domesticated target text, target text readers are provided with a fluent and natural reading free from the CSIs of the source text. On other hand, foreignization strategy conserves the foreign and unfamiliar elements of the

source text. Contrary to domestication as the strategy of fluency, foreignization is the strategy of heterogeneity in which cultural asset of the source text is presented to the target reader (Venuti, 1998, p.242). Adoption of the foreignization as a macro strategy enables the target text readers to discover the source text culture while it can interfere with the fluency and comprehensios as well. Moreover, Venuti (1995) refers to foreignization as an approach which makes the translator visible in the target text (p. 1-2).

<b>Source Texts</b>		
<b>Name</b>	<b>Year of Publication</b>	<b>Publishing House</b>
<i>Baba Evi</i>	2013(a)	Everest Yayınları
<i>Avare Yıllar</i>	2013(b)	Everest Yayınları
<i>Cemile</i>	2008	Everest Yayınları
<b>Target Texts</b>		
<b>Name</b>	<b>Year of Publication</b>	<b>Publishing House</b>
<i>My Father's House</i>	2016 (a)	Everest Publications
<i>Idle Years</i>	2016 (b)	Everest Publications
<i>Cemile</i>	2013	Everest Publications

**Table 1.** Names, Year of Publication and Publishing House of the Source Texts and Target Texts

As it is demonstrated in Table 1 above, within the scope of this thesis the English translations Orhan Kemal's books *Baba Evi*, *Avare Yıllar* and *Cemile* by the translator Cengiz Lugal will be scrutinized according to Aixelá's strategies for translation of CSIs. Then, the translator's preferences will be analysed within the framework domestication and foreignization strategies suggested by Lawrence Venuti (1995). Orhan Kemal, who is one of the canonical writers of Turkish literature, is a social realist author. His works reflect the struggles of people from the working class of Turkey, and particularly Çukurova region, which was his hometown. His relationship with his father, the poverty he had to face in his early ages and his acquaintance with Nazım Hikmet shaped his style and themes in his works (Bezirci, 1984).

The aforementioned books are the parts of the series *Küçük Adamın Romanı*, which is a biographic series depicting the stages of his life starting from his childhood and their migration to Syria until his marriage with an immigrant Bosnian girl. In addition to the sections from his own life, the books *Baba Evi*, *Avare Yıllar* and *Cemile* are the novels where class distinctions, poverty and turning points of Turkey are all depicted through a simple narration. The distinguishing feature of his works, which makes him one of the prominent social realist authors of Turkish literature, is his use of culture specific elements in his books. While Orhan Kemal does not frequently employ adjectives to describe his characters, dialects, religious concepts, utterances, traditional rituals help to reveal the financial, national and social status of the characters (Bezirci, 1984, p.82). Therefore, the translation of Orhan Kemal's books which are full of CSIs belonging to working class and people in Çukurova region is fitted for an analysis regarding the translation of CSIs.

In this thesis, the English translations of Orhan Kemal's books *Baba Evi*, *Avare Yıllar* and *Cemile* will be analysed within the light of translation strategies put forward by Aixelá (1996). The CSIs will be scrutinized through Aixelá's (1996) strategies at a micro-level. The results taken from the case study carried out at the micro-level will be discussed from a broader perspective, namely at the macro-level, in accordance with the strategies of domestication and foreignization suggested by Venuti (1995). Finally, the possible reasons motivating the translator to apply certain strategies will be explained through Aixelá's (1996) "explanatory variables" (p. 65).

This study seeks to explore the CSIs in a given work, the translation of CSIs into English through certain strategies and the potential reasons of the translator's choices. Given that Orhan Kemal's aforementioned works are a good representative of the source culture which it belongs to, exploring the English translations is a significant point to comprehend the representation of the Turkish culture.

### **Purpose of This Study**

The main objective of this study is to reveal how the CSIs belonging to Turkey's cultural context and more particularly to the Çukurova region in Turkey in Orhan Kemal's books *Baba Evi*, *Avare Yıllar* and *Cemile* are produced in the English translations and to explore

the possible motives behind the translator's adoption of certain strategies. To this end, the micro strategies put forward by Aixelá (1996) for the translation of CSIs will be employed for the micro analysis of English translations of Orhan Kemal's books *Baba Evi*, *Avare Yıllar* and *Cemile*. Then, the thesis will explore how the English translations of abovementioned works provide a recreation of source text culture within the target text readers' context or the unfamiliar items are presented in a natural and domesticated approach. Finally, the possible reasons of either approaches adopted by the translator will be discussed.

## **Research Questions**

Within the scope of this thesis, following questions will be answered:

### **Macro research question**

1. How does the translator transfer the Turkish culture and, more particularly the regional characteristics of Çukurova region in his translations of Orhan Kemal's *Baba Evi*, *Avare Yıllar* and *Cemile*?

### **Micro research question**

2. Which microstrategies from Aixelá's taxonomy regarding the translation of the CSIs are used by the translator in the English translations of Orhan Kemal's *Baba Evi*, *Avare Yıllar* and *Cemile*?

### **Macro research question**

3. To what extent are the CSIs as an essential component of Orhan Kemal's discourse and the foreignness of these elements reflected in the target text?

### **Micro research question**

4. Does the translator adopt a domesticating or foreignizing approach as suggested by Lawrence Venuti to translate CSIs in the aforementioned books?

### **Macro research question**

5. Can the translator's approach be explained through Aixelá's explanatory variables regarding strategies adopted to translate the CSIs?

## **Methodology**

To investigate the treatment of CSIs in Orhan Kemal's books *Baba Evi*, *Avare Yıllar* and *Cemile*, a descriptive approach will be adopted in this study. In order to explore the prevailing approach, i.e. domestication or foreignization, strategies used by the translator for the translation of CSIs will be scrutinized in line with the micro strategies suggested by Aixelá (1996). To this end, excerpts illustrating the CSIs in the aforementioned books will be utilized in the case study. Then, the translator's choices will be analysed at the macro-level and Venuti's (1995) notions of domestication and foreignization will be utilized to determine the dominant approach in the TT.

Regarding the predominant approach of the translator to the translation of CSIs in Orhan Kemal's aforementioned books, the possible reasons of his tendency will be discussed. To this end, the variables suggested by Aixelá (1996) to explain the probable motives of the translator will be utilized.

## **Limitations**

This thesis is limited to Orhan Kemal's books *Baba Evi*, *Avare Yıllar* and *Cemile* which are translated as *My Father's House*, *Idle Years* and *Cemile*. The motive stimulating this choice and analysis is that these books are part of the series *Küçük Adamın Romanı* involves a multitude CSIs. Therefore, these works can be seen as the works that represent the Turkish culture. The CSIs will be analyzed in line with Aixelá's (1996) strategies suggested for the CSI translation. The results obtained from the case study will be interpreted according to Venuti's domestication and foreignization strategies and the possible reasons behind the translator's approach will be discussed.

## **Outline of the Study**

This thesis includes three chapters excluding the Introduction and Conclusion sections. In Chapter 1, the notion of culture, cultural turn in Translation Studies and CSIs will be explained in depth and approaches of various scholars will be provided.

In Chapter 2, the strategies proposed for the translation of CSIs by various researchers will be explained. While insights of different scholars are presented, Aixelá (1996) and Venuti's (1995) strategies for the CSI translation will be emphasized. First of all notions of foreignization and domestication suggested by Venuti (1995) will be described. Then, the micro strategies put forth by Aixelá (1996) will be explained in detail by means of several examples.

In Chapter 3, the focal point will be the author Orhan Kemal's life, his works and his literary. His early life, the relations among his family and his exile and life in prison will be scrutinized. In the same chapter, a background information of the books *Baba Evi*, *Avare Yillar and Cemile*, their plot summaries and their stylistic features will be explained. Then, the excerpts taken from the English translations of *Baba Evi*, *Avare Yillar and Cemile* will be studied within the light of Aixelá's (1996) microstrategies. Result reached through the case study will be investigated in accordance with the concepts of domestication and foreignization proposed by Venuti (1995) as the macrostrategies. In the Discussion part provided within the same chapter, the results of case study will be summarized. Finally, in the Conclusion, the findings gathered from the case study will be utilized to answer the research question mentioned in the Introduction part.



## **CHAPTER 1: CULTURE AND CULTURE SPECIFIC ITEMS**

This chapter will concentrate on the notion of CSIs and its translation in a literary text. Firstly, culture as a term will be explained through various descriptions provided by different scholars. In addition, cultural shift in translation studies (thereafter referred to as TS) will be touched upon in order to emphasize the role of culture within the scope of literary translation. Following the description of culture as a concept and overview of cultural turn within the scope of TS, CSIs and categorization of culture related concepts will be focused. Thirdly, the strategies proposed to translate the CSIs will be described. Since the strategies used for the translation of CSIs will be dealt with as the micro strategies, the concepts of domestication and foreignization as the macro strategies will follow the aforementioned notions. In order to interpret the micro-level strategies at a broader sense, i.e. macro-level, domestication and foreignization strategies within the scope of literary translation will be described. Although the theoretical content of this thesis will deal with the aforementioned concepts through different approaches provided by various scholars, the basis of the case study will be the methods emphasized regarding the translation of CSIs proposed by Aixelá at the micro-level and domestication and foreignization strategies proposed by Venuti at the macro-level.

### **1.1. CULTURE, TRANSLATION AND CULTURAL TURN**

Culture is such a concept that it has been studied and defined by different scholars from various fields for many years. As it encompasses a wide range of other concepts such as language, society, history, anthropology and so on, it has been described from different approaches. Within the scope of paradigm shifts occurring in the TS, culture as a concept cannot be overlooked for language is an indispensable tool of translation as both an act and product. Therefore, a description of culture will be needed in order to analyse the translation both as an act and a product from a broader sense than the pure linguistic approach.

Online Dictionary of Cambridge delineates the word entry culture as “the way of life of particular people, especially as shown in their ordinary behavior and habits, their attitudes toward each other, and their moral and religious beliefs” (Cambridge Online Dictionary, n.d.). For Harris (1979), culture is the scope of ideas and conducts demonstrated by the

inhabitants of a community (p.47). It is the demonstration of the way in which people belonging to a community live their lives and express it through a language peculiar to them (Newmark, 1988, p.94). The context of culture refers to figurative means of intention along with faith, artistic acts besides casual actions like daily routines, anecdotes and conversations (Swidler, 1986, p. 273).

Reminding the extensive scope of the concept and anthropological studies for years, Davies (2003) circumscribes the definition of culture as “the set of values, attitudes and behaviours shared by a group and passed on by learning” (p. 68). In a similar vein, Ivir (2003) depicts culture as the whole of human perspective, belief, and ways of living and routines which are shared by the members of a certain community and transferred like a heritage (p. 117). As it can be understood from the descriptions above, culture is a far-reaching concept that has been described from various approaches. However, it can be seen that notions of society, i.e. community, norms and languages are the ones that have been commonly addressed by scholars. For instance, Ivir (2003) refers “languages as the expressions” of cultures and thus the immanent constituents of cultures (p. 117). Furthermore, Wolf (2007) states that ‘society cannot be adequately described without culture nor culture without society’ (p.4).

As literary texts are produced in a given language used in a given society, the work of TS has not remained unresponsive to the fact that culture is one of the issues and/or challenges to be taken into consideration. Vermeer (1992) defines culture as the collectivity of norms and traditions in the prevailing social habits (p.38). Accordingly, it can be said that differences between two texts, i.e. target text (thereafter referred to as TT) and source text (thereafter referred to as ST), stem from not only linguistic variation but also cultural deviations.

System theories such as Polysystem Theory by Itamar Even-Zohar, Gideon Toury’s Descriptive Translation Studies (DTS), Andrew Chesterman’s translation norms and Manipulation School or Group including Theo Hermans, Jose Lambert and Hendrik van Gorp can be seen as the early attempts towards a paradigm shift within TS (Munday, 2001, p.108-121). Similarly, James Holmes (1988) explains the emergence of a paradigm shift towards a cultural approach with Even-Zohar’s definition of “polysystem” which underlines the dynamics and their movements within a literary culture (p. 107). Given the

criticism directed at the linguistic approach to TS and the tendency to a more interdisciplinary approach encompassing social, literary and cultural aspects of translation, emergence of a paradigm shift was signalled. Accordingly, translation was no more a mechanic transfer of linguistic or textual features, but the transmission of cultural entities (Trivedi, 2007 p.280).

Following Even-Zohar's and Toury's studies on the position or positioning role of the translation within a literary system and/or culture, Susan Bassnett and André Lefeveré (1990) published a compilation of essays with the title of *Translation, History and Culture*. Not only was it a comprehensive collection of essays from various scholars but also the introduction chapter of the book co-written by Bassnett and Lefeveré (1990) was a manifesto of the up-coming paradigm shift within TS (Bassnett and Lefeveré, 1998, p.123). Referring to Bassnett and Lefeveré's study, Trivedi (2007) claims it to be an exact articulation and acknowledgement of the cultural shift in Translation Studies and emphasizes it to enhance the field discipline and redeem from the constraints of pure linguistic approach (p.280). While dismissing a formalist and pure linguistic approach to translation, Bassnett and Lefeveré (1990) state that translation is a way leading to the local culture and enhance it with the reflections of the other (p.2).

In the book *The Companion to Translation Studies* co-edited by Piotr Kuhiwczak and Karin Littau (2007), Bassnett (2007) explains the arguments they intended to propose in their study with André Lefeveré as that translation has a significant role in contributing the literature of the receiving culture and translator has a role beyond being a transmitter in a linear sense (p. 14). By focusing on the cultural aspects, they inquired the process of translation through questions regarding the choosing of the ST for translation, the role of the other agents such as "editor, publisher or patron", criteria of the strategies adopted for the translation and etc. (Bassnett and Lefeveré, 1998, p.123). Reflecting the culture and values such as politics or history, translated texts exert a remarkable effect on the receiving culture in terms of forming new cultural behaviours or clichés (Schäffner, 1995, p. 2).

Cultural turn within the TS and influences of cultural studies brought about other concept to the agenda of TS during 1990s. As it can be inferred from Bassnett and Lefeveré's work *Translation, History and Culture* (1990), scholars posed questions regarding power,

ideology, feminism, post-colonial translation theories and rewriting ( Munday, 2001, p.127). Lefeveré (1992) emphasizes the translation as “rewriting” and he adds that “it is potentially the most influential” one since a translated text can design the portrait of an author (p.9). There is a patronage which controls the process of translation (Munday, 2001, p.128). Moreover he states that at every stage of translation as an act, linguistic issues confront with ideology or poetic characteristics of the languages and cultures (p.39).

On the other hand, Sherry Simon (1996) in her work *Gender in Translation: Cultural Identity and the Politics of Transmission* points out the sexist language used in TS and an image created parallel between translation and women both of which seen as passive and substitute within the society (p. 1). Rejecting a fidelity to author or the target reader, she claims a fidelity toward the writing project – a project in which both writer and translator participate” (p.2). In terms of cultural turn within the TS, Simon does not disclaim benefits of cultural studies in TS and states cultural studies provides “an understanding of complexities of gender and culture (p.136). Besides gender, the other concern seeing translation as an act beyond a linguistic and/or textual transfer is colonialism. Gayatri Chakravorty Spivak (1993/2000 qt. in Munday, 2001) discusses the ideological motivations behind translation and domination of colonialism on translation. Spivak (1993/2000 qt. in Munday, 2001) underlines the hegemony of English or other languages of “ex-colonizers” (Munday, 2001, p. 132) on the colonized literatures and states that it occurs if the literature of a colonized country is translated with a sense of standardization, and thus looks alike the literatures of other assimilated literatures (p.399). In other words, Spivak (1993/2000 qt. in Munday, 2001) criticizes the elimination of differences peculiar to a colonized or a Third World country literature because of the ideological concerns of translator who seek an assimilation through translation and literature. Although remarks of Simon (1996) and Spivak (1993/2000 qt. in Munday, 2001) are not the focal point of this thesis, their perspectives indicate the shift from pure linguistic and/or textual view to a cultural angle within TS. Translation is not seen as a mere decoding process between two languages.

Emergence of a cultural turn within TS has brought about different concerns for the translators or the other agencies participated such as editors, publisher or critics. While

the concept of culture exerts a massive influence on the translations and vice versa, it also forms a challenge for the translators. Translator is to think beyond the linguistic transfer between two code systems. As Calvo (2010) states variabilities of languages and cultures can challenge translators in dealing with the differences between languages and cultures (p.2).

In this regard, Newmark (2010) proposes that “culture” and “its reflection in language” are an obstacle complicating an efficient and proper translation (p.173). Rather, not only “the cultural manifestations at the text level, such as discourse structure, rhetorical devices and genre-specific norms” but also the differences “at the lexical or semantic level” can be dealt with (Davies, 2003, p. 68). To tackle with these obstacles, having a good command in SL and TL is not enough on its own. Therefore, sufficient knowledge in both cultures is required in addition to “two language structures” (Larson, 1984, p.431). To this end, cultures of both ST and TT should be understood well for a proper translation which initially requires to define cultural concepts, in other words CSIs to be dealt with during the translation process.

## **1.2. DESCRIPTION OF CULTURE SPECIFIC ITEMS**

A cultural approach to translation requires to define what can be assumed as cultural, in other words, what CSIs are within a literary text. Newmark (1988) defines CSIs as “cultural words” which can be distinguished easily for they are peculiar to the language they come from and not suitable to be translated literally (p. 95). According to Florin (1993), CSIs are notions belonging to “one nation and alien to another” such as “words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development” (p. 123). Baker (1992) defines CSIs as “a religious belief, a social custom or even a type of food” which come from the source language and may not exist within the target culture (p. 21). In a similar vein, Tymoczko (1999) interprets the CSIs as “metonymic evocations of the culture as a whole, including its material culture, history, economy, law, customs, values and so on” (p.45). As culture itself is a farreaching and inclusive term, CSIs can embody a wide range of references. Depending on the time and place of the reference they can vary. Therefore, Antonini (2007) defines CSIs as terms referring to various parts of daily life like law

systems, toponyms, prevailing diet, schooling, metric systems, history, craft, organizations and recreational pursuits. (p. 154).

Although it is referred as CSIs within the framework of this thesis, references relating to culture within a literary text are named differently by different scholars. For example, Baker (1992) deploys the term “culture-specific concepts” (p.21) while Leppihalme (1997) employs “culture-bound element” (p.326). However, the focal point of this thesis is the analysis of CSIs by means of strategies proposed by Javier Franco Aixelá (1996) who refers them as “culture-specific items”, and the term culture-specific items, i.e. CSI, is used to address the cultural elements within a literary text. Aixelá (1996) proposing the term CSI also defines them as the items whose non-presence in the target language can make the cultural transference challenging or even impossible (p.58).

In addition to the definition of CSIs, Aixelá also interprets the occurrence of a CSI as that it does not “exist of itself” (p.57). Rather, they emerge as “the result of a conflict” between the source text culture and target text culture where the equivalent references do not exist, or they have a different “value” (Aixelá, 1996, p.57). According to Aixelá (1996) the notion which results in a conflict between two cultures is the “variability factor” created by cultures since in every language a set of behaviours, norms, categorization taxonomies are available and translators should pay regard to it (p.53). Moreover, before discussing the challenges and strategies of translation of the CSIs, detecting and categorizing them should be taken into consideration since every aspect of a language is created depending on the culture (Aixelá, 1996, p.57). Therefore, categorization of CSIs proposed by different scholars will be provided under the next part.

### **1.3. CATEGORIZATION OF CULTURE SPECIFIC ITEMS**

As culture refers to a various notions in a society, categorizing CSIs within a literary text can be complicated. Culture has been defined by various scholars from various angles. Therefore, for the categorization of CSIs there are various suggestions made by various scholars. In 2010 in *Translation and Culture* Newmark proposes the categories of CSIs as “ecology, public life, social life, personal life, customs and pursuits, private passions” (Newmark, 2010, p.173-177). Baker (1992) gathers CSIs under two categories as “abstract” and “concrete” concepts including “a religious belief, a social custom or even

a type of food” (p. 21). Aixelá (1996) classifies CSIs under two main titles as “proper nouns and common expressions”.

He also divides proper nouns as “conventional and loaded” where conventional ones are defined as “unmotivated” and “have no meaning of themselves” (ibid.) On the other hand, “loaded proper nouns” are motivated, “suggestive” and “expressive” names such as nicknames (ibid.). Loaded proper nouns can refer to a historical or cultural relation within the context of a given culture (Aixelá, 1996, p.59-60). However, for Aixelá (1996), proper nouns are not the CSIs that complicate the process of translation, yet the ones other than proper nouns can pose a challenge for the translator and “supratextual, textual or intra textual factors, as well as the nature of the CSI, acquire a much greater importance” (p.60).

In contrast to Aixelá’s basic but overall categorization, other scholars suggest more detailed and comprehensive classifications of CSIs. For instance, Antonini (2007) proposes six categories of CSIs, namely education system, food and measurements, sports, institutions, famous people and events and the legal system (p.160). Within these categories, education system refers to the types of schools, grading systems, universities and etc. while food and measurement comprise of units of measurement such as liter, inch, currencies, traditional foods and etc. Under the the category of sports, types of sports or names of teams can be found. As different society structures bring about different types of institutions, political bodies, organizations and so on can exemplify the category of institutions. Within the context of history of every culture there may be people or events who change the flow of the events and even history such as Mustafa Kemal Atatürk and War of Independence for the Turkish Republic. Therefore, names of these famous people or turning points within a society are another category of CSIs. Finally, as legal systems of almost every country differ from the others, references of legal system such as laws, sentences and judges can be gathered under the category of the legal system as a CSI.

#### **1.4. DIFFICULTIES OF TRANSLATING THE CULTURE SPECIFIC ITEMS**

As culture is a multifaceted phenomenon, transferring a CSI existed in a given culture to another one may pose various challenges for translators. These problems may be formed by different reasons. First of all the act of translation as a mean of communication includes two different languages and sets of cultural notions. The lack of familiarity with

one these cultures may turn into be an “obstacle to understanding it” since “the translated message is transferred not only to another language but also to another culture” (Komissarov, 1991, p.34). In other words, translation is not only transferring linguistic codes but also getting over “a cultural barrier” (ibid.).

Davies (2003) exemplifies this cultural gap and challenges posed by it with the CSIs in the first book of J.K. Rowling’s famous series Harry Potter. According to Davies (2003) “the references to Bonfire Night and to Halloween in the early chapters of Harry Potter and the Philosopher’s Stone may be unintelligible to those whose cultures possess no similar traditions” (p. 67). This non-equivalency between two texts may result from “historical background, economic development, political structure, prevailing customs and traditions” (Buitkiené, 2013, p.24). As a matter of fact, “the slightest variation from the source language (SL) cultural term can be taken as an act of subversion against the culture it represents” (Guerra, 2012, p.1).

Aixelá (1996) emphasizes that cultures form a versatility factor which should be dwelled on by translators and points out the influence of Anglo-Saxon culture on Spanish culture via translation (p.53-55). He states that over the years Spanish target readership has become familiar with the Anglo-Saxon culture and translations of different media from English into Spanish have been widely accepted within target culture (p.55). It can be inferred that challenges posed by CSIs and cultural gap may vary not only from language to language but also from period to period when the translation is done. As for Aixelá (1996), there is a “one-way influence” in that case and it indicates that

[t]he receiving society is subject to a progressive familiarity with Anglo- Saxon culture. Translators are of course affected by this process, which among other things increases the number of socio-cultural realities whose transference requires less and less manipulation to make thme acceptable in the target culture (ibid.).

As translation is beyond a mere transfer of linguistic features of the ST into TT, Komissarov (1991), translator should be not only bilingual but also “bicultural” to make the interlingual and intercultural communication possible since “a variety of language devices” such as “neutral and emotional words, archaic words and new coinages, metaphors and similes, foreign borrowings, dialectical, jargonand slang expressions, stilted phrases and obscenities, proverbs and quotations, illiterate or inaccurate speech and so on”. (p. 39-40).



In short, the factors challenging a translator trying to create a communication bridge between ST and TT readers can be cultural variations such as foods, clothing, history, education, customs and etc. as well as linguistic differences such as lexical units, syntax, register and etc. Therefore, this variety of factors affecting and even challenging the procedure of translation result in different strategies and approaches proposed by various scholars to deal with the various difficulties of translating CSIs. Strategies suggested to translate CSIs will be explained in the next section.



## CHAPTER 2: STRATEGIES OF TRANSLATING CULTURE SPECIFIC ITEMS

As the scope of CSIs is as wide as the phenomenon of culture itself, challenges and thus strategies proposed for translation of CSIs are varied. Although every translator may have their own way or policy of translation depending on the time, place, ideology and even patronage, there are certain issues to be taken into consideration during the translation. In his study *Is Translation a Linguistic or a Cultural Process*, Vermeer (1992) asks the question same as the title of his work and answers that it is both a cultural and a linguistic process as language is an inevitable component of a “specific” culture (p.40). He also defines translation as “a scope oriented transcultural text production under given and clearly specifiable (and specified) circumstances” (Vermeer, 1992, p.45-46). As for Aixelá (1996), translation is undoubtedly considered together with its “historicity, which goes in hand in hand with the notion of language and of the other each linguistic community has had throughout its existence” (p.52). The variability of classifications of CSIs mentioned in the previous chapter and scholars’ remarks on CSIs imply the variety of strategies adopted for the translation of CSIs.

Translator is perceived as an intermediary agent between two languages, two readerships and two cultures. In other words, it is expected from a translator to fill the gap between two sets of linguistic codes, texts, norms and behaviours. Therefore, the strategies utilized to translate CSIs can be determined according to the goal of the translator and/or translation itself as an act and product. Moreover, the variety of strategies apparent in a translated text indicates the connection between ST and TT cultures implying translator’s role (Lambert and Van Gorp, 2006, p. 42). Nevertheless, it is not easy to draw a distinct frame for the translator’s behavior since “the choice of translation strategies is not simply a personal or random act” (Fahim and Mazaheri, 2013, p. 64). According to Ivir (2003), translators’ choices of strategies are motivated by their understanding of the cultural element, its function within the source culture and its equivalent in the target culture, translators’ familiarity with both source and target culture and knowledge of the prevailing translation approaches within the target culture (p. 117). Furthermore, there can be factors confining translators in terms of choosing their strategies such as the dominant literary norms and traditions in a given period, ideology of a prevailing institution and target readership (Alvarez and Vidal, 1996, p. 64). Texts cannot be

diverged from the period and culture in which they were produced; therefore, different strategies can be adopted by different translators in different times (Hagfors, 2003, p.118). According to Aixelá (1996) that forms a “variability factor” for the translators (p.53).

In spite of the multifaceted nature of the CSIs and norms for the translation of CSIs, there are two main categories of strategies widely adopted by scholars and researchers to study the translation of CSIs: macro strategies and micro strategies. While macro strategies help to reveal the dominant tendency of a translator in a TT, the latter scrutinizes the individual choices made by the translator during the translation process. It can be also claimed that macro strategies can be a stimuli for the adoption of certain micro strategies while they can appear as the inevitable result of choices made through micro strategies. Davies (2003) refers to macro strategies as the two primary aims of translator revealed through the solutions found to fill the cultural gap between ST and TT and states that

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

Although the aims of preserving the main features of the ST and creating a TT easy-to-read for the TT readers may seem to be reminiscent of exhaustively discussed concepts of word-for-word versus sense-for-sense translation or source-orientedness versus target orientedness in TS, notions of domestication and foreignization proposed by Lawrence Venuti (1995) are widely acknowledged. Similarly, among the taxonomies proposed to systematize the strategies adopted at micro-level, Aixelá’s categorization of translation strategies for CSIs are referred as a tool kit by many researchers in numerous studies. In the next section, macro and micro strategies suggested for translation of CSIs will be scrutinized respectively.

## **2.1. MACRO STRATEGIES: DOMESTICATION AND FOREIGNIZATION**

Translation both as an act and product comprises of decisions from the very beginning with the choosing the ST to be translated and to the strategies to be adopted at both macro and micro-levels. One of the categorizations of macro strategies acknowledged and

utilized by scholars is the division offered by Lawrence Venuti (1995): domestication and foreignization. Domestication is defined as “adherence to domestic canons both in choosing a foreign text and in developing a translation method” (Venuti, 1998, p. 241). On the other hand, foreignization is a translation method which implies “the difference of the foreign text only by assuming an oppositional stance toward the domestic, challenging literary canons, professional standards, and ethical norms in the target language” (Venuti, 1998, p. 241).

<b>Source Text Oriented</b>	<b>Target Text Oriented</b>
Foreignization	Domestication

**Table 2.** Macro strategies suggested by Venuti (1995)

Venuti (1995) discusses the notions of domestication and foreignization within the framework of “translator’s invisibility” which refers to “the translator’s situation and activity in contemporary Anglo- American culture” (p.1). If a TT does not reflect any linguistic or cultural idiosyncrasy of ST and can be read fluently, it is assumed as “transparent” by TT readers, and thus “the more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text” ( Venuti, 1995, p.1-2).

Although similar categorizations have already been done by various scholars, Venuti’s designation of the translator’s choices made for translation is attributed to Friedrich Schleiermacher’s remarks. He explains his reference to Schleiermacher’s categorization as follows:

I also want to indicate that the freelance literary translator always exercises a choice concerning the degree and direction of the violence at work in any translating. This choice has been given various formulations, past and present, but perhaps none so decisive as that offered by the German theologian and philosopher Friedrich Schleiermacher. In an 1813 lecture on the different methods of translation, Schleiermacher argued that “there are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him” (Venuti, 1995,p. 19-20).

Accordingly, it can be suggested that Venuti's domestication is an equivalent of Schleiermacher's "leaving the reader in peace and moving the author towards him" (ibid.). In a domesticating approach, the ST values and norms are assimilated (Venuti, 1998, p.240-244). To this end, the prevailing norms in TL tradition are adopted with a conventional stance against the otherness of the ST culture (ibid.). A translation that can be read easily by the target reader indicates the strategy of domestication which is also named as "fluency" (Venuti, 1995, p.5). Venuti (1995) criticizes this approach by accusing the translator of performing an "acculturation which domesticates the foreign text, making it intelligible and even familiar to the target-language reader" (p.5). In a similar vein, Aixelá (1996) who collects the domesticating strategies suggested for translation of CSIs under the category of "substitution", relates this approach to the "hegemony" of the TL culture over the SL culture (p.55). He assumes this tendency to be far from an "innocent" choice made by the translators; rather, it is the indicator of a deliberate effort made to "guarantee the acceptance of their translation by, at least, the initiator and the powers that be (publishers, literary critics, etc.) (Aixelá, 1996, p. 54). It is basically "transformation of the other into a cultural replica" (ibid.).

On the other hand, foreignization approach corresponds to Schleiermacher's "leaving the author in peace and moving the reader towards him" (Venuti, 1995, p.19-20). In a foreignized TT, translator follows ST norms and shows a tendency to the representation of the foreign culture. In other words, the ST culture values are imported in the TT and "heterogeneous dialects and discourses" are presented to the TT readers (Venuti, 1998, p.242). He also suggests that foreignization refers to "a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations" (Venuti, 1995, p.20). Foreignization enables TT readers an opportunity to discover the other represented by the culture of ST. In spite of the experience of a nonfluent reading of the TT, it helps to introduce a different culture to the target readers. Aixelá (1996) categorizes the foreignizing translation strategies under the title of "conservation" and refers them as "the acceptance of the difference" (p.54). He implies that exposure to a foreignized TT increases the target reader's acquaintance with the ST culture (Aixelá, 1996, p.54). According to Venuti (1998), translators who adopt foreignization strategy as an approach intend to conserve the "linguistic and cultural differences deviating from prevailing domestic values" (p. 240).

Similarly, a translator tends to employ foreignization to reflect the peculiarity of the ST deviating from the traditions of the TL (Hatim, 2001, p.51).

Motives stimulating the choices of the certain strategies adopted by the translators may vary from the extent of cultural differences to the ideologies behind choosing and translating a given ST. In order to clarify the dominant approach in a translated text, Venuti (1998) underlines the necessity of “the reconstruction of the cultural formation” where the TT is formed and accepted (p. 243). However, he also distinguishes literary and technical translation in terms of the strategies to be employed. He suggests that technical texts are basically prone to domesticating while works of literature are easier to apply foreignization strategy (Venuti, 1998, p.244). It is primarily because of the fact that “literary translation focuses on linguistic effects that exceed simple communication (tone, connotation, polysemy, intertextuality) and are measured against domestic literary values, both canonical and marginal” (ibid.).

To sum up, two macro strategies include the terms such as “foreignization”, “domestication”, “resistance” and “fluency” (Venuti, 1995). A translator may either prefer to reflect the otherness of the ST and thus ST culture to the TT reader or smooth out the differences stemming from both linguistic and cultural nonequivalences. In order to comprehend a translator’s choices at the macro-level in terms of CSIs, an analysis should be conducted at a micro-level. To this end, Aixelá’s taxonomy of strategies designated for translation of CSIs will be scrutinized in the following section.

## **2.2. AIXELÁ’S MICRO STRATEGIES FOR CSI TRANSLATION**

Various categorizations of CSIs and macro strategies for the translation cultivated by various scholars have been introduced in the prior section. Likewise, there are different classifications of strategies adopted for the translation of CSIs. For instance, Ivir (2003) propounds seven methods for CSI translation, namely, “borrowing, definition, literal translation, substitution, lexical creation, omission and deletion” (p.35-46). Higgins and Hervey (1992) suggest “exocitism, cultural borrowing, calque, communicative translation and cultural transplantation” (p.28) as translation strategies that can be adopted for CSI translation. Davies (2003) proposes a more detailed classification for the translation methods and proposes the strategies of “preservation, addition, omission, globalization,

localization, transformation and creation” (p.72-88). However, the taxonomy which will be used for the analysis of translation of CSIs in *Baba Evi*, *Avare Yillar* and *Cemile* at the micro-level is proposed by Aixelá (1996). For this reason, his strategies will be explained in detail.

Aixelá (1996) points out that there can be an imbalance of power between two cultures, i.e. ST culture and TT culture. In other words, there can be a “cultural asymmetry between two linguistic communities” and it can reveal itself within the framework of “the discourses of their members, with the potential opacity and unacceptability this may involve for the target cultural system” (p. 54). Aixelá (1996) divides his strategies into two main categories as “conservation” and “substitution” (p.54), and bases this classification on the “degree of intercultural manipulation” (p. 60). In other words, it depends on the extent of the gap between two cultures.

<b>Conservation</b>	<b>Substitution</b>
Repetition	Synonymy
Orthographic Adaptation	Limited Universalization
Linguistic Translation	Absolute Universalization
Intratextual Gloss	Naturalization
Extratextual Gloss	Deletion
	Autonomous Creation
	Compensation
	Attenuation

**Table 3.** The list of Aixelá’s micro strategies (1996)

**Conservation** focuses on the traditions of the ST and seeks to reflect the peculiarities of the other on the TT while **substitution** concentrates on a more familiar and fluent TT by naturalizing the CSIs of the ST and modifying them according to the receiving culture (Aixelá, 1996, p. 52-78). The subcategories of conservation are “repetition, orthographic adaptation, linguistic translation, intratextual gloss and extratextual gloss” while the main category substitution includes “synonymy, limited universalization, absolute universalization, naturalization, deletion, autonomous creation, compensation and

attenuation” (Aixelá, 1996). Adoption of these strategies for the transference of the CSIs in a ST is not an incidental phenomenon. Rather, the use of certain strategies for the given CSIs can reveal the translators approach to the CSIs at the macro-level which refers to the strategies of domestication and foreignization proposed by Venuti (1995). Therefore, the translation strategies listed by Aixelá (1996) can be categorized in accordance with Venuti’s (1995) concepts of domestication and foreignization as demonstrated in Table 4 below.

<b>Foreignization</b>	<b>Domestication</b>
Repetition	Synonymy
Orthographic Adaptation	Limited Universalization
Linguistic Translation	Absolute Universalization
Intratextual Gloss	Naturalization
Extratextual Gloss	Deletion
	Autonomous Creation
	Compensation
	Attenuation

**Table 4.** Division of micro strategies proposed by Aixelá (1996) according to Venuti’s (1995) macro strategies

These strategies will be explained and illustrated in the following section.

### **2.2.1. Conservation**

#### **2.2.1.1. Repetition**

Repetition is the strategy referring to conserving the CSI in the TT as it is originally written in the ST. Aixelá (1996) explains this strategy as keeping “as much as they can of the original reference” (p. 61). The excerpts below illustrates the strategy of repetition. In the ST a traditional food “gözleme” is repeated in the TT as “*gözleme*” in italic. This strategy enables the TT reader to encounter a foreign reference from the ST culture.

<b>Source Text</b>	<b>Target Text</b>
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Bakarken bir şey diyecekmiş gibi de oldu ama demedi, her defasında yutkundu ve gözlerini yeniden sacın üstündeki <b>gözlemelere</b> çevirdi (Toptaş, 2013, p.152)	Everytime she did so, she seemed about to say something, but she never did. Everytime she swallowed instead, and turned her eyes back to <b>gözlemes</b> cooking on the stove (Freely and Angliss, 2015, p.117)
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### 2.2.1.2. Orthographic Adaptation

As there can be differences between the phonetic systems of SL and TL, repetition of the CSIs which involve different sounds can pose a challenge for the TT readers. Therefore, translator may alter the CSI's letters to provide an easier pronunciation for the TT reader without substituting the CSI. Aixelá (1996) names this strategy as orthographic adaptation and explains it as “procedures like transcription and transliteration, which are mainly used when the original reference is expressed in a different alphabet from the one target readers’ use” (p. 61). Although the phonetic structure of the lexical unit is altered, the reference can still be assumed as a foreign term for the TT readers.

The excerpt exemplifies the strategy of orthographic adaptation clearly. The toponym “Çukurova” is phonetically changed as “Chukurova” since the letter “ç” in Turkish alphabet does not exist in English. Therefore, translator prefers to transfer it with the sound “ch-“which is pronounced similar to the “ç” in the ST. Aixelá (1996) also adds that “this procedure is reserved mainly for the integration of references from third cultures” (p. 61).

Source Text	Target Text
Pamukta, <b>Çukurovada</b> ortadan yitince, köylü de hep onu öldü sanmış (Kemal, 1963, p.13)	He had disappeared the autumn when they had gone down to pick cotton in the <b>Chukurova</b> plain (Kemal, 1974, p.7)

### 2.2.1.3. Linguistic (non-cultural) Translation

The strategy of linguistic (non-cultural) translation refers to translation of references which belong to ST but also are already available in TT by means of the pre-existing translations. Aixelá (1996) points out that the CSI is translated through “a denotatively very close reference to the original” (p. 61). This strategy conserves the otherness of the ST in the TT since it “increases its comprehensibility by offering a target language version which can still be recognized as belonging to the cultural system of the source text” (Aixelá, 1996, p.62). He exemplifies the use of this strategy with the translation of the units of measurements or currencies such as “dollars – dólares” or “grand Jury - gran jurado”. By means of linguistic (non-cultural) translation, the CSI “can still be recognized as belonging to the cultural system of the source text (Aixelá, 1996, p.62).

The example below illustrates this strategy. In the excerpt of the ST the utterance “He had come like a thief in the night” (Poe, 1842, p.10) is a reference to the Biblical statement “the day of the Lord so cometh as a thief in the night” (I Thess., 5:2; Peter, 3:10, Job, 24:14, and Matthew, 24:43). Translator prefers to conserve its Biblical meaning and translates it as “Geceleyin bir hırsız gibi gelmişti”. For the TT readers, especially the ones who are familiar with the utterances from Bible, can distinguish a notion belonging to Christianity.

Source Text	Target Text
<p><b>He had come like a thief in the night.</b> And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall (Poe, 1842, p.10).</p>	<p><b>Geceleyin bir hırsız gibi gelmişti.</b> Konuklar, neşelerinin kana batmış şöleninde teker teker yıkıldılar, yıkıldıkları yerde öldüler (Şentürk, 2016, p. 119).</p>

### 2.2.1.4. Intratextual Gloss

This strategy is generally used when translators adopt one of the abovementioned strategies and also a clarification is required. Therefore, an explanatory word or phrase is added “as an indistinct part of the text, usually so as not to disturb the reader's attention”

(Aixelá, 1996, p. 62). Aixelá also points out that “this procedure offers a variation usually due to the need for solving ambiguities, which is also one of the most universal traits of translation” and exemplifies it with the translation of the English expression “five feet eight” as “cinco pies con ocho pulgadas” in Spanish (five feet with eight inches in back translation) (ibid.).

The excerpt below illustrates this strategy. “Namaz kılar” in ST is translated as “making the namaz prayers” in TT. The explanatory term “prayer” is added to the CSI “namaz” which refers to the name of a prayer carried out by Muslims.

Source Text	Target Text
Yatmaz uyumaz, gece demez gündüz demez, <b>namaz kılar</b> oruç tutardın? (Kemal, 1963, p.240)	You hardly slept for <b>making the namaz prayers</b> day and night? (Kemal, 1974, p.121)

### 2.2.1.5. Extratextual Gloss

This strategy is almost same with the strategy of intratextual gloss above. However, in this strategy translator adds the gloss not close to the CSI itself but provides an explanation in a footnote, endnote or glossary. According to Aixelá (1996) “this procedure is used all the time in the treatment of quotations in third languages and, traditionally in Spain, to offer data about famous people and to explain puns, which are usually termed ‘untranslatable’ ” (p.62).

In the example below, the footnote provided to explain the proper nouns in the ST illustrates the strategy of extratextual gloss clearly.

Source Text	Target Text
<b>Safiye Ayla, Münir Nurettin, Deniz kızı Eftalya</b> filan hep orada (Kemal, 1958, p. ).	<b>Safiye Ayla, Munir Nurettin, and Deniz kızı Eftelya<sup>3</sup></b> were all there (2016, p. 69).

	3. Three famous singers of Turkish music.
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### 2.2.2. Substitution

#### 2.2.2.1. Synonymy

Synonymy refers to employ a “synonym, parallel reference to avoid repeating the CSI” and it is adopted regarding the stylistic concerns (Aixelá, 1996, p. 63). Translator employs a “synonym parallel” expression to abstain from the repetition of a CSI. In the example below, Aixelá illustrates this strategy with a sample from *The Maltese Falcon* where synonyms for the name “Spade” is used respectively. For the first occurrence translator prefers “Samuel” while the second emergence of the CSI is translated as “The mephistophelian blond”.

Source Text	Target Text
Spade	Samuel El mefistofélico rubio BT: The mephistophelian blond

#### 2.2.2.2. Limited Universalization

In some cases, translator may assume that CSI is archaic or ambiguous to comprehend for the TT readers. In order to clarify the obscurity of the CSI, translator may “replace it with a more usual possibility which still belongs to the ST culture but less specific” (Aixelá, 1996, p. 63). The strategy of limited universalization can be adopted “for the sake of the credibility” (ibid.). Aixelá suggests the translation of the CSI “five grand” as “cinco mil dólares (in back translation “five thousand dollars”) as an example for the use of the limited universalization strategy (Aixelá, 1996, p. 63). In the excerpt below the CSI “kible” refers to the direction where the holy place “Kabe” is located in the city Mecca in Saudi Arabia and Muslims, wherever they are on Earth, turn their faces to perform their prayers. However, as it can be ambiguous for the ST readers, translator prefers to replace it with “Mecca” which is also known as the holy city for Muslims and “kible”. Making

the CSI more comprehensible for the TT reader, this excerpt can illustrate the use of the strategy of limited universalization.

Source Text	Target Text
Yönünü <b>kibleye</b> döndü, namaza durdu, iki rekat namaz kıldıktan sonra ayağa kalktı, ellerini havaya açtı, duaya durdu (Kemal, 1963, p.350)	Then he knelt, facing the <b>Mecca</b> , and prayed aloud (Kemal, 1974, p.182)

### 2.2.2.3. Absolute Universalization

The adoption of absolute universalization is similar to the use of limited universalization strategy above. However, translators “do not find a better known CSI or prefer to delete any foreign connotations and choose a neutral reference for their readers” (Aixelá, 1996, p. 63). Cultural connotation loaded on the CSI is deleted and a neutral expression is used instead. Aixelá (1996) exemplifies it with the translation of the CSI “a Chesterfield” as “un sofá (a sofa in back translation)” (p. 63). In addition, another expression suggested by Aixelá as an example is given below and can clarify the use of the strategy of absolute universalization better.

Source Text	Target Text
<b>corned beef</b> (Hammet, 1929)	<b>lonchas de jamón (Páez, 1992)</b> BT: slices of ham

### 2.2.2.4. Naturalization

Aixelá (1996) points out that it is adopted “to bring the CSI into the intertextual corpus felt as specific by the target language culture” and adds that this strategy is not a common one especially in the translation of literary texts, “with the clear exception of children's literature” (p. 63). This strategy deletes the cultural connotation of the expression in question and replaces it with another CSI from the ST which may create the the illusion that it is written in the SL or according to SL culture. It can hinder the TT readers from

getting familiar with a foreign and different culture. Gümüş (2012) illustrates the strategy of naturalization with the example given below.

Source Text	Target Text
Most <b>colleges</b> didn't have computer clubs in the 1960s. (Galdwell, 2008, p.57)	1960'larda çoğu <b>üniversitenin</b> bile bilgisayar kulübü yoktu. ( <b>Özer, 2009, p. 42</b> ) BT: Even most colleges didn't have computer clubs in the 1960s.

### 2.2.2.5. Deletion

As it may be inferred from the name of the strategy, translator omits the CSI completely. Aixelá (1996) proposes different motives to adopt this strategy such as the CSI being “unacceptable on ideological or stylistic grounds” or “being not relevant enough for the effort of comprehension required of their readers” (p. 64). He also adds that there can be an embargo laid on in terms of the use of any extratextual gloss such as footnote or gloss (Aixelá 1996, p.64). Undoubtedly, the employment of this strategy results in losses in the foreign effect of the ST on the TT readers while it can facilitate the reading. It is also claimed that the use of this strategy is “much more than many prescriptive translation scholars would like to acknowledge” (ibid.). Aixelá (1996) illustrates this strategy with the example below.

Source Text	Target Text
<b>Casper Gutman, Esquire</b> (Hammett, 1929)	<b>Casper Gutman</b> (Páez, 1992)

### 2.2.2.6. Autonomous Creation

This strategy which is adopted rarely indicates that translators may find it “interesting for their readers to put in some nonexistent cultural reference in the source text” and add a CSI in the TT (Aixelá, 1996, p. 64). The use of the autonomous creation strategy is exemplified by Aixelá (1996) with the translation of the book title “Maltese Falcon” as

“El halcón del rey de España (back translated as The Falcon of the King of Spain) (p. 64). He also emphasizes that it is generally used for the translation of the movie titles (ibid.). In the example below the translation of the movie title “Sweet November” into Turkish as “Kasımda Aşk Başkadır”.

Source Text	Target Text
Sweet November	Kasımda Aşk Başkadır

#### **2.2.2.7. Attenuation**

Aixelá (1996) describes this strategy as to “soften” a “strong” expression which cannot be appropriate because of ideological reasons or to moderate a slang expression (p. 64). The latter use of the attenuation strategy can be mainly encountered in translations for children. Similarly Aixelá (1996) suggests that it is “the most promising strategy of those left out of my classification, and it is obviously used in the translation both of slang into Spanish and of secondary genres like children's literature in several countries” ( p. 64).

#### **2.2.2.8. Compensation**

Aixelá (1996) explains compensation as an alternative strategy which is the combination of deletion and autonomous creation strategies (p. 64). It can be used by the translator to create the same effect of the CSI at another part of the TT.

Although strategies are categorized separately under various categories, a TT may demonstrate the use of different translation strategies at the same time. It is possible to observe deliberate inconsistencies and inadvertent deviations as well. While the reasons of mistaken deviations can be found in the expression ‘mistaken’ itself, the motives behind the deliberate choices should be elaborated. Aixelá (1996) proposes several variables liable to exert an influence on the translators’s choice. These variables will be explained in detailed in the following section.

### **2.3. POSSIBLE REASONS OF TRANSLATORS' CHOICES OF TRANSLATION STRATEGIES FOR CSIS**

Beginning with the choosing of the ST to be translated to the strategies adopted, translation procedure can be effected and directed by various factors. As the scope of this thesis is limited to the strategies utilized for the translation of CSIs, possible reasons of these choices will be discussed in the light of scholars' and researchers' remarks. First of all, Nord (1997) identifies the role of a translator as a communicator between two different cultures who brings them together like a bridge (p.41-55). However, this connective act is beyond decoding and recoding between two linguistic systems. As Vermeer (1992) states it is a "transcultural acting" (p.45). Nord (1997) explains the communicating nature of the translation and translator as follows:

Communicative interactions take place in situations that are limited in time and space. This means every situation has historical and cultural dimensions that condition the agents' verbal and nonverbal behaviour, their knowledge and expectations of each other, their appraisal of the situation, and the standpoint from which they look at the world (p. 43).

While any linguistic, sociological or ideological motive may effect the choices of the translator, the concept of culture can turn the procedure into a more complex one. Agar (1992) claims that culture is not a notion that people can obtain, rather, "it is something fills the spaces between them" (p.11). Therefore, the motives behind the decision making processes of translation can vary from time to community. For instance, the translations of the same ST made at a similar period may demonstrate different tendencies of the translators. Davies (2003) suggests that deviations may be observed even in the same TT and describes the variety of choices as follows:

The range of solutions adopted certainly reflects the complexity of the task of reconciling two different goals: on the one hand there is the need to provide a fairly convincing British background to the narrative, and on the other the need to make this background intelligible and accessible to young readers from another culture. A compromise involving a mixture of procedures seems to be the favoured way of incorporating local colour without alienating the target readers (p. 96-97).

In terms of the affectors of translators' choice and strategies adopted, Aixelá (1996) asserts a set of "explanatory variables" that can discuss the possible motives for the preferred translation strategies (p.65). However, he reminds that "translators are usually the people who carry full responsibility for the product, but by no means the only ones



who in fact control the results” which indicates the other agents such as “publishers, editors, proofreaders, directors, producers, other sorts of initiators” (Aixelá, 1996, p. 65). Although the proposed list of parameters shown below is prone to be altered or improved, they can help to understand or interpret the tendencies of the translators at any stage of the translation (Aixelá, 1996).

<b>Supratextual parameter</b>
Degree of linguistic prescriptivism
Nature and expectations of potential readers
Nature and aims of the initiators
Working conditions, training and social status of the translator
<b>Textual parameter</b>
Material textual constraints
Previous translations
Canonization
<b>The nature of the CSI</b>
Pre-established translations
Transparency of the CSI
Ideological status
References to third parties
<b>Intratextual parameter</b>
Cultural consideration within the source text
Relevance
Recurrence
Coherence of the target text

**Table 5.** Aixelá’s Explanatory Variables

### **2.3.1. Supratextual Parameters**

#### **2.3.1.1. Degree of linguistic prescriptivism**

That parameter is related to the extent of the normative attitude within a linguistic community. Particularly, the existence of “any important group or institution devoted to the preservation of linguistic or stylistic conventions” in the TL (Aixelá, 1996, p. 65). Axiela (1996) exemplifies it with the approach in Spanish and claims “the tendency towards orthographic adaptation or linguistic translation of CSIs, conventional proper nouns included, for all genres” to be the indicator of the linguistic prescriptivism (ibid.).

### **2.3.1.2. Nature and expectations of potential readers**

The target reader may determine the approach to a translation. In other words, if there is a specific group or community that is translated for, decisions will probably be made accordingly. According to Aixelá (1996) this variable can indicate the reason for the special translation norms” (p. 66). For instance, children as a target reader may direct the translator’s choices such as attenuation for slang expressions.

### **2.3.1.3. Nature and aims of the initiators**

This parameter relates to the role of publisher’s or if any other initiators of the translation procedures. For example, rules or norms of a publishing house such as use of footnotes or italics effect the translator’s approach to the translation strategies.

### **2.3.1.4. Working conditions, training and social status of the translator**

This parameter can particularly help to clarify the inconsistency or coherence issues in a TT. Aixelá (1996) asserts that translators, notably literary translators, are not pleased with “working conditions that force them to translate very fast and with nearly no time for revision” (p. 67). He suggests that undesirable conditions can result in decisions which do not seem to be made consciously (Aixelá, 1996, p.67).

## **2.3.2. Textual parameter**

### **2.3.2.1. Material textual constraints**

Images such as photographs and illustrations “have a decisive influence on the leeway allowed to a translator” and also “photograph captions” can pose different challenges (Aixelá, 1996, p.67).

### **2.3.2.2. Previous translation**

Preexisting translations can indicate a familiarity between the target readers and the ST or ST author. This fact can effect translator's choices at a great extent. For example, references to already encountered characters or expressions in classical works are generally translated with the strategy of linguistic translation since they do not require any explanatory acts (Aixelá, 1996, p. 67).

### **2.3.2.3. Canonization**

Canonization is related to the extent of perception of a work as "classic or simply as good literature" (Aixelá, 1996, p. 67). The statue of a work within a literary system can prescribe the approach of the translator to the translation strategies to be adopted. For example, in "popular literature, a tendency to condensation (deletion of large portions of the source text)" can be observed "due to constraints of the target language system" (Aixelá, 1996, p.67).

## **2.3.3. The nature of the CSI**

### **2.3.3.1. Pre-established translations**

If the CSIs such as "proper nouns, loaded names, characters, toponyms" and etc. have already been introduced to the TT readers through the translations done before, translators' way of dealing with those CSIs will be different (Aixelá, 1996. p. 68). The CSIs with which the TT readers are already familiar can be translated through conservative strategies such as repeating. For instance, Shakespeare's classical characters Romeo and Juliet may not require any additional explanation for TT readers to comprehend it.

### **2.3.3.2. Transparency of the CSI**

Aixelá (1996) claims this parameter to help the understanding of "supposedly incoherent instances of translation" (p.68). Depending on the transparency of the CSI, in some cases a non-cultural translation can enable a comprehensible translation for the TT readers (ibid.). On the other hand, opacity may result in adoption of strategies on the edges of the proposed classifications. For instance, translator may employ deletion because of the

“insufficient understanding” or repetition by “exoticization” of the CSI (Aixelá, 1996, p. 68-69).

#### **2.3.3.3. Ideological status**

Although the same CSI can exist in both cultures, the use and connotation of it may vary. In one culture it can have a positive reference while it can awake a negative stance in the other. Aixelá (1996) suggests this parameter as an explanation to reasons why “the translators change their chosen strategies to avoid inconveniences or redundancies” (p.68).

#### **2.3.3.4. References to third parties**

Some texts, especially the literary ones may involve different references cultures more than one. Aixelá (1996) suggests “the transnational CSIs (like institutions shared by several countries)” as an example to this category. Additionally, references existing in the ST but originally belonging to the TT culture itself may pose effect the stance of the translators (ibid.). A foreign or exotic reference can turn into a natural one in the TT.

#### **2.3.4. Intratextual parameter**

##### **2.3.4.1. Cultural consideration within the source text**

It has been commonly emphasized that language and culture cannot be assumed independent from the history and thus context. Therefore, some CSIs can be unique and incomprehensible even in the TL context due to historical, contextual or technical reasons. For instance, “technical, minority or transnational references” may pose challenges to understand for the TT readers. Aixelá (1996) claims that this situation can help to explain the use of “intratextual gloss in the ST and its treatment, generally as “deletion” in the TT (p.70).

##### **2.3.4.2. Relevance**

Significance of a CSI within the ST in terms of comprehension of the work or author’s message can exert a considerable effect on the preferences of the translator. For instance,

a central reference as a CSI can make a translator feel that s/he should “give it the biggest possible degree of conservation” (Aixelái 1996, p. 70).

#### **2.3.4.3. Recurrence**

Aixelá (1996) relates this parameter to the relevance of a CSI in a ST since “the more frequent a CSI, the greater its chance of appearing with the highest degree of conservation” (p.70). He also asserts that repetition as a linguistic tradition may be perceived in different ways in different linguistic systems. For instance, grammar of English involve recurrence at the lexical level while Spanish requires to “avoid “repetitions of loaded or unnecessary items too close to each other” (Aixelá, 1996, p. 70).

#### **2.3.4.4. Coherence of the target text**

This parameter reminds a fact about the analysis of a translated text and translator’s choices. Aixelá (1996) points out that the treatment of a CSI should be interpreted according to the previous occurrences and treatments of the same CSI if available (p.70). The fact that in case of the recurrence of a CSI “its next appearance will usually receive an analogous treatment”; namely, it will be generally translated according to the strategy adopted for the first occurrence of it (ibid.). For example, repetition of a CSI can be adopted because of the extra- or intratextual gloss strategy used at the first time.

These parameters explained above can help to understand the procedure of the translation and motives behind choosing certain strategies. However, they can be excluded or improved according to different translations or context. For instance, the understanding of the stance of a translator as one of the decision makers of the translation process, the position of the author and her/his works within the ST culture should also be elucidated. To this end, a general information about *Baba Evi*, *Avare Yillar* and *Cemile* as the books to be analyzed within the scope of this thesis and the life of their canonical writer Orhan Kemal will be provided in the following chapter.

## CHAPTER 3: CASE STUDY

### 3.1. ABOUT THE AUTHOR AND WORKS *BABA EVİ*, *AVARE YILLAR* AND *CEMİLE*

Translation procedure begins with the choosing the author and her/his work to be translated as the ST. Therefore, translators' preferences of strategies should be interpreted within the framework of the position of the author within the ST literature and the structure of the translated works. To this end, in this chapter a background study will be provided in terms of the author Orhan Kemal and his works *Baba Evi*, *Avare Yıllar* and *Cemile*.

#### 3.1.1. About the Author: Orhan Kemal

##### 3.1.1.1. His Life

Orhan Kemal whose real name is Mehmet Raşit Öğütçü is one of the canonical authors of the Turkish literature. He was born in Ceyhan, Adana on September 15, 1914. He had His father Abdülkadir Kemali Öğütçü was a lawyer and also a deputy as the member of a political party. Orhan Kemal remembers his father Abdülkadir Kemali Öğütçü with his endeavours in his party and his authoritative temperament (Bezirci, 1984, p. 11). This impression that his father created has a significant role on Orhan Kemal's life and works which can be clearly seen in his autobiographic books *Baba Evi*, *Avare Yıllar* and *Cemile*. Not only his attitude but also his engagement in political life changed their life completely. Due to the fact that The Ahali Party founded by Abdülkadir Öğütçü was dissolved and made its founder escape to Syria and then Beirut, Lebanon, Öğütçü left his homeland taking his family with him (orhankemal.org, n.d.).

While they were living a wealthy life in their homeland, Orhan Kemal and his family lost everything they had and became poor since his father could not work as a lawyer in Syria (Narlı, 2003, 65-66). Although his father wanted him to study, Orhan Kemal was not keen on his school and wanted to be a footballer (Uğurlu, 1973, p. 170). The relationship between him and his father had always been a reserved one (Narlı, 2003). Contrary to Abdülkadir Kemali Öğütçü, Orhan Kemal's mother mother Azime Hanım was an amiable person who worked as a teacher. The fact that his father was a source of fear while his

mother was a loving character for him can be clearly observed in his autobiographical works *Baba Evi* and *Avare Yıllar*.

His life in Syria was full of poverty. Öğütçü family opened up a small restaurant in Beirut which went bankrupt later. After he worked in different jobs from restaurants to publishing houses as a worker in Lebanon, Orhan Kemal left his family in Beirut in 1932 and turned back to his homeland Adana where he went on struggling with poverty (Bezirci, 1984). While he was working at cotton factories, he met a girl from a Yugoslav immigrant family and married her in 1937 (orhankemal.org, n.d.). After his daughter Yıldız was born in 1938, Orhan Kemal was called for the military service where he was sentenced due to reading the books of communist writer and poet Nazım Hikmet (Bezirci, 1984, p. 18). When was sentenced to five years, he was sent to jail in Bursa where he met Nazım Hikmet (orhankemal.org, n.d.).

Living in the same prison and meeting with Nazım Hikmet was a breaking point of his life since he helped him to improve his perspective in terms of both literally and culturally. Later, he wrote a memoir named *Nazım Hikmetle 3.5 Yıl*, in English *in Jail with Nazım Hikmet* (orhankemal.org, n.d.). After his release, he moved to İstanbul since he had to struggle with poverty again with his wife and three children Yıldız, Nazım and Kemali this time (Bezirci, 1984, p. 27). Although he worked in various jobs in İstanbul, trying to live on publishing, authorship became his primary occupation and passion (Eliuz, 2008, p. 905). Not only had his unstoppable desire for writing but also financial difficulties compelled him to write fast and frequently resulting in numerous literary works and the reputation of one of the canonical writers of Turkish literature (Bezirci, 1984; Eliuz, 2008). He died in Bulgaria in 1932 when he went to Sofia at the invitation of Association of Bulgarian Writers.

### **3.1.1.2. His Literary Life and Works**

In spite of all the financial problems he experienced, Orhan Kemal did not give up writing and wrote 93 poems, 265 stories, 24 novels and 5 plays (Eliuz, 2008, p. 905). He started writing with poems and his first poem was published in Yedigün under the name of Raşit Kemal in 1939 (orhankemal.org, n.d.). Although he continued writing and publishing poems, his meeting with Nazım Hikmet in jail in Bursa changed his literary focus. Nazım

Hikmet says him to quit writing poems and start writing stories instead (Uğurlu, 1973, p. 261). Therefore, he centered his writings on stories. He changed his nickname Raşit Kemal with Orhan Kemal and published his first story “Bir Yılbaşı Macerası” in 1941 (orhankemal.org, n.d.). His first collection of stories *Ekmek Kavgası* and his autobiographical series *Küçük Adamın Notları* were published in 1949 (orhankemal.org, n.d.). *Küçük Adamın Notları* starts with the novel *Baba Evi. Baba Evi* where Orhan Kemal depicted the life of a child who has leave his country because of his father’s exile and lives in Beirut in a struggle with poverty was followed by *Avare Yıllar* published in 1950. The second book of the series describes the teenage years of this child after leaving his family in Beirut and returning his homeland Adana. Although it can be read as a separate novel, *Cemile* can be assumed as the last book of the series “Küçük Adamın Notları”. In *Cemile* published in 1952, the clerk Necati falls in love with an immigrant worker girl Cemile and marries her. Some of his well-known books are *Murtaza* published in 1952, *72. Koğuş* and *Bereketli Topraklar Üzerinde* published in 1954, *Üç Kağıtçı* published in 1969, *Tersine Dünya* published in 1986. His books *Murtaza*, *El Kızı*, *Bereketli Topraklar Üzerinde Hanımın Çiftliği*, *Vukuat Var* and *Devlet Kuşu* are some of his works which adapted as movie or television series. Although writing did not provide him a fortune, he became a renowned writer and obtained various rewards.

### 3.1.1.3. His Style and Themes in His Books

Orhan Kemal’s family exerted a remarkable effect on his literary life. He was raised in a literate family since his father was a lawyer and his mother was an educated secondary school teacher. Therefore, he was familiar with large volumed books in foreign languages (Uğurlu, 1973, p.35). He revealed his interest in literature by writing poems. However, meeting Nazım Hikmet changed his tendency as a writer since Hikmet recommended him to stop writing poems and to concentrate on stories instead. Although he did not stop writing poems completely, his focus became stories and scenarios later.

Particularly, his father’s exile to Syria and the severe poverty they experienced there made him ponder on social issues, religion as a phenomenon, relations and problems of working class. The venue of his stories is generally Çukurova which is a valley located in Adana and place of the class movements because of the class differences stemming mainly from the land feudalism dominant in the region (Masdar, 2012, p. 2387). He also adopted the



notion of social reality which can be observed in his dealing with the social issues such as poverty, inequality and class distinctions. On the one hand, in his expression adjectives and descriptions are not used intensely; on the other hand, dialects and phrases used by the local people of Çukurova are adopted in dialogues and utterances made by the characters (Bezirci, 1984, p.82). Especially, exclamations, slang and idiomatic expressions are deployed to indicate the social class or educational background of a character.

His style transformed from social reality to critical social reality (Eliuz, 2008, p. 905). In other words, he started to criticize social realities which he had expressed in his works. The fact distinguishing Orhan Kemal from other authors writing about Anatolia and its people is that others observe and reflect Anatolia from the perspective of an intellectual writer of Istanbul while he manifests it through his own experiences (Masdar, 2012, p. 2390). Particularly, his books *Baba Evi*, *Avare Yillar* and *Cemile* providing biographic information about the childhood, adolescent years and marriage of Orhan Kemal reflect the socio-economic situation, class distinctions and cultural items in Çukurova at those times.

### **3.2. BABA EVI**

*Baba Evi* was first published in 1949 (Bezirci, 1984, p.11). The book narrates author's childhood years and his impressions on his father, mother and siblings. It also informs the reader on the social situation of the period that it depicts. Historical events of the period such as Sheikh Said Rebellion, Turkish War of Independence and population exchange after the war are expressed from the perspective of a child.

#### **3.2.1. Plot Summary of *Baba Evi***

The protagonist whose father is a lawyer and member of a political party lives in a mansion within a father with his family. However, he has to leave his hometown because his father's party is dissolved and he is exiled. First his father has to escape to Syria and then Lebanon, and then the protagonist, his mother, siblings, grandmother and aunts have to join him in Beirut. While they are wealthy and renowned family in their hometown Çukurova, a difficult life full of deprivation and poverty starts for them. They open a

small restaurant in Beirut selling his mother's jewellery and the protagonist and his little brother Niyazi work there. While the protagonist is struggling to run their restaurant which will fail in the following months, he falls in love with some different girls he meets. The first woman who likes is Virjin who is known to be a woman of ill repute around the neighborhood. After their restaurant goes bankrupt, he never sees Virjin again and starts to work at a publishing house named 'Matbaat-ül Hacerriye' with the help of a family friend İbrahim Efendi. The second girl but his first heartbreak girl is a Greek girl, called Eleni and they meet at the publishing house. However, Eleni and her family have to flee due to the political situation of her older brother. After Eleni disappears, the protagonist is not willing to work at the publishing house anymore and quits. By the way, publishing house can be assumed as the first work place that he meets the harsh reality of working life and relentless world of machines. He starts to question the God and his issues.

His father gets really angry with his quitting the job at the publishing house and implies this on every occasion. His brother and little sisters are also not happy with his unemployment. He is now the undesirable member of the family which drags him to great depression. One day, while his father is splitting a loaf of bread to the family member at the breakfast, he throws a piece of bread in front of the protagonist and calls him "there you go, good boy" treating him like a dog. That moment becomes a blasting point for the protagonist he yells at his father who he has been afraid of all his life. He screams his hatred and disappointment about his father out and states that he would abandon them and go back to his homeland, Adana. Although his father rejects this at first, seeing his rage and despair lets him go back to Adana to live with his grandmother.

Despite the fact that he feels a bit resentment when getting on the train and leaving his father and younger brother behind, the only thing occupying his mind is his friends in Adana, stories to be told them about Beirut and girls he has met there. However, he experiences another disappointment when he shows up since almost all of his friends have already left because of the poverty prevailing in the city. In a short time, with the memories of his friends in his mind, the protagonist meets new people and makes new friends there. By the way, he has already been a football fan and his dream is to be a famous footballer. However, his father never lets him follow his dreams because he has

to be an educated gentleman just like his father. Returning Adana can be a good chance to be in the pursuit of his dreams which he had to give up moving to Beirut. He starts to play at local teams with his friends but due to the fact that they all suffer from poverty, it seems impossible to reach the dream of being a nation-wide famous footballer. Besides, he cannot complete the secondary school which he had to abandon because of their exile to Beirut and has never wanted to go back whereas he has promised to his parents about getting his diploma. Diploma is seen as the key to have a decent which is the only appropriate choice for him, a gentleman's son, according to their parents. However his only dream and delight is to hang out and play football with his friends Hasan Hüseyin, Yorgi, Adem, Gazi and Hunchback Recep. Although they have to struggle with poverty and hunger and go to matches in pretty bad conditions, he never considers to be a man like his father. The reason of it is that his father is not an amiable person; rather, he is a stony hearted despot full of anger. Towards the end of the story, the protagonist becomes a teenager who starts drinking wine and discovers the real the real relationship with women. Although it ends here, the story of his adolescence years go on in the next book *Avare Yillar*.

### **3.2.2. The style and themes in the book**

The main theme of the book is poverty and hunger. It is shown in the book how money and hunger can alter a person's approach to her/his life and people around him. While he does not have any idea of the pains of the real world in his father's mansion on his influential times, now he faces the bitter reality of hunger and poverty. He meets the unmerciful world of machines which do not have any indulgence for a feeble young man. The transformation of a young boy's feelings against the relationship between humanbeings and money from confusion to apathy is also shown in the book.

As Orhan Kemal is a social realist writer, avoiding archaic and lexiphanic expressions, his style demonstrates the natural dialects and dialogues of local people. Characters in his book speak with the real dialects and vulgar expressions. The verbal features of the characters are also utilized to demonstrate the socio-economic situation, nationality or education of them. Besides, CSIs belonging to Arabic culture, Çukurova region and other places mentioned in the book are presented to the reader. For instance, the people he meets in Beirut speak in Arabic while people of Çukurova use exclamations belonging to

region and immigrants utter their words with a broken Turkish. Moreover, the religious and historical notions reveal the cultural concepts in the book. For instance, the religious festivals, traditions, prayers and clothes such as *çarşaf* (*veil* in English) are mentioned frequently. As it is a biographic work, the real characters and incidents from the history are mentioned such as Kazım Karabekir, one of the commanders of the Turkish Independence War, Sheikh Said Rebellion and political parties of those times. With all these themes, characters, incidents and way of wording, *Baba Evi* provides a cultural resource for whom desires to have an insight into author's life and culture of the times in the book.

### 3.3. ANALYSIS OF *BABA EVI*

#### 3.3.1. Conservation

##### 3.3.1.1 Repetition

###### Example 1

Source Text	Target Text
Çünkü <b>Allah</b> herkese derece derece akıl vermiştir. Bir doktorun işini bir çöpçü beceremediği gibi, bir çöpçünün işini de bir doktor göremez. (p.4)	Because <b>Allah</b> has given everyone different abilities. Just as a dustman couldn't do a doctor's job, the doctor couldn't go and haul people's rubbish.(p.4)

In the example above, the protagonist's father who is a lawyer and a religious person explains his son how different people have different duties in the society because of the talent and intelligence given them by "**Allah**". As it is the name of the God in Islam and comes from Arabic, the word "**Allah**" is a CSI in the example above, and it is translated as "**Allah**" in the ST. Although the same term in the rest of the ST is transferred into the TT as "**God**", in the example above the **repetition strategy** is used, and the term "**Allah**" as a CSI is kept. In addition, translator's preference of keeping the CSI by applying

repetition strategy and reflecting the otherness of the ST culture indicates the usage of **foreignization strategy**.

### Example 2

Source Text	Target Text
Yukarısı genişçe bir odaydı, çamaşır ipine atılı bir çul, odayı ikiye bölüyordu. Yerde çok eski bir <b>Sivas kilimi</b> ... (p.68)	The room upstairs was fairly large, and sackcloth hanging on a clothes-line divided the room in two. A very old and worn <b>Sivas kilim</b> lay on the floor. (p.74)

Unlike his father, who is a conservative and strict man, and the rest of the family, the protagonist meets and makes friends from different nationalities, religions and lower social classes. One day, he visits his friend Virjin, a poor Armenian orphan girl, and Şinorik who takes care of Virjin and earns her life with prostitution. In the excerpt above, he describes the place where Virjin and Şinorik live and mentions the “Sivas kilim” on the floor as a part of the scarce furniture in the room. “Kilim” is a type of rug which is weaved with particular methods and has different patterns according to the region that it belongs to. For instance, “Sivas” in this example is a city in the Central Anatolia, and it is famous for its kilims such as Risvan kilim, Elbeyli kilim and Musabbahli kilim (Şarkışla, n.d.). As it is a special item belonging to a particular region of the ST culture and, “**Sivas kilim**” is a CSI. Translator applies **repetition strategy** and leaves “Sivas kilim” as it is in the TT. Keeping the CSI by applying repetition strategy demonstrates **foreignization** as a macro strategy.

### Example 3

Source Text	Target Text
Kahve kapısında dikilen <b>Ahmet Efendi</b> bozmazdı. Garsonuna, "Bak oğlum <b>Adem</b> ," derdi, "bak <b>İsmail Bey'e!</b> " (p.80)	<b>Ahmet effendi</b> , standing at the doorway to his café, would be unfazed. He would calmly address his waiter.

	‘ <b>Adem</b> , please see to <b>the gentleman’s</b> needs.’ (p.87)
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In the example above some of the characters who the protagonist spend his time in Çukurova with are given. “**Ahmet Efendi**”, “**Adem**” and “**İsmail**” are the CSIs as they are Turkish proper nouns. Except for the name “İsmail” which is translated as “gentleman”, for the translation of “Ahmet Efendi” and “Adem” translator applies **repetition strategy** and translates them as “**Ahmet effendi**” and “**Adem**”. Although repetition is a common strategy for the translation of proper nouns, repeating the name “Adem” is a remarkable choice made by the translator for it comes from Arabic and also exists in English as Adam, and in both languages and cultures it refers to the first human being created by the God. Therefore, by repeating Turkish proper noun Adem instead of using its English equivalent Adam, translator conserves the otherness of the ST and applies **foreignization strategy**.

### 3.3.1.2. Orthographic Adaptation

#### Example 4

Source Text	Target Text
"Hey, kızlar, ne cehennemdesiniz? Ağabeyinize su hazırladınız mı? <b>Ayşe</b> , ağabeyinin ceketini al, <b>Hayrünnisa</b> , öküz gibi bakma, karnı aç herhalde oğlanın, hazırla sofrayı. .. " (p.47)	‘Come on, girls. Where are you? Have you got the water ready for your brother? <b>Ayshe</b> , come and take your brothers jacket. <b>Hayrinnisa</b> , don’t gawp. The boy’s starving. Get the table ready.’ (p. 52)

In the excerpt above, Ayşe and Hayrünnisa are younger sisters of the protagonist, and their father calls his daughters to bring some water and food for their older brother when he comes back from the work. In the example above, proper nouns “**Ayşe**” and “**Hayrünnisa**” are CSIs which involve letters “ş,ü”, and particularly Ayşe is a common Turkish female proper noun. In TT translator changes “ş” into “sh” and “ü” into “i” and

translates the proper nouns as “**Ayshe**” and “**Hayrinnisa**” which results in **orthographic adaptation** as a strategy for translation of these CSIs. While translator makes the CSIs easier to read for TT reader, he also maintains the foreignness of the ST. In other words, for the translation of proper nouns in the example above, translator applies the **foreignization strategy**.

### Example 5

Source Text	Target Text
"Ulan <b>Kambur Recep</b> sen de mi? Şu kör oğlana bak be! Ulan silikler, başlarını tarakanızdan ha! (p.80)	‘What? What about you, <b>Rejep</b> ? You pathetic sods! I’ll get you for this...’ (p.86)

When the protagonist returns to his hometown, Çukurova, most of his friends have already gone, and he makes new friends. Among these friends, Yorgi whose real name is Ismail is a sensitive boy easy to mock and annoy. One of these days, while they are teasing him, Yorgi gets angry and shouts at them. He is also surprised by the behaviors of Kambur Recep a member of their group.

“**Kambur Recep**” in the example above is a CSI as it includes both a nick name “Kambur” which means hunchback and also a Turkish male proper noun “Recep” deriving from Arabic (Türk Dil Kurumu Online, n.d.). Although translator deletes the nickname Kambur, hunchback in English, he decides to translate the name Recep. However, the letter “c” has different pronunciations in Turkish and English, **orthographic adaptation** strategy is used, and the CSI is translated as “**Rejep**” with a more readable pronunciation for TT readers. Keeping the CSI with a slight orthographic alteration, translator’s preference indicates **the foreignization strategy**.

### Example 6

Source Text	Target Text
Okullar adamakıllı asılmaya, şarap parası denkleştirilip Mendiyelerin	As a result of our love of Mendiye, we found out all about drinking. We

evine bakan <b>Giritli Hüseyin'in</b> meyhanesinde zom olana kadar içilmeye başlandı. (p.81)	started to skive off school, pool our money for wine and go to <b>Cretan Hussein's</b> tavern and get blind drunk. (p.88)
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In the example above CSI is “**Giritli Hüseyin**” which is a Turkish male name and derivative of an Arabic name. The protagonist and his friends fall in love with a girl called Mendiye, and they all go to the tavern of a Greek man called “**Giritli Hüseyin**”. They all drink here and check on the house where Mendiye works as a maid. While translator decides to apply repetition strategy repeating the name “**Mendiye**” and translate the Greek man’s nick name “**Giritli**” as “**Cretan**” with linguistic translation strategy, he applies **orthographic adaptation strategy** for his first name “**Hüseyin**” and changes it into “**Hussein**”. Although it is easier for TT reader to read “**Hussein**”, it is still a foreign name reminding TT reader a different and foreign ST culture. Accordingly, it can be said that applying orthographic adaptation strategy and keeping the unfamiliar item within the TT indicate the **foreignization strategy** at a macro-level.

### 3.3.1.3. Linguistic (Non-Cultural) Translation

#### Example 7

Source Text	Target Text
Süreyya Usta ona meydan vermedi: "Hayır, hayır," dedi. " <b>Eski köye yeni adet mi?</b> Bu çocuk uzaklara gidebilir mi?" (p.27)	Sureyya the cook wasn't having it. 'No, no...' he said. ' <b>What's this, a new tradition in an old village?</b> The kid can't do the long runs!' (p.29)

In the example above the utterance “**Eski köye yeni adet mi?**” which is an idiomatic expression is a CSI, and it refers to do or apply something which is unusual or unaccustomed somewhere (Türk Dil Kurumu Online, n.d.) and break the routine. In the excerpt above, the protagonist tries to break the routine and insists on taking Naciye’s lunch himself which is normally delivered by his brother Niyazi. This unusual demand



surprises the cook Sureyya, and he utters “Eski köye yeni adet mi?”. For the translation of this idiomatic utterance, translator applies **linguistic translation strategy** and translates it as “**What’s this, a new tradition in an old village?**”. Although the meaning may not be blurry or incomprehensible, it can be deduced by TT reader that expressions such as “new tradition” or “old village” do not belong to the TT culture and are borrowed from the ST culture. Representation of idiomatic expressions in this way is an indicator of the **foreignization strategy** used by the translator.

### Example 8

Source Text	Target Text
<p><b>Evvela babamla annemin ellerini öpmek lazımdı. Eskiden olduğu gibi, yaş sırasıyla dizildik. En önde ben, arkamda Niyazi, sonra kızlar... Önce babamın, sonra annemin ellerini öptük. Onlar da bizi öptüler ve “Allah’ın daim bugünlere erdirmesini” dilediler. (p.38)</b></p>	<p><b>But first we had to kiss the hands of our parents. We lined up according to age, as we always used to. I was first, Niyazi, behind me, then the girls. In turn we each kissed first my father’s hand and then my mother’s. They kissed us in return and wished that ‘God would always grant us such pleasures’.</b></p>

In the example above, protagonist and his family have a religious festival at the end of the fasting month Ramadan and perform the traditions of that special day. For it utters a tradition, kissing respectively their father’s and mother’s hands in the sentences “**Evvela babamla annemin ellerini öpmek lazımdı. Eskiden olduğu gibi, yaş sırasıyla dizildik.**” and “**Önce babamın, sonra annemin ellerini öptük.**” is a CSI here. Translator adopts the **linguistic translation strategy** for the translation of these sentences and without making any intra- or extratextual explanation translates them as “**But first we had to kiss the hands of our parents. We lined up according to age, as we always used to.**” and “**In turn we each kissed first my father’s hand and then my mother’s.**”

There are two major religious festivals within the Islamic culture, Eid Al-Fitr and Eid Al-Adha. During Eid Al-Fitr celebrated at the end of the fasting month Ramadan and Eid

Al-Adha a festival to sacrifice certain animals to God, Muslim people visit each other, and the younger people pay their respects to the elderly ones. As a way to show their respect, a person kisses the back of the hand of an older one and puts it on their own forehead. This reverence is a tradition which is used not only during the Eid festivals but also daily occasions. In other words, it is a common convention which is easy to comprehend for the ST reader. Nevertheless, as for TT reader, it may be an unaccustomed act to kiss someone else's hand and put it on to their forehead. Although they can presume that this is a tradition peculiar to the ST culture, it may still be difficult to interpret the connection between this unfamiliar reverence and the Eid festival. Moreover, not only the hand-kissing tradition but also the order of the kissing is also indicator of a CSI since it is acceptable to start kissing hands with the oldest or male member of the family.

In this example, translator makes, as Aixelá suggests, "use of the linguistic transparency of the CSI" and translates these sentences loaded with CSI with denotative references (Aixelá, 1996, 61-62). As it may almost be impossible for the TT reader to understand Eid festival and kissing hands in a certain order as CSIs and interpret the relation between them, the **foreignization strategy** can be observed in this example.

### Example 9

Source Text	Target Text
Parlak siyah bezden kara donu, yumurta ökçe <b>sarı yemenileri</b> , omuzunda lacivert ceketi ve <b>iri taneli kehribar tespahiyle</b> ağır ağır, salına salına, doğru Melekgirmez Sokağı'ndaki köylü kahvesine ... (p.84)	He had shiny black trousers and canary-yellow <b>kerchiefs</b> ; a navy jacket would hang from his shoulders. <b>His large amber-beaded rosary</b> would dangle from his hand as he held himself tall and sauntered over the villagers' café in Melekgirmez Street.(p.91)

The excerpt given in the example above describes Hasan Hüseyin's father who is an idle man and lives off Hasan Hüseyin's mother. Although he does not work and contribute to the family budget, the way he dresses and behaves is as if he was a wealthy and respected man within his community. Pieces of clothing are an inseparable part of the culture which

vary according to the time, place and society and are loaded with cultural reference. Therefore, in the example above, “**sarı yemeni**” and “**iri taneli kehribar tesbih**” are CSI referring respectively to a type of traditional shoes and an accessory made of beads and carried in hand by men.

“Yemeni” normally means a piece of thin cloth printed with special equipment and hand-dyed, and it is used as a kind of headscarf by women especially in Anatolian villages. However, in the example above “Yemeni” refers to a kind of pointed and coarse shoes worn generally in Central Anatolian villages and around (Türk Dil Kurumu Online, n.d.). Although translator does not refer to the shoes but the piece of cloth and translates it as “**kerchief**” in TT, his preference can still be accepted as **linguistic translation strategy**. For TT reader it is still a part of clothing belonging to ST culture.

The other CSI to be taken into consideration here is “**iri taneli kehribar tesbih**”. Rosary, “tesbih” in Turkish, is not an unfamiliar item for TT reader meaning “a string of beads for keeping count in a rosary on in the devotions of some other religions, in Roman Catholic use 55 or 165 in number (Lexico powered by Oxford Online Dictionary, n.d.). Nevertheless, the fact that “tesbih” in ST does not refer to a religious accessory but a casual piece of male dressing style makes it a CSI. The translator applies “**linguistic translation strategy**” and translates it as “**large amber-beaded rosary**”.

For the ST readers both “yemeni” and “tesbih” are familiar references to the clothing and accessory, whereas the TT reader may have difficulties in relating these items to a man’s dressing style and interpreting what they indicate about the man wearing them. Therefore, it can be said that TT readers may not comprehend the usage of these items because of the **foreignization strategy** used to the translations of abovementioned CSIs.

### 3.3.1.4. Intratextual Gloss

#### Example 10

Source Text	Target Text
Bizim lokantanın bitişiğindeki apartmanda, eski paşalardan birinin	A woman called Naciye, said to be the daughter of a famous military

<p>kızı olduğunu söyleyen bir kadın oturuyordu: Naciye. Bu da ötekiler gibi dudakları boyalı ve ağzı sigaralıydı. Fakat bu, ötekilerden daha güzel değilse bile, gayet güzel Türkçe konuşurdu. Hemen ahbap olduk, bize hayatını anlattı: <b>Vahdettin’in paşalarından</b> birinin kızımış. (p.25)</p>	<p>commander, lived in an apartment next to the others, but even though she was no prettier than them her Turkish was excellent. We immediately became friends, and she told us her life story. She was the daughter of one of <b>Sultan Vahdettin’s</b> generals. (p.27)</p>
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In this example, **Vahdettin** as a CSI is known as the last sultan, i.e. ruler, of the Ottoman Empire. After the defeat of the Empire in the World War I, he fled from the country. Despite his disrepute, he is a well-known historical figure for the ST readers’ context. As for the TT reader, on the other hand, the name “Vahdettin” on its own may be unable to go beyond referring to a Turkish name derived from Arabic. Therefore, translator implements the **intratextual gloss strategy**, and he adds the word “sultan” to make it clearer for the TT reader while keeping “Vahdettin” unchanged in the TT by using repetition strategy. The translator’s addition ‘Sultan’ is an explanation referring to the position and importance of this historical character. Despite the additional information “sultan” used to make the reference of this proper noun clearer, “Sultan Vahdettin” as a CSI is still a foreign term for the context of ST reader, and it is accomplished by implementing the **foreignization strategy** by the translator.

### Example 11

Source Text	Target Text
<p>Sonra ihtirasla söylendi: "Pirzola, gene pirzola, sonra gene pirzola! Arkasından da <b>baklava</b>, komposto, hoşaf ... " (p.86-87)</p>	<p>He continued with passion, ‘Chops, chops, then more chops! <b>And for dessert, baklava</b>, followed by compote...’ (p.93-94)</p>

In the example above the CSI “**baklava**” is the name of a Turkish dessert from the southeastern Anatolia, and it is made out of around 80 or 120 layers of quite thin dough

sheets put together and covered with pistachio or walnut. Since it is difficult to turn the dough into 80 or 120 layers of thin sheets and pour the sherbet, i.e. the sugary syrup, on it in the proper temperature after baking it in the oven, it is a difficult and time-consuming dessert to prepare (Türk Dil Kurumu Online, n.d.).

Although it can be interpreted by the TT reader from the context of the excerpt above that the CSI is related to the Turkish cuisine, this reference is still an unfamiliar term originating from the ST cuisine, and thus ST culture. Not only to maintain the foreign connotation of the CSI but also to make it clearer for the TT readers' context, the translator adds the extra information “**And for dessert**” before the CSI “baklava”. Thus, it can be suggested that in this example **intratextual gloss strategy** is observed. Translator's preference of repeating the foreign element “baklava” and explaining it through an additional expression “and for dessert” is also an indicator of the **foreignization strategy** employed in the translation of the example above.

### 3.3.2. Substitution

#### 3.3.2.1. Synonymy

##### Example 12

Source Text	Target Text
Dalmıştım ... Bir de baktım ki, en küçük kardeşim yanımda yok. Ta karşıda, bir <b>kozhelvacının</b> tablası yanında, <b>helvalara</b> bakıyor.(p.39)	Then I noticed that my youngest sister wasn't with us. She was standing across the Street, next to the tray of a <b>halva seller</b> , looking at the <b>sweetmeats</b> . (p.43)

In the example above “**kozhelvacı**” and “**helva**” are the CSIs referring to a kind of Turkish sweet snack. Helva, in English “halva”, is the general name of a dessert made of “sesame flour and honey” (Lexico powered by Oxford Online Dictionary, n.d.) while “kozhelva” is a type of halva which has a texture of nougat, and “kozhelvacı” refers to the seller of this snack. Translator decides to use “**halva seller**” to translate “kozhelvacı”. However, he prefers “sweetmeats” instead of repeating the CSI “helva”. Avoiding the

repetition of the same CSI “halva”, translator employs **synonymy** as a translation strategy and clarifies it for the TT readers. As the second CSI is not kept in the TT and is substituted with a reference understandable within the TT readers’ context, translation of this example also indicates the **domestication strategy**.

### Example 13

Source Text	Target Text
O zaman henüz <b>çarşaf</b> yasak edilmemişti, <b>siyah ipek çarşafını giymez mi</b> , hepimizi çıldırtıp peşine takacak, uğrunda kafayı çektirip çektirip belaya girdirecek kadar güzel olur, [...] (p.81)	<b>Purdah</b> was still legal in those days, so she would <b>cover herself in black silk</b> , driving us all crazy. (p.87)

In this example, the CSI “**çarşaf**” is a piece of clothing belonging to ST culture. “Çarşaf” is a garment worn by the Muslim women for “screening themselves from men or other strangers” (Lexico powered by Oxford Online Dictionary, n.d.). Although it used to be a common and even mandatory clothing before the proclamation of the republic, it was forbidden with the foundation of the republic. However, it is rarely used by some conservative communities within the contemporary society of Turkey. In order to translate the first appearance of the reference, translator prefers the term “**purdah**” which is a term derived from Arabic and in English refers to a piece of clothing used “in some Muslim and Hindu cultures” “to keep women from being seen by men they are not related to” (Cambridge Online Dictionary, n.d.). The translator’s preference for the first appearance of the “çarşaf” is the strategy of linguistic (non-cultural) translation while for the second “çarşaf” the repetition of the CSI is avoided, and instead of the term itself the verb “cover” referring to the function of “purdah” or “çarşaf” is used. Translator’s choice illustrates the strategy of **synonymy** for the translation of a CSI in this example and omitting a CSI indicates the **domestication strategy** employed in the excerpt above.

### 3.3.2.2. Limited Universalization

#### Example 14

Source Text	Target Text
Diz çöküp otururduk. Önlerimizde <b>cüzlerimiz</b> . Hoca içimizden rasgele birini okuturken biz sinek avlar, kışma kağıt takıp bırakırdık. (p.5)	We would file in and knee down on the floor. Each of us would <b>have a bound section of Koran in front of us</b> , and the teacher would choose someone a random to start reading. The rest of us would while away the time attempting to stick bits of paper to his backside (p.5)

The example above is an excerpt from the childhood years of the protagonist and he tells the first school he was sent. This is a religious school within a mosque, and they learn how to read and understand Koran. Koran is “the Islamic sacred book, believed to be the word of God as dictated to Muhammad by the archangel Gabriel and written down in Arabic” (Lexico powered by Oxford Online Dictionary, n.d.). There are 114 chapters in different lengths which are called “Sure” (“Sura” in English). These chapters are separated into 30 main sections which are called “cüz”. “**Cüz**”, which also refers to fascicle or separately published parts of a book, is a word coming from Arabic and the CSI of the example above. For the ST readers “cüz” denotes the parts of Koran, and it is a familiar reference within the ST readers’ context. As for the TT readers, on the other hand, it is a foreign term forming a CSI and difficult to understand. Therefore, translator employs **limited universalization strategy** to translate this term, and he does not repeat the CSI “cüz”. Instead, he explains it through another CSI from the ST culture “Koran”. In order to make it clear for the TT readers, the CSI is explained with the expression “**a bound section of Koran**”. Although translator uses another reference belonging to the ST culture, replacing the original CSI with a more familiar one for the TT reader’s context and explanation added to facilitate a comprehensible reading for the TT readers indicate that **domestication strategy** is preferred at the macro-level.

### Example 15

Source Text	Target Text
Kediler, köpekler, serçe kuşları, yarasalar. <b>Ulu Cami</b> , saathane, Siptilli Pazarı... Hepinize elveda! (p.22)	The cats, the dusty dogs, the little sparrows, the bats, <b>the big mosque</b> , the clock house, the market... Goodbye to them all! (p.25)

In the example above the CSI “**Ulu Cami**” is the name of a mosque where Muslim people go to pray. The Turkish word “Ulu” means grand, supreme or almighty. Although it may seem to be a regular name of the mosque referring to its size or importance, “Ulu Cami” has a distinct connotation within the Anatolian history, in other words the ST culture. An “Ulu Cami” which is generally larger than other mosques and enables more people to join prayers, particularly Friday and Eid prayers denotes that the majority living in a district where “Ulu Cami” is located is Muslim people. As the exceptional examples of mosques, they also represent the art and architecture of the time they were built. From West to East all around Turkey 118 Ulu Camis have been found so far (Atatürk Kültür Merkezi Başkanlığı, n.d.).

For the translation of this CSI, translator avoids repeating and transferring it directly to the TT. Instead, he implements the strategy of **limited universalization** and translates it as “**the big mosque**”. By replacing the term “Ulu Cami” with “the big mosque” translator makes the CSI more comprehensible for the TT reader while “the mosque” another CSI from the ST culture still exists within the TT. Opting a more familiar term for the translation, translator also **domesticates** the ST for the TT reader.

### Example 16

Source Text	Target Text
Kalabalığa bazen hahamlar, papazlar, bazen de <b>hocalar</b> karışırdı. (p.36)	Sometimes there would be rabbis, priests, or <b>imams</b> in the crowd. (p.39)



In the example above “**hoca**” is another CSI belonging to the religious context of the ST. In the excerpt given above, names of religious officials of different religions can be seen. Namely, “haham” literally translated “rabbi” serves for Judaism, and “papaz” literally translated “priest” serves for Christianity. Although it also refers to teacher, within Islamic context “**hoca**” is the person who is highly competent on Islamic knowledge and teaches Koran other people. Translator applies **limited universalization strategy** for this item and replaces the CSI “hoca” with “**imam**”. Although it is another reference used for a religious official in Islam, the job description of an “imam” is different from “hoca”. It is defined as “the person who leads prayers in a mosque” and “a title of various Muslim leaders, especially of one succeeding Muhammad as leader of Shiite Islam”(Lexico powered by Oxford Online Dictionary, n.d.). The translator’s preference of “imam” may be perceived as a foreignizing strategy; however, in the ST the original reference is “hoca” and it denotes a different type of religious personnel from “imam”. This can be interpreted as an attempt to help the TT readers comprehend the CSI. Furthermore, Aixelá (1996), clearly states that when a CSI is too vague for the TT readers, translator replaces it with another CSI from the source text culture (p. 63). In other words, replacement of a CSI with another CSI from the source text culture is an indicator of an attempt to keep the credibility of the TT (Aixelá, 1996, p.63). Moreover, notwithstanding belonging to the ST culture, “imam” is more specific to Islam and familiar to the TT readers. While translator could have transferred this item with the strategy of repetition as “hoca” or orthographic adaptation as “hodja”, he applies **domestication strategy** and opts for “imam” with which the TT readers may be acquainted.

### 3.3.2.3. Absolute Universalization

#### Example 17

Source Text	Target Text
Kardeşimle bu çiftliğin kralıydık; tavuklar, horozlar, hindiler, <b>Karabaşla</b> , Sarı it de tebaamız. (p.12)	My brother and I would be kings of the farm, and the chickens, cockerels, turkeys, <b>dogs</b> and other animals would be our subjects. (p.14)

In the example above, the protagonist tells his childhood years that he spent with his family in a farm in Konya and the animals they had in this farm. In the excerpt given above “**Karabaş**” is a CSI which is a common and stereotypical name given to the black stray dogs in ST culture. For the ST readers’ context, it is not required to explain that “**Karabaş**” is the name of a dog for it can be easily interpreted as a reference to a dog. Nevertheless, within the TT readers’ context, this CSI is a foreign proper noun which is difficult to understand as a pet name. To translate this CSI, translator prefers **the absolute universalization strategy** and transfers it with a neutral reference “**dog**”. Since the word “**dog**” does not comprise any cultural reference and is a neutral item, it can be easily understood by the TT readers. Deleting any cultural reference within this CSI and transferring it with a common term, translator also applies the **strategy of domestication**.

#### Example 18

Source Text	Target Text
Kız kardeşlerim <b>arkamdan tas tas su döküyorlar</b> ...(p.74)	My sisters <b>wished me a safe journey, bidding me farewell again and again.</b> (p.80)

In the example above, the protagonist eventually convinces his father and returns to Çukurova, Adana. Before he sets off for his hometown, he says his farewells to his family. The utterance “**Kız kardeşlerim arkamdan tas tas su döküyorlar**”, literally “My sisters spilt jugs of water after me”, is a CSI referring to a Turkish tradition performed during a farewell occasion. A jug, bowl or cup of water is spilt after the person who leaves. It is the symbol of the wish that the leaving person would come back so quickly that they would be home just before the spilt water is dried up. Moreover, this gesture also refers to the wish that departing person would travel as fast and easily as water flows. As it could be difficult to understand the reason of spilling water after someone, this CSI is a quite unfamiliar and culture- bound way to say goodbye for the TT readers’ context. Translator implements the **absolute universalization strategy**, and thus translates it as “**My sisters wished me a safe journey, bidding me farewell again and again.**” which is a more neutral and comprehensible utterance for the TT readers. While he could have

kept the foreign connotation by applying linguistic (non-cultural) translation, translator employs the **domestication strategy** deleting this culture-bound ceremony and using common phrases within the TT culture.

### Example 19

Source Text	Target Text
Ve ertesi gün, koskoca gövdesiyle Kasafan Cemal itiraf etmişti: "N'apiyim, sıcaktan geberiyordum, dayanamadım!" Mektubu postaya atmamış, pul parasıyla <b>ayran</b> içmiş! (p.97)	The following day the huge oaf Cemal confessed.' What could I do? It was so hot, I couldn't bear it!' He hadn't posted the letter at all. He had used the stamp money to buy himself a <b>cold drink</b> . (p.104)

In the example above the CSI “**ayran**” is a Turkish traditional beverage made of yoghurt and cold water. Although “**ayran**” is quite common within the Turkish cuisine, it is an unfamiliar and bizarre drink for the foreigners. For the translation of this CSI, translator prefers a neutral phrase excluding any culture-bound reference and translates it as “**a cold drink**”. This utterance used by the translator illustrates the strategy of **absolute universalization strategy** at the micro-level. From a broader sense, i.e. at the macro-level, omitting the CSI and rendering it with a non-cultural term can be interpreted as the indicative of the **domestication strategy**.

### 3.3.2.4. Naturalization

### Example 20

Source Text	Target Text
"Doğrusu <b>Eyüp sabrı</b> varmış evlatçığımda. Bu pasaklı kariyla yaşamak değme babayığidin harcı değil..." (p.19)	' My poor son must have had the <b>patience of a saint</b> . Most men wouldn't have out up with such a slovenly woman. ' (p.21)

In the example above the CSI “**Eyüp sabrı**”, literally “the patience of Eyüp” is an idiom used to describe the person who has a strong patience and moral endurance. “Eyüp”, Job or Ayyub in English, is a prophet who is known with his great patience against all the misery he had. In the Holy Script he is mentioned as “Truly! We found him patient. How excellent a slave! Verily, he was ever oft-returning in repentance to Us” (Quran 38:44). For the ST readers’ “Eyüp” and “Eyüp sabrı” is a familiar reference whereas it can be difficult to interpret the meaning and context of this name for the TT readers. Translator seeks to make this CSI more understandable for the TT reader, and he replaces the CSI “Eyüp sabrı” with “**patience of a saint**”. Referring to “a person acknowledged as holy or virtuous and regarded in Christian faith as being in heaven after death” (Lexico powered by Oxford Online Dictionary, n.d.) the term “saint” belongs to the TT culture. In other words, TT readers may read this CSI as if it comes from their own culture. Therefore, it can be suggested that **the strategy of naturalization** is observed in the example above. Moreover, by employing naturalization and using a reference from the TT culture, translator also applies the **domestication strategy** at the macro-level.

### Example 21

Source Text	Target Text
Sabahları, herkesten evvel geldiğim sıralar, <b>Elham, Kulhüvallahı okur, üflerdim.</b> (p.46)	When I arrived before the others in the morning <b>I would pray and praise in his name.</b> (p.51)

In the example above the sentence “**Elham, Kulhüvallahı okur, üflerdim**” is a CSI where the protagonist recites the prayers from Quran and blows into the air. “Elham” and “Kulhüvallahı” are two suras, i.e. chapters, from the Quran and written in Arabic. Moreover, in Islam blowing into the air after reading or reciting a prayer is a ritual believed to protect or bless around the person performing it. Both Quran chapters and blowing into the air after reciting a prayer are references belonging to the ST culture. As comprehending the names of prayers and the culture-bound blowing ritual may be difficult or even impossible to grasp for the TT reader, translator opts for more natural and familiar expressions which may feel like written in the TL and TT culture. In

Christianity God is referred with the pronoun “He”, and “praise in his name” is an expression used by Christians to explain the worshipping or gratitude to the God. Thus, **the strategy of naturalization** can be observed in the sentence “**I would pray and praise in his name**”. By employing the strategy of naturalization and replacing the CSI with an expression belonging to the TT culture, translator also implements the **domestication strategy**.

### Example 22

Source Text	Target Text
Mutfak kapısında <b>Tekir</b> 'le karşılaştık. Belini kamburlaştırarak bacaklarımın arasından geçti. Onu yerden aldım, öptüm: " <b>Tekir</b> , biliyor musun, yarın Adana'ya gidiyorum!" (p.71)	I met <b>Ginger</b> at the kitchen door. He arched his back and rubbed against my legs. I picked him up and gave him a kiss. ‘Guess what, <b>Ginger</b> . I’m off to Adana tomorrow!’ (p.77)

In the example above, “**Tekir**” the name of the cat is a CSI which refers to a common name given to a certain cat species within the ST culture. Within the ST culture context, the name “Tekir” may be easily related to a cat and, no other explanation is required to imply it. However, TT readers may not interpret this name as a cat, and it may be a foreign term difficult to understand. Translator omits the name “Tekir” and translates it as “**Ginger**” which is obviously a pet name within the TT readers’ context. While “Tekir” is name given to a specific cat breed in ST culture, “Ginger” is a commonly used pet name given to cats having a fur of reddish and yellow. For instance, in *Daily Mail Online* (Hagan, 2012), an article written by Pat Hagan and published on November 6<sup>th</sup>, 2012 had the headline “*Gingers are the top cats for owners but tabbies are too temperamental*” and refers this type of cats as “Ginger” which indicates that “Ginger” is perceived as a name for the cats. Reading a common pet name from their own culture, TT readers may not perceive the foreignness and assume that the CSI sounding natural is originated from their own culture. Therefore, it may be suggested that by using “Ginger” translator

employs the **strategy of naturalization**, and by a more natural reference he **domesticates** the CSI.

### 3.3.2.5. Deletion

#### Example 23

Source Text	Target Text
Ben doğduğum zaman, babam Çanakkale'de, Dardanos'ta bataryasının başında, kumral bıyıklı, <b>enveriyeli</b> * bir "topçu teğmeni"ymiş. (p.1)	At the time of my birth my father was a chestnut-moustached lieutenant in the artillery corps, in charge of his battery at Dardanos, near Çanakkale. (p.1)
** Bez miğfer.	

In the example above the CSI “**enveriyeli**” was a type of cap worn by the Turkish soldiers after the World War I. “Enveriye” is a modified version of the cap “Serpuş worn during the war, and it was named after the Turkish general Enver Paşa (Kalkan, 2007). This CSI may be difficult to grasp even for the ST readers for it belongs to a specific period and requires a background information on the time it was used, and thus translator may not have found an equivalent reference within the TT language. Although he could have repeated the CSI or replaced it with a reference from the TT culture, he prefers the strategy of **deletion** and omits the CSI completely. Since deletion of this CSI has resulted in loss of the foreignness of the ST, it may be suggested that domestication strategy is used at the macro-level.

#### Example 24

Source Text	Target Text
Kamyon, milli marşlar ve el çırpımlar içinde, neşe yüklü, kalkardı. <b>Aydın eli kulağa atar</b> , daha sonra Yorgi, insanı	The truck would set off to the joyful sound of songs and rhythmic clapping. On the way Yorgi would treat us to his

gülmekten çıldırtan numaralarına başlardı. (p.92)	comic displays and make us laugh. (p.99)
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In the example above, the protagonist narrates the times he and his friends went to play football match against the other teams from other towns and villages. On the way back home, they have fun in different ways, such as singing, clapping or teasing each other. The utterance “**Aydın eli kulağa atar,**” is a CSI which can be literally translated as “Aydın puts the palm of his hand on his ear”. This gesture comes from the earlier times of Islam. Muslim people do their prayers, “namaz”, five times a day, and “ezan” is the name of the call for these prayers. A person who recites “ezan” is called “müezzın”. As there was no technology to amplify the voice of “müezzın” in those times, they used to put the palm of their right hands on their right ear and plug it with their index finger which was believed to help amplify the voice. Other than reciting “ezan”, this gesture has been used for singing a type of folk song “uzun hava”, meaning “a long tune” for centuries. As a CSI belonging both Islamic and Turkish culture, this utterance may be highly foreign for the TT readers. While the ST reader may deduce the act of singing a special folk song from this gesture, TT readers may not associate it to any cultural reference. Translator decides not to transfer this reference into the TT language and employs the strategy of **deletion** by eliminating it completely. Removing this CSI eradicates the foreign effect of the ST culture within the context of the TT readers which results in the **domestication**.

### Example 25

Source Text	Target Text
"Helbeet... Gürül gürül çalıştı <b>beybabası!</b> " (p.3)	' Of course he has! He's been working hard all day!' (p.3)

In the example above the CSI “beybaba” is a term used by children to address their fathers. As different from “baba”, father in English, it was used by children to show the respect to their fathers (Türk Dil Kurumu Online, n.d.). The fact making this term a CSI is that it is an old fashioned reference and not used in the contemporary language of the ST readers. The appearance of the word “**beybaba**” is an indicator of the old times,

especially the period of Ottoman Empire and earlier years of Republic within the ST readers' context. However, translator does not prefer to transfer this CSI and applying the **strategy of deletion** he omits the foreign element within the TT. Since the TT readers' are not aware of the CSI in this utterance as a result of the strategy of deletion, **the domestication strategy** can be observed at the macro-level in the example above.

### 3.3.2.6. Autonomous Creation

#### Example 26

Source Text	Target Text
Düşman uçaklarının ara sıra gelip şehre bomba attığı <b>Milli Mücadele</b> günlerimizde beni bu okuldan aldılar. (p.5)	In the days of our <b>war of liberation following the Great War</b> enemy aircraft would bomb the city from time to time, and I was taken out of school. (p.6)

In this example “**Milli Mücadele**” is a CSI referring to the time period between May 19<sup>th</sup>, 1919 and October 29<sup>th</sup>, 1923. In other words, it is a time interval that starts with Mustafa Kemal Atatürk's arrival at Samsun province to launch the war of independence of Turkish people against the allies of World War I, i.e. the Great War, and ends with the proclamation of Republic of Turkey. Following the Ottoman Empire's defeat in the Great War, allies attacked its lands, and the war went on until the Republic of Turkey was founded by Mustafa Kemal Atatürk. This period is deemed as a crucial turning point in the history of Turkey and Turkish people.

Although the World War I is a common historical phenomenon known all around the world, the importance and meaning of it can vary from nation to nation. While for the source text readers it is “**Milli Mücadele**”, in English National War or War of Independence and refers to a rightful struggles for the sake of their liberty, the Western and particular European readership refers it as the Great War or World War I. The translator transfers this historical reference as it is a historical reference as “our war of liberation following the Great War” which illustrates the strategies of **autonomous**



**creation** and especially **absolute universalization**. The additional expression of “**following the Great War**” is a non-existing reference in the ST and it also provides a neutral expression for the TT reader. While the war of independence may not connote any specific time period for the ST reader, the days following the Great War as a time expression enables them to comprehend the reference. Consequently, both as an additional expression which is not present in the ST and a neutral reference that could be comprehended by the TT readers more easily, the translator’s choice at the micro-level results in a **domesticated** TT at macro-level.

### Example 27

Source Text	Target Text
" <b>Alllooş</b> ... " diyordu, "hafta başı geldi mi, harçlık küt cebe, dayan Fıstıklı 'ya .. " (p.42)	' <b>Come off it</b> ' he said. ' At the start of the week we'll have our allowance in your pocket, and we can go off to the fields.' (p.46)

In the example above the CSI “**Alllooş...**” is an exclamation word belonging to the culture of Adana province. Although there is not a proper definition of this expression, it is generally uttered to express excitement, happiness and astonishment within the region. In the excerpt above, protagonist’s brother Niyazi exclaims “**Alllooş**” to show his happiness and excitement for the things he and his brother can do with their weekly wage. Translator prefers the strategy of **autonomous creation** for the translation of this CSI and transfers it as ‘**Come off it**’ which is used “when vigorously expressing disbelief” (Lexico powered by Oxford Online Dictionary, n.d.). As it is an autonomously created CSI and does not reflect the foreign effect of the ST culture to the TT reader, this expression also **domesticates** the ST.

### Example 28

Source Text	Target Text
Eğilmez başın gibi Gökler bulutlu <b>efem</b>	As we hold our heads high Clouds drift in the sky,

<p><b>Dağlar yoldaşın gibi</b>  <b>Sana ne mutlu efem!</b>  [...]  <b>Oyna yansın cepkenin!</b> (p.96)</p>	<p><b>And what gives us joy</b>  <b>Is the journey, my boy!</b>  [...]  <b>'Shake it, baby, set the night on fire'</b>  (p.103)</p>
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The excerpt given in the example above is a verse of the poem “Efe'nin Bayramı” written by poet Ömer Bedrettin Uşaklı (Türk Edebiyatı, n.d.). “Efe” is a nick name used around the West Anatolian villages and given to the brave and valiant men (Türk Dil Kurumu Online, n.d.). Moreover, “efe” is a significant figure of the Turkish War of Liberation since the gangs consisting of “efes” took place in the conflicts to defend their towns, provinces and regions. This poem was later composed by Kaptanzâde Ali Rızâ Bey and has become a well-known Turkish folk tune. In the example above a verse of this song as a CSI is sung by the protagonist and his friends. For the translation of the song, translator prefers **the strategy of autonomous creation**, and instead of a foreignizing and literal translation, he deletes the original CSI and produces different lines. The lines “Dağlar yoldaşın gibi / Sana ne mutlu efem!” which can be literally translated as “As if the mountains were your companion / How happy you are efe”, are transferred as “**And what gives us joy/ Is the journey, my boy!**”. Besides, the most renowned line of the song “Oyna yansın cepkenin” which can be literally translated as “Dance until your vest bursts into flames” is translated completely different from semantic and contextual nature. The translator transfers it as “Shake it, baby, set the night on fire”. While the line in the ST refers to a heroic character and his dance demonstrating his proud and joy, the TT gives the impression of a line from a contemporary pop-song. Consequently, replacing “efem” with “my boy” and translating the lines with completely different expressions, the foreign items belonging to the ST culture and ST readers' context have been vanished. Moreover, the context and reference of a heroic character, i.e. ‘efe’, have been changed totally and as a result a **domesticated** translation is presented to the TT readers.

### **3.4. AVARE YILLAR**

*Avare Yillar* is the second book of “*Küçük Adamın Romani*” series and was first published in 1950 (Kudret, 2004, p. 347). It is a follow-up book of the series whereas it can be read separately. *Avare Yillar* is a reflection of Orhan Kemal’s adolescence years when he returns from Beirut leaving his family and living in Çuurova with his grandmother. As the poverty and hunger have changed his entire life and psychology moving to Beirut, he cannot escape from the bitter realities of life in his hometown again. Running away from his father’s anger and the otherness of living in a foreign country as a refugee, this time he finds himself in a neighborhood where working class families and lowerclass people struggle to survive. However, this time he is determined to change his own fate and decides to try his chance in the big city, Istanbul. The class distinctions in not only rural side but also in the city center are depicted in the novel.

#### **3.4.1. The plot summary of *Avare Yillar***

After he leaves his family in Beirut, the protagonist returns Adana and lives with his grandmother who is as unpleasant as his father. Although he does not like living with his grandmother, he spends the most of his time with his friends Gazi and Hasan Hüseyin. He starts his secondary school education as he has promised his mother but he does not attend the classes and in fact is not interested in getting a diploma and being a commissioned officer in a state institution. His one and only dream is to be a footballer. With his friends from the neighborhood, they play in local teams and earn their pocket money. In their leisure time, when they do not play football, these young men hang out in a small restaurant/coffee house called ‘Giritli Kahvesi’, drink wine and look at the house across the restaurant where their girlfriends dwell. Sometimes, girls sneak out and meet them under a tree where they wait for them everytime.

The protagonist who meets the sexual relationship with a woman for the first time is pretty keen on women and romantic relationships. However, in order to love a woman and married her, he needs to earn a livelihood which means to find a decent job. To this end, the protagonist and his friend Gazi decide to go to Istanbul, the city which is full of opportunities and richness. Nevertheless, going to Istanbul is not as easy as they think since they need to earn their passage money. Playing football in amateur local teams is

not enough to provide them even a one-way ticket to Istanbul. Therefore, they decide to work at a cotton factory until they can save up the required money. His grandson's working at a factory like a lower class person is an outrage for the grandmother since her son, the protagonist's father, is a decent gentleman from the higher class and it is not appropriate for a gentleman's son to work at factory like a peasant. However, the protagonist is rather decisive in going to Istanbul and can do whatever it takes.

He and his friend Gazi find a temporary job at a cotton factory but they cannot earn well and the job is extremely difficult for them as well. Although they try to endure for the sake of Istanbul, one day a brawl breaks out because of an accident at the factory and the death of a worker. Seeing all these chaos at the factory, they quit the job. The money required for their journey to Istanbul comes from the protagonist's aunt; however, it is not for him and his friend Gazi's dreams for being a footballer, but only for the protagonist's education in Istanbul. He gets the money and taking his friend Gazi boards on the ship to Istanbul.

In Istanbul, things do not go well as they have expected. Their friend, Yirmialtlık Mehmet who works at a restaurant, does not help them to find a job or accommodation as they have hoped. He lets them stay in the attic of the restaurant for a couple of days but his boss is also a crusty man who tells Mehmet to get rid of them as soon as possible. Learning this, Gazi and the protagonist find another friend Metroviçeli Necip who was a soldier in Çukurova once and a good friend. Necip takes two friends his house where he lives with his family and gives them a bed to sleep. In the following days, the protagonist and Gazi work at several jobs from street selling to portage; but they can never get used to the harsh conditions of Istanbul where they came with great expectation. Finally, they return their home, Adana.

The protagonist's mother comes to Adana for a short time to deal with the paper works to get their lands back from the man called Abdülfettah. However, he does not give them back and his mother asks a relative for a little amount of money to buy some food for her children. As she is rejected in an insulting way, the protagonist decides to confront this fraud man himself. While he is on the way to their old neighborhood where all the lands of their own, an old man who is a family friend recognizes the protagonist. He takes the young man his house and introduces him to his wife and his newly- widowed daughter

Şadiye. For the first time, the protagonist feels ashamed of his outfit, poverty and unemployment and tells them lies about his life. He says that they are still rich enough and he had about to complete his high school education and will going to university. Admiring and trusting this young man, the old family friend leaves him with his wife and daughter alone. Seeing the old woman sleeping at a corner, the protagonist tries to touch the young widow Şadiye and is rejected by her. Then, feeling a deep embarrassment, he forgets his visit to Abdülfettah and their lands and returns Adana at once.

When his mother returns to Jerusalem, where his father and younger brother Niyazi live now, the protagonist finds a job at a cotton factory as a store keeper. There, he meets a Bosnian girl and falls in love with her. Just as his working at factory like a working class man, his grandmother refuses his marriage to a working class, refugee girl. According to her, a girl working at a factory among a lot of men cannot be a decent woman and not suitable to be the daughter-in-law of a gentleman like her son. However, the protagonist revolts against his grandmother and later his father and asks her father for the girl's hand in marriage. Getting permission of her father, two young people get married however they do not have almost any money. Just before their wedding ceremony, something startling happens and his grandmother and some other relatives give the bride a lot of jewellery, dresses and household goods. As they say, they are all sent by his father and mother to their daughter-in-law as a wedding gift. However, it comes to light right after the wedding that his grandmother has borrowed all this stuff from her relatives just to show off since she thinks that otherwise her son's reputation would be damaged. She takes all the gifts given to the bride and returns to their real owners. That incident cannot damage the relationship and love of newlywed couple at all. Ont the contrary, it is the beginning of a life together.

### **3.4.2. The style and themes in the book**

Similar to other works of Orhan Kemal, in *Avare Yillar*, social realities of his time are depicted with all its parts from society, to economy, culture and psychology. However, the venue of the book is not limited to rural regions of Adana but also the living conditions in Istanbul as a big city are reflected. He draws a clear picture of labour exploitation and the world of the working class (Aktaş, 1990, p. 43-44). The protagonist's and his friend's short journey to Istanbul also touches upon migration from country to town and life of

the suburban in big industrial towns such as Istanbul and Adana (Çavdar, 2007, p. 183). As the characters in the novel are in a despair and thus apathy, the dialogues and expressions sound like they are written in a superficial manner. However, it is the result of a meticulous work done to give the impression of people who give up fighting for the better and accept the life in the way it is (Bezirci, 1984, p. 132).

The language and expression of the novel are not different from his prior works. He adopts an unsophisticated language which does not include foreign expressions. He does not use descriptions and adjectives frequently. Instead, the characters describe themselves with the language, dialects and expressions they utter. For instance, the broken Turkish spoken by the Bosnian migrants in a Bosnian accent demonstrates their background. On the other hand, slang expressions used by his friends are also indicators of their education. Moreover, cultural elements of the community narrated in the novel are reflected commonly. For example, wedding traditions such as dowery, religious expressions, historical characters, proper names of football teams and toponyms are all culture related items particular to the community of those times.

In addition to the abstract concepts of culture, material elements such as clothing, food, means of transportation and accommodation are utilized to provide a clear image of the time and society that Orhan Kemal witnessed. Therefore, it can be suggested that cultural elements are an inevitable component of the author's novel *Avare Yillar* like the other works written by him.

### **3.5. ANALYSIS OF AVARE YILLAR**

#### **3.5.1. Conservation**

##### **3.5.1.1. Repetition**

###### **Example 1**

<b>Source Text</b>	<b>Target Text</b>
"...Buralarda," derdi, "ağzımızla kuş kapsanız hava. Gelin de memleket görün! Bizim tütünde çalışır bir Ali	'Around here,' he would say, ' you could have all the talent in the world and not get anywhere. You should

vardı. Sinoplu. İlk zamanlar sizin kadar bile futbol oynayamazdı. Şimdi herifçioğlu <b>Fenerbahçe</b> 'de soluç! " (p.104)	come over to Istanbul and see what a real city is like! There was this guy Ali working at the tobacconist's. When he first started playing football he wasn't even as good as you guys. From Sinop he was. Now he plays inside-left for <b>Fenerbahçe!</b> (p.112)
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In the example the protagonist remembers an old friend and his utterances about Istanbul as the city of one kind. His friend mentions a guy, Ali, who is a footballer and the team he is playing for now. Name of the team **Fenerbahçe** is a CSI here as it refers to one of the oldest and most prestigious sports clubs of Turkey. Moreover, it is an unfamiliar term for the TT readers if they are not acquainted with the football and football culture in Turkey. The club started with the name of "Black Stockings FC" in 1899 and then was changed into "Kadıköy Football Club" in 1902, and eventually its name became "Fenerbahçe Football Club". With the addition of other branches such as basketball, volleyball and etc., today it is known as "Fenerbahçe Football Club"(Fenerbahce, n.d.). Therefore, playing for it may be deemed as the highest career goal of a footballer in Turkey in those years. For the TT readers, it may be difficult to interpret the meaning of the club and playing for it. Besides being an utterance loaded with historical references, as a word "Fenerbahçe" includes the letter 'ç' which is a non-existing letter within the TL alphabet and difficult to read for the TT readers. While translator could have defined the team with an intra or-extratextual gloss or transferred it through orthographic adaptation, i.e. changing "ç" as "ch", he opts for the strategy of **repetition**. In this way, the CSI is presented to the TT readers as it is in the ST, and thus the unfamiliar and foreign influence of the ST is conserved. In other words, translator decides to use **foreignization strategy** at the macro-level.

### Example 2

<b>Source Text</b>	<b>Target Text</b>
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<p>“Halandan şu para gelsin de Necip’i davet edelim...”</p> <p>“Yaa... Çok iyi olur... Bir lokantaya davet ederiz.”</p> <p>“İyi bir lokantaya. Şöyle <b>rakısıyla</b>, <b>mezesiyle</b> ... ”</p> <p>“Nevzat’a olan borcumuzu da öderiz”(p.138)</p>	<p>‘Once the money from your aunt comes through,’ said Gazi the next day ‘we can invite Nejp out.’</p> <p>‘Yes, that’ll be good. We can take him out for a meal.’</p> <p>‘To a decent place. With <b>raki</b> and <b>proper meze.</b>’</p> <p>‘We’ll pay back Nevzat, too.’ (p.152)</p>
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In the example above “**raki**” and “**meze**” are the CSIs belonging to the Turkish cuisine. “Raki” is a traditional alcoholic beverage made of fermented and distilled fruits, such as grapes, figs, plums, and etc. (Türk Dil Kurumu Online, n.d.). “Raki” occupies such an important position within the ST culture that from the time to drink it to the music to be listened the ceremony of drinking “raki” has a unique place within the ST readers’ context. Translator applies orthographic adaptation for the translation of this CSI and changes it as “raki” as the sound “ı” does not exist in the TL alphabet. On the other hand, “meze” as a CSI refers to the appetizers and side-dishes eaten with “raki”. The types of “meze” may vary from region to region in Turkey, and there is a wide range of “meze” within the Turkish cuisine. While the translator could have translated it as ‘appetizer’ or ‘side-dish’ through absolute universalization which can be more comprehensible for the TT readers, the CSI is transferred through the **strategy of repetition** and repeated as “**meze**” in the TT. Although the translator adds the word “proper” before the CSI, it does not give any clues about connotation of the utterance within the ST readers’ context. Therefore, the unfamiliarity of the CSI is kept and transferred to the TT readers as a result of the **foreignization strategy** at the macro-level.

### Example 3

Source Text	Target Text
Güllü’nün kocası, “Sen,” dedi, “gördün mü hiç kesilmiş kol? Oynar büle büle,	‘Have you ever seen a cut-off arm?’ asked Güllü’s husband. ‘It wiggles and



<p>Açılır kapanır parmaklar, olur mosmor.”</p> <p>Güllü:</p> <p>“Ben gördüm, vardı bir <b>Süleyman</b>, hallaçta çalışırdı, kabarık saçlı. Arapuşağı. Karısı onun...Kolu koptu yanımda. Şaşırmışım, aldım yerden kolu, oynar avucumda, hem de sıcak sıcak, akan kanlar...(p.206)</p>	<p>wiggles like this. And the fingers open and close, and it turns purple...’</p> <p>‘I have’ said Güllü. There was this man <b>Süleyman</b>; he used to fluff up wool. An Arab, he was, with dark bushy hair. It was his wife... Her arm got ripped off right next to me. I was shocked! I picked up her arm and held it. It was all warm and dripping blood.’(p.229)</p>
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In the example above, the CSI “**Süleyman**” which is a proper noun deriving from Hebrew is used as a male name in the ST culture. Translator decides to implement the **strategy of repetition** and repeats the CSI in the TT. The name “Süleyman” is originated from Hebrew and has an equivalent reference in the TL which is “Solomon”. Translator could have made the CSI familiar for the TT readers and domesticated the CSI by transferring it as “Solomon”, in other words employing the strategy of naturalization. On the contrary, he decides to keep the CSI by the strategy of repetition at the micro-level and conserves the foreign effect of it which indicates the **foreignization strategy** at the macro-level.

### 3.5.1.2. Orthographic Adaptation

#### Example 4

Source Text	Target Text
<p>Bir gün bir başkası ile arkadaş olduk. Bu yeni arkadaşımız, kara kaşlı kara gözlü, kuru beyaz yüzlü, insanı gülmekten bayıltan ve tavlada hepimizi sayı vermemeceğine yenen, İstanbullu bir emir eriydi: <b>Necip</b>. Yakında tezkere alacaktı.(p.103)</p>	<p>We made a new friend one day. He had dark eyes and a shrivelled white face, made us laugh out loud and consistently beat us all at backgammon without losing a single point. <b>Nejip</b> was from Istanbul and was doing his military service. He was due to get his</p>

	discharge papers and couldn't stop telling us all about Istanbul. (p.112)
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When the protagonist returns his hometown and sees almost all of his old friends have already gone, he meets new people and makes new friends. One day he meets a guy who is a soldier from Istanbul and has come to Çukurova for his army service. This friend's name, **Necip**, is a CSI which is a foreign reference for the TT readers and used as a proper male name within the SL. As the letter "c" is pronounced differently in SL and TL, translator applies the strategy of **orthographic adaptation** and transfers the CSI as "**Nejip**". Since the pronunciation of the letter "j" in TL is more similar to the way "c" is pronounced in the SL, this alteration makes it easier to read for the TT readers. However, this slight modification on the spelling does not change the foreign effect of the CSI on the TT reader's context as it is still an unfamiliar proper noun coming from the ST culture. Therefore, it can be suggested that translator employs the **foreignization strategy** on the macro-level for the translation of this example above.

#### Example 5

Source Text	Target Text
"Öyleyse arabacı çek," dedi, "çek <b>kebabçı</b> Silo'ya!" (p.118)	'Well then! Hey, cabbie! Take us to Silo's <b>Kebabs!</b> ' (p.129)

In the example above "**kebab**" which is a traditional food in ST culture is a CSI. "Kebab" refers both to the meat cooked or roasted directly on fire or in a container without adding any water and any kinds of food prepared by frying or roasting on fire (Türk Dil Kurumu Online, n.d.). It is peculiar to the cuisine of ST culture whereas it is famous all around the world. It is known as "a dish of pieces of meat, fish, or vegetables roasted or grilled on a skewer or spit" and also pronounced as "kabob" around the North America (Lexico powered by Oxford Online Dictionary). Although the TT readers are acquainted with this food and may have already tasted it which enable them to understand this CSI, translator prefers to apply the **orthographic adaptation strategy** and transfers it as "kebab". In other words, he replaces the letter "p" with "b" and makes it easier for the TT readers to

read the CSI. Nevertheless changing the pronunciation does not erase the foreign effect of CSI, and at the macro-level it **foreignizes** the text for the TT readers.

### Example 6

Source Text	Target Text
Attım bir yalan babasına, inandı. Dedim gideceğiz içmeye <b>şerbet</b> , Beytolara. Olsaydı başkası, vermezdi izin, mümkün değil.(p.204)	I lied to her father, and he bought it. I said we're going to have a drink of <b>sherbet</b> at Beyto's. If it was anyone else he's have said no, believe,me! (p.226-227)

In the example above, the CSI “**şerbet**” is a traditional sweet drink which generally is served on special occasions such as engagement, wedding and birth of a baby, and it is made with fruit juice and sugar added water (Türk Dil Kurumu Online, n.d.). The word “şerbet” derives from Arabic language. Not only is the utterance itself foreign for the TT readers, but also the sound of “ş” does not exist in the phonology of the TL. Therefore, transferring the CSI as “**sherbet**”, translator employs the **strategy of orthographic adaptation** to enable TT readers to read the reference more easily while he keeps the foreign effect of the CSI in the TT. In other words, at macro-level translator employs the **strategy of foreignization** to conserve the otherness of the ST within the TT reader's context.

### 3.5.1.3. Linguistic (Non-Cultural) Translation

#### Example 7

Source Text	Target Text
“Arnavut Nuri evli mi?” "Dört çocuğu var hem de. Amma karısı yiğit avrattır, anam bacım olsun. Bu fabrika iplikhanesinden kaçırdıydı.	‘Is Nuri married?’ ‘With four children. His wife’s a strong woman, though. He took her from the thread-making section here in this

<b>Giritlidir kendisi, lakin haza Osmanlı!"</b> (p.112)	factory. <b>She's from Crete, but she's a true Ottoman.'</b> (p.122)
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In the example above the protagonist and his colleague talk about the man Nuri who has had a fatal accident in the factory and his family that will be left alone if he dies. The utterance “**Osmanlı**” is a CSI in the excerpt above, and it is an attributive reference used to describe the personality of Nuri’s wife. As the word “Osmanlı” refers to the Ottoman Empire within the TT readers’ context, interpreting the CSIs correspondence to wise, frankly speaking person and fearless (Türk Dil Kurumu Online, n.d.) may be difficult. For the translation of this CSI, translator employs the strategy of **linguistic (non-cultural) translation** and utters it as “**she’s a true Ottoman.**” Although the TT readers may be acquainted with the term of “Ottoman” or “Ottoman Empire” as a historical reference, its connotation of a wise and fearless personality is still unfamiliar. Therefore, it may be suggested that translator keeps the foreign effect of the CSI through the **strategy of foreignization** at the macro-level.

#### Example 8

Source Text	Target Text
<p>“İnsanlara iyi şeyler söyleyebilecek hale gelmek istiyorum!” diyemezdim.  “Boş şeylerle uğraşma!” tavsiyesinde bulunuyordu. Gözlerini yükseklere dik, oraya ulaşmak için oku! Ve hemen ilave ediyordu:  <b>"Yüksel ki yerin bu yer değildir. Dünyaya geliş hüner değildir."</b>  (p.179)</p>	<p>I couldn’t very well turn around to him and say, ‘My ambition is to become a person who says nice things to people!’  ‘Don’t waste your time,’ he would advise me. ‘Set your sights high, and study to get there!’ And he would immediately add:  <b>‘It takes no skill to be born, so now You must raise yourself up in the world.’</b> (p.197)</p>

In the example above the lines "**Yüksel ki yerin bu yer değildir. Dünyaya geliş hüner değildir."** is a CSI. Although they may seem to be random sentences uttered by the

protagonist’s colleague, they are an extract taken from the canonical Turkish poet Namık Kemal’s poem “Beyitler” (Antoloji, n.d.). Translator transfers this extract in two lines, i.e. in the form of verses of a poem and translated it as “**It takes no skill to be born, so now/ You must raise yourself up in the world.**” which illustrates the strategy of **linguistic (non-cultural) translation** at the micro-level. TT readers may understand the word-for-word meaning of the lines; however, the poet Namık Kemal and his works may still be unfamiliar references within the framework of TT culture. While the translator could have added an extra information about the lines and the poet, he opts to keep them as a foreign reference for the TT readers which indicates the **strategy of foreignization** at the macro-level.

### Example 9

Source Text	Target Text
<p>“Sen kimin yanında kalyorsun burda? Sen niye gitmedin?”</p> <p>“Gittim, oradaydım, sonra geldim. Babaannemin yanında kalyorum.”</p> <p>“Sen o pencerede her gün bekle... Sonra ben sana haber veririm, <b>babaanneni gönderir, istetirsin beni.</b>” (p.197)</p>	<p>‘Who do you stay with? Why didn’t you go with him?’</p> <p>‘I did go at first, but then I came back. I’m living with my grandmother. ‘</p> <p>‘Listen, you wait for me by that window every day, OK? Then, and I’ll let you know when, <b>you can have your grandmother come over to ours and ask for me, OK?</b> (p.219)</p>

In the example above, the utterance “**babaanneni gönderir, istetirsin beni**” is a CSI as it refers to a tradition about the weddings in the ST culture. In the past times, weddings used to be arranged by the families of the young people whether they loved each other or not, and couples to get married did not use to meet or see each other until they were married in religious ways. For the couples who saw and loved each other, the permission of the girl’s father was traditionally compulsory. A girl who got married without her father’s permission used to be seen as indecent and be expelled from the family. Therefore, a ceremony used to be arranged to take the permission, and the family of the

future groom used pay a visit to girl’s house and ask for her hand in marriage. Although these strict rules about the relationships and marriage have almost vanished in the modern times, and every person who is eligible for the marriage can choose their own partner, the aforementioned ceremony is still performed by most people in Turkey just as a meeting occasion for the families’ of the bride and groom. Since there is almost no resemblance to the traditions of the TT culture, this utterance as a CSI is a foreign element for the TT reader’s context. Translator decides to deploy the strategy of **the linguistic (non-cultural) translation** to transfer this CSI and translates it as “**you can have your grandmother come over to ours and ask for me, OK?**” As there is no explanation or additional information about the nature of this tradition, it may be difficult for TT readers to interpret the meaning of the phrase “have your grandmother ask for me”. In other words, the TT readers may not understand this CSI and its connection to the traditions of ST culture because of the **foreignization strategy** used by the translator at the macro-level.

#### 3.5.1.4. Intratextual Gloss

##### Example 10

Source Text	Target Text
Gazi birdenbire soruverdi: “Kaç paramız kaldı?” “Yetmiş beş kuruşumuz,” dedim. “Sigaram da kalmadı.” Ona <b>bir paket yedi buçukluk sigara</b> aldım. (p.120)	‘How much money do we have left?’ asked Gazi suddenly. ‘We have seventy-five kuruş.’ ‘I’ve no cigarettes left either.’ So I went and bought him a <b>cheap seven-and-a-half kuruş, pack.</b> (p.132)

In the example above the protagonist and his friend Gazi decide to leave Çukurova and go to Istanbul. As they have a scarce amount of money, they should spend it carefully. Therefore, the protagonist tries to allocate their money on food and cigarettes wisely, and he buys a packet of cheap cigarettes for his friend. The utterance “**yedi buçukluk sigara**” is a CSI for there is no reference indicating the unit of money but still comprehensible for

the ST readers. On the other hand, translating this phrase by applying the strategy of linguistic translation and transferring it as “cigarettes of seven and half” may have not made any sense to the TT readers. Therefore, translator opts to turn this CSI into a more understandable reference as well as he could conserve the foreign effect of it. To this end, he adds “kurus” which is a monetary unit used for coins in SL, and translates it as “**a cheap seven-and-a-half kurus, pack**”. This addition does not interfere with the flow of the reading for the TT readers but clarifies the meaning of the CSI without eliminating the foreign effect. In other words, translator employs the strategy of **intratextual gloss** at the micro-level. Moreover, the otherness of the reference for the TT reader is kept which indicates the use of **strategy of foreignization** at the macro-level.

### Example 11

Source Text	Target Text
Necip'in buruş buruş annesinin damarlı elini öptük. Az Türkçe biliyordu. Dilinin döndüğü kadar sordu, anlatmaya çalıştık. (p.137)	We respectfully kissed Nejip's ageing mother's wrinkled hands. She spoke a little Turkish. She asked us polite questions, as best she could, and we tried to provide answers. (p.151)

The utterance “**Necip'in buruş buruş annesinin damarlı elini öptük**” given in the example above is a CSI which refers to a traditional gesture within the ST culture and may be difficult to comprehend for the TT readers. In Turkish culture kissing the back of an elderly person's hand and putting it to your forehead is demonstration of respect. Although it may resemble to the gesture of kissing the back of a woman's hand by a gentleman as a symbol of courtesy in TL, the meaning of these two gestures are completely different from each other. In case it may be difficult to understand it, or TT readers may confuse it with the gesture belonging to their own cultural context, translator may have felt the need to explain it. To make this CSI comprehensible for the TT reader without interrupting the flow of the text, the **strategy of intratextual gloss** is employed, and the utterance is translated as “**We respectfully kissed Nejip's ageing mother's wrinkled hands.**” Addition of the adverb “respectfully” makes the interpretation of this

gesture easier for the TT readers whereas it does not result in any loss in the otherness of the CSI within the TT readers context. Although the TT readers may understand the reason of this movement of the protagonist and his friend, it is still an unaccustomed formality for their cultural context. Transferring the foreign element into the TT is managed by applying the **foreignization strategy** at the macro-level.

### Example 12

Source Text	Target Text
<p>Eski günlerden bir gündü. Dokumacı Ahmet’le Reşat da geldiler.</p> <p>Gazi “Var mısın oğlum Hasan Hüseyin?” dedi.</p> <p>Hasan Hüseyin mendiliyle cam gözünü siliyordu.</p> <p>“Neye?”</p> <p><b>"Bir Gülbahar ... "</b></p> <p>"Varım ... Neyine?"</p> <p>"Bir paket Serkidoryan 'ma!"</p> <p>"Varım. Tuttur parayı." (p.168)</p>	<p>It was one of those days for reminiscing. The weavers Ahmet and Reshat came and joined us, too.</p> <p>‘Are you up for a game, Hasan?’ asked Gazi.</p> <p>Hasan was wiping his glass eye with a handkerchief. ‘Of?’</p> <p><b>‘Backgammon. Gülbahar rules.’</b></p> <p>‘Sure. What are we playing for?’</p> <p>‘A packet of Serkidoryan.’ (p.185)</p>

In the example above the term “**Gülbahar**” is a CSI for it refers to a type of backgammon played with different rules. Backgammon has a notable position within the ST culture since it is a game widely played by almost all parts of the society and has a special terminology used during the game. The CSI “Gülbahar” is one of these particular terms, and it refers to the rules about the clock-wise rotation of the checkers and other moves in the game. As the TT readers may be familiar with the game backgammon, the translator could have erased the CSI and used the strategy of absolute universalization using the term “backgammon”. Instead, he employs the **strategy of intratextual gloss** and translates it as **‘Backgammon. Gülbahar rules.’** Addition of the references “backgammon” and “rules” clarifies the CSI for the TT readers without interrupting the flow of the TT; however, by repeating “Gülbahar” translator conserves its foreign



connotation at the same time. In other words, adding explanatory terms may facilitate comprehending the meaning of the CSI for the TT readers; however, repetition of it as it is in the original indicates that translator decides to conserve the otherness and employ the **foreignization strategy** at the macro-level.

### 3.5.2. Substitution

#### 3.5.2.1. Synonymy

##### Example 13

Source Text	Target Text
"Sigaram var. Lakin, n'olur yani bir gün biz de birer mekik yersek?"	'Yeah. You think you might get a shuttle in the head – what if you do?'
"Ananın dini olur. Ver kibritini... Mekik yerse n'olurmuş? <b>Taşlı köyü boylarsın n'olacak?</b> "	'Think about it! Give me those matches... What do you think would happen? <b>How would you feel, pushing up the daisies?</b> '
"Canım, Gazi Efendi <b>taşlı köyü boylarsa</b> kıyamet kopmaz ya?"	'Well, it wouldn't be the end of the world <b>if the great Gazi was gone now, would it?</b> '
"Kim demiş kopmaz? Gazi'siz tadı mı olur bu dünyanın?" (p.113)	'Who says it wouldn't be? What would you do without me?' (p.124)

In the example above the CSI “**Taşlı köyü boylarsın n'olacak?**” is an idiomatic utterance which means to die. This idiomatic expression is uttered two times, first by the protagonist’s friend Gazi and then by the protagonist himself. In TT translator does not opt to repeat the same expression and employs the **strategy of synonymy**. Thus, he translates the first appearance of the idiom with an equal expression and transfers it as “**How would you feel, pushing up the daisies?**” while he utters the second appearance as “**if the great Gazi was gone now**”. For the idiomatic expression as the CSI of the example above is deleted in the second appearance, translator’s preference of synonymy strategy can be deemed as the application of **domestication strategy** at the macro-level.

### Example 14

Source Text	Target Text
<b>Dolmanın</b> çıldırtan kokusunu içimize çekerek, aşağıya, beyaz kayık tabaklara dizilen <b>patlıcan dolmalarına</b> kuşbakışı bakıyorduk. (p.131)	We were breathing in the smell of the fresh <b>stuffing</b> and staring straight down the <b>aubergine dolma</b> , which were lined up on white oval serving plates immediately below us. (p.144)

In the example the above the CSIs “**dolma**” and “**patlıcan dolma**” are a type of Turkish traditional meal. “Dolma” is made by stuffing green or red bell pepper, dried or fresh aubergine, zucchini, potato and dried or fresh tomato with a stuffing made of rice, minced meat and various spices. If it includes meat in it, it is cooked with regular vegetable oil. Otherwise, it is cooked with olive oil and can be eaten cold as a side dish. “Patlıcan dolma” is a type of dolma made with stuffed aubergines with rice, tomato paste, meat and spices. In the excerpt given above authors repeats the CSI “dolma” two times. However, translator does not opt to repeat this CSI in TT and uses the utterance “stuffing” which corresponds to “dolma”. On the other hand, for the second CSI “patlıcan dolma” he prefers to repeats the term “dolma” translates it as “aubergine dolma”. Even it is used in a reverse direction, i.e. first using the synonym then the CSI itself, it can be suggested that translator employs the **strategy of synonymy**. Furthermore, by use of synonymy strategy, CSI belonging to the ST culture is substituted. In other words, it is **domesticated** at the macro-level.

### 3.5.2.2. Limited Universalization

### Example 15

Source Text	Target Text
Yolculuğumuzun üçüncü günü akşamı küçük limanlardan birinden esmer, atlet yapılı, fevkalade nefis ağız mızıkası çalan, yakışıklı bir delikanlı	At one of the small ports we stopped at on our third night a young man called. Hasan boarded the ship. He was dark, athletic, good-looking and played the

bindi. O kadar güzel çarliston, <b>kazaska, harmandalı</b> oynuyordu ki. (p.122-123)	harmonica beautifully. He did the <b>Charleston as well as Caucasian and West Anatolian folk dances.</b> (p.134)
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In the example above “**çarliston**”, “**kazaska**” and “**harmandalı**” are CSIs where the protagonist talks about the traditional dances that a guy on the ship to Istanbul can do. “Çarliston”, in English Charleston, is “a lively dance belongs to 1920s and done by turning the knees inwards and kicking out the ankles” (Lexico powered by Oxford Online Dictionary, n.d.), and it is a CSI belonging to the TT culture itself. “Kazaska” and “harmandalı”, on the other hand, are CSIs as the dances originated from Caucasus and Aegean Region of Turkey. Since the Charleston is a familiar reference to the TT reader, translator uses the linguistic translation strategy to transfer it. However, he translates “kazaska” and “harmandalı” as “**Caucasian and West Anatolian folk dances**” which is an example to the strategy of **limited universalization**. In other words, translator opts to delete the CSIs, i.e. the names of the dances, and transfers them with the names of the regions they belong to. Although they are still unfamiliar for the TT readers who are not acquainted with those two regions, deleting the names of the dances and replacing them by the names of their original region demolishes the foreign effect of the CSIs in the TTs. Therefore, the strategy of **domestication** can be observed at the macro-level.

### Example 16

Source Text	Target Text
Oysa neler anlatmıyor? Babamın çocukluğu, veremden ölen amcam, halalarım, eski günlerin <b>kelle şekeri, güllacı, iftar dönüşleri harem ve selamlık alemlerine dair neler...</b> (p.155)	He spoke of my father’s childhood, of my uncle who had died of tuberculosis, of my aunts, of <b>the sweets one could get in the old days and of parties and celebrations followed the fasting at Ramadan.</b> (p.171)

In the example above the utterance “**eski günlerin kelle şekeri, güllacı, iftar dönüşleri harem ve selamlık alemlerine dair neler**” is a CSI where the protagonist remembers the

traditions of Ramadan which is a sacred month to fast for Muslim people. “**Kelle şekeri**” is a type of candy which is in the shape of a conical hat. “**Gülleç**” is a dessert which is especially made and eaten during Ramadan. It is made of very thin sheets of corn starch and regular flour, and these sheets are covered and softened with a sauce of milk and rose water. Moreover, “**haremlık**” and “**selamlık**” refers to the way of gathering around in the Muslim societies and means coming together in a way that women and men do not see each other since it is “haram”, i.e. illicit, in Islam. In the “haremlık” part women sit together and have a chat while “selamlık” part consists of men.

For all these CSI’s are unaccustomed for the TT readers’ context and almost impossible to understand, translator prefers to translate “kelle şekeri” and “gülleç” as “**the sweets one**”. Furthermore, he translates the CSIs “**haremlık**” and “**selamlık**” as “**parties and celebrations**”. All these utterances opted by the translator can be deemed as an indicator of the absolute universalization strategy, i.e. replacing all the cultural references with neutral expressions. However, the utterance “**followed the fasting at Ramadan**” is a CSI which not only belongs to the ST culture and but also is more understandable for the TT reader. It makes easier to comprehend the CSI for the TT readers while including a cultural element at the same time. Therefore, at the micro-level the **strategy of limited universalization** and at the macro-level the strategy of domestication can be observed in the translation of the example given above.

### Example 17

Source Text	Target Text
<b>Saltanatımızın</b> çöküş sebeplerine sıra gelmişti ki, kapı usullacık açıldı, uzun boylu, iri burunlu genel müdür kapıda dikildi.(p.186)	We had made it all the way to the reasons behind <b>the fall of the Ottoman Empire</b> when the door opened gently and the tall, large-nosed managing director appeared. (p.206)

In the example above the utterance “**saltanatımız**” is a CSI which refers to the sultanate of the Ottoman Empire. Due to the historical context and the period depicted in the book, the fall of the “sultanate” refers to the Ottoman Empire without any other additional

explanation for the ST readers. In addition, the word “sultanate” is an Arabic expression defining the dominance of a sultan which is a foreign or exotic title for the TT readers, and thus they may find it difficult to interpret the expression “our sultanate” as a reference to the Empire. Therefore, translator employs the strategy of **limited universalization** and makes this CSI clearer for the TT readers by translating it as “**the fall of the Ottoman Empire**”. Although the name “Ottoman Empire” is still a CSI belonging to the ST culture, it can be easily understood by the TT readers. By clarifying and explaining this CSI, translator **domesticates** it at the macro-level.

### 3.5.2.3. Absolute Universalization

#### Example 18

Source Text	Target Text
<p>“İstanbul şehrinin yoktur bir benzeri!”            Sonra?            Sonra, İstanbul kazan, biz kepçe.            Galata kahvelerinde garsonluk, kömür            ameleliği, <b>simitçilik</b> ve ikişer buçuk            lirasına maçlar yapan mahalle            takımlarında boğaz tokluğuna            futbolculuk. (p.139)</p>	<p>‘Istanbul is one of a kind!’            Then what?            Well, then it was first one bit of a work,            then another. We worked as waiters in            cafés around Galata, shovelled coal,            did <b>a bit of street selling</b> and            occasionally played for some of the            useless local football teams, all for no            more than a square meal. (p.153)</p>

“Simit” is a type of bagel covered with sesame and widely eaten in Turkey. It is one of the pastries easy to be found on the street and commonly preferred by Turkish people. Since the “simit” itself is a foreign term for the TT readers, “**Simitçi**” the person who sells “simit” is also an unfamiliar term within the TT readers’ cultural context. Translator transfers this term as “**street selling**” while he could have translated it by applying the repetition or intra-extratextual gloss strategies to conserve the foreign effect of the CSI. However, he does not interfere with the flow of the TT and enables TT readers to understand it easily. Therefore, the strategy of **absolute universalization** is employed

and, the cultural reference loaded on the CSI is completely deleted which resulted in strategy of **domestication**.

### Example 19

Source Text	Target Text
İki defa yazı geldi, kız mutlaka söylemiştir! Annesi de... Annesi de kocasını bekliyor. Adam duyunca, sabahleyin bana, tuh diyecek. Seni insan sandık da <b>hareimize</b> soktuk. Meğer sen... (p.162)	Two heads in a row! She was bound to have told! And the mother... Well, she was just waiting for the old man. When he heard about it he would say ‘Shame on you. I treated you like a human being, I let you into <b>my home</b> ... And look at how you behaved.’ (p.181)

In the example above an old man who is an old friend of the protagonist’s father and grandfather lets the young man in his house and introduces him to his own family. However, the protagonist betrays the old man and attempts to molest his daughter who is a widow with her baby. The protagonist imagines how angry the old man could be. Moreover, the excerpt given above shows the sentences that the old man could utter if he finds out the young man’s betrayal.

The CSI “**harem**” is a term which means the apartment or other places allocated for women in a palace or mansion in the old times and also refers to the women residing in this secluded part (Türk Dil Kurumu Online, n.d.). “Harem” derives from the Arabic word “haram” which means illicit or forbidden. In Islam, a woman is allowed to be seen only by her father, brother and her religiously legitimate husband. In other words, except for her father, brother or religiously legitimate husband, it is forbidden, i.e. “haram”, for other males to talk to or see her. In the excerpt given above the utterance “Seni insan sandık da **hareimize** soktuk” implies that the old man trusts the young man. For the ST readers, it is not difficult to interpret the significance of this trust because of the utterance “harem”. However, TT readers may not comprehend the CSI “harem” and its reference. In order to provide a smoother reading for the TT reader, translator deploys the strategy of **absolute universalization**. He replaces the CSI “harem” with a more neutral reference “home” and

translates the utterance as “I treated you like a human being, I let you into **my home...**”. While the anger and disappointment of the old man are represented in the TT, the effect of the otherness is completely vanished. In other words, replacing “harem” which belongs to the ST with a neutral reference “home” **domesticates** the TT at the macro-level.

### Example 20

Source Text	Target Text
<p>"Ne dineliyon, ne dineliyon, ne dineliyon lan! Yomiye veriyok tekmi!"</p> <p>Davrandım, nafile. Bunun üzerine ağır bir küfür savurdu. Derhal karşılıkta bulundum ve küreği attım. Herkes güldü. Amele çavuşu yanıma sokuldu:</p> <p>"Zor geldiye bey bubanın konağında yanlıyaydın! Bahçe sehrası mı bura?" (p.176)</p>	<p>‘What are you stopping for,eh? What are you stopping for? We’re paying you to do a day’s work here!’</p> <p>I tried to move but ton o avail. He cursed me at some length. I swore back and threw down my spade. Everyone laughed.</p> <p>The foreman came over. ‘Finding it difficult, are we? Why didn’t you just stay in Daddy’s mansion? Thought you were coming on a picnic, did you?’ (p.194)</p>

In the example above the clauses “**Ne dineliyon, ne dineliyon**” and “**Zor geldiye bey bubanın konağında yanlıyaydın! Bahçe sehrası mı bura?**” are CSI for they are uttered with a dialect spoken in Çukurova and the region around it. For example, “Ne dineliyon?” is pronounced as “Neden dikiliyorsun?” in a dialect-free discourse and “Yomiye veriyok” as “Yevmiye veriyoruz”, and “Bey buba” is pronounced as “Beybaba” in a neutral way of speaking SL. Dialect is a significant part of the language and culture because it is loaded with the assets of the geography, nationality, and culture of the people speaking it. For instance, the ST readers may deduce from the dialect of the foreman that he is a villager from Çukurova valley and a rude man without any education since they probably have this presupposition due to their cultural background. Moreover, dialect is used in the book as a tool to emphasize the people from a lower social class than the protagonist and

his family. Also villagers, foreigners and uneducated people have a distinct dialect revealing their character or nationality while the protagonist, his father, brother and any other educated characters in the book speak in a neutral way with almost no dialect. As the ST readers are familiar with the dialects and their references, they can easily interpret the CSI. However, within the TT readers' context not only the dialect of people from Çukurova but also any other voices carrying a cultural signifier may be difficult and even impossible to comprehend. Therefore, translator opts for the strategy of **absolute universalization**. He transfers the excerpt above as **What are you stopping for, eh? What are you stopping for? We're paying you to do a day's work here!** and **'Finding it difficult, are we? Why didn't you just stay in Daddy's mansion? Thought you were coming on a picnic, did you?** Although they are uttered in a colloquial language in TT, cultural references implied with the dialect are neutralized for the TT readers' context. Replacing dialected utterances with neutral voices indicates the **strategy of domestication** at the macro-level.

#### 3.5.2.4. Naturalization

##### Example 21

Source Text	Target Text
" <b>Tuh ulan, silsilene sülalene be!</b> Amma da tebelleş oldun. Üzümü ye, bağınımı sorma dedik işte... " (p.115)	<b>'Bloody hell! You don't let up, do you?</b> Look the deal is, you get your share – but no questions asked. Right?"

In the example above the exclamations "**Tuh ulan**" and "**silsilene sülalene be!**" are CSIs used to demonstrate frustration and curse someone in the SL. As they do not have a certain definition and generally gain meaning within the context that they are used in, strategies such as linguistic (non-cultural) translation or intra-extra textual gloss may not be efficient in conserving their influence as a CSI during translation. In order to reflect the feeling of anger, translator prefers the strategy of **naturalization** and transfers the CSI with an exclamation from the TL, "**Bloody hell! You don't let up, do you?**" As an informal and offensive exclamation belonging to the TL culture, 'Bloody hell! You don't let up, do you?' reveals the frustration shown in the ST. Nevertheless, the originality of



the CSI is deleted, and the influence of the TL culture is made more noticeable. Deleting foreign influence of the SL culture and enabling TT readers to read the excerpt above as if it was written originally in the TL, translator employs the strategy of **domestication** at the macro-level.

### Example 22

Source Text	Target Text
Uzun kış gecelerinde bize peri padişahı, cin, Zümrüdüanka kuşları, yılan, çıyan, <b>üfürükçü kocakarılar</b> dolu masallar anlatıp sıcacık yatağımızda içimize tatlı ürpertiler veren Senem Bacı'yı mı? (p.152)	Would I see Sister Senem, who had helped us through the long winter nights, tucked us in our cosy beds and sent shivers down our spines with her tales of the king of the fairies, of genies and of the emerald green phoenix; tales full of snakes, centipedes and <b>wise old exorcists?</b> (p. 168)

In the example above the protagonist remembers the tales told by their neighbor Senem and imaginary characters in these tales. As an imaginary character, the CSI “**üfürükçü kocakarılar**” refers to the old women who cast spells on people or things. “Üfürükçü” can be literally translated as “blower”, and this term derives from the verb “üfürmek”, in English “to blow”. It is related to a practice of praying in Islam. It is believed that after reciting a prayer blowing your breath into air, around yourself or on someone else builds a barrier protecting from evils and particularly illnesses. Therefore, a person who recites prayers and blows them on other people or things are known as “üfürükçü”, and people visit an “üfürükçü” to get rid of their illnesses. In addition, “kocakarı” is a colloquial term used to describe an “old women” in SL.

While translator prefers linguistic (non-cultural) translation for the other tale characters, such as “peri padişahı” translated as “the king of the fairies” and “Zümrüdüanka kuşları” translated as “the emerald green phoenix”, he employs the **naturalization** strategy to translate the CSI “**üfürükçü kocakarılar**” and transfers it as “**wise old exorcists**”. In TL “exorcist” means “a person who expels or attempts to expel a supposed evil spirit from a

person or place” (Lexico powered by Oxford Online Dictionary) and the act of expelling evil spirits is known as “exorcism”. Due to the use of a term coming from the TT readers’ context instead of the CSI belonging to ST culture, TT reader may not be aware of the foreign influence of the ST. In other words, translator’s preference **domesticates** the CSI within TT.

### 3.5.2.5. Deletion

#### Example 23

Source Text	Target Text
Açlığı gene iliklerimizde duymaya başladığımız günlerden bir gün, Aksaray'da <b>muhallebicinin</b> önünde Kasafan Cemal'e rastlamayalım mı? (p.125)	One day, when we were wandering aimlessly, once more in the grip of hunger pangs, who should we come across in <b>Aksaray</b> but old Cemal. (p.137)

In the example above the CSI “**muhallebici**” is a place where “muhallebi” a kind of a pudding common within the ST culture cuisine is sold. “Muhallebici” is a CSI within the ST culture for it used to be “cafés” of the old times in Turkey. They used to be the places where young people meet their boyfriends or girlfriends, or people had time together when they went out. Since the reference of a place where a type of pudding is sold may not be comprehended by the TT reader, translator does not include the CSI in the TT. By applying the strategy of **deletion**, he eliminates the foreign influence of the ST culture and **domesticates** the TT at the macro-level.

#### Example 24

Source Text	Target Text
Oğlumun çok çok selamı var, dedim gidin, <b>Abdülfettah Ağa'yı</b> görün, o size gerek kalmadan, tarla icarlarını	I told him my son had told us, “Go find <b>Abdülfettah</b> , and he’ll sort everything out. He’ll get all the fields back for you, work the land alongside his own and

eksiksiz toplar, size kendi eliyle verir diyor, dedim. (p.143)	give you a rightful share without you having to ask for a thing.” (p.157)
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In the example above the name “**Abdulfettah Ağa**” is a CSI where a proper male name “Abdulfettah” and a title “Ağa” belonging to the ST culture are uttered. For the translation of name “Abdulfettah” translator uses the strategy of repetition and transfers it as it is in the original. For it derives from Arabic, TT readers may perceive it as a proper noun belonging to ST culture and may not need any additional explanation. On the other hand, for the CSI “Ağa” the **deletion** strategy is used, and it is omitted. “Ağa” is a title given to a wealthy and generally male person who owns large fields and have workers to cultivate it. It also refers to a man who is illiterate. Within ST readers’ context “Ağa” has a notorious connotation since in the past times there used to be “Ağa”s or landlords in the rural areas who afflicted his workers like the “lords” within the TT culture. They are also known as a landlord who opposes any change or modernization in favor of his workers. By the omission of the CSI “Ağa” all these references are deleted, and the TT is **domesticated** at the macro-level.

### Example 25

Source Text	Target Text
" <b>Abe</b> niçin gönderip dünürünü istetmezsin? Neyi beklersin?" (p.202)	‘Why don’t you send your gran over to ask for you to be married? What are you waiting for?’ (p.224)

In the example above the CSI “**Abe**” is an exclamation used in colloquial speech. It does not have a certain definition but is used to appeal or catch someone’s attention. It is an exclamation peculiar to the Turkish people coming from Rumelia, i.e. countries that Ottoman Empire used to rule in Europe such as Greece and Bulgaria (Türk Dil Kurumu Online, n.d.). As the TT reader may be unable to understand this CSI, and/or finding an equivalent reference may not create the same effect, translator applies the strategy of **deletion** and omits this exclamation completely. Application of deletion strategy at the

micro-level results in the loss of a foreign item representing the ST culture. In other words, the strategy of **domestication** can be observed at the macro-level.

### 3.5.2.6. Autonomous Creation

#### Example 26

Source Text	Target Text
Tuvaletlerin bulunduğu koridorun duvarına tebeşirle " <b>Lortlar Kamarası</b> ", " <b>Dinamo Salih</b> ", " <b>Cart</b> ", " <b>Boşnak Bekir</b> " ve daha bir sürü yazılar yazmışlardı. (p.108)	The corridor was covered with graffiti such as ' <b>The House of Lords</b> ', ' <b>Dynamo Salih</b> ', ' <b>Sit on this</b> ', ' <b>Bekir was here</b> ' and all sorts of other stuff. (p.117)

In the example above the protagonist reads the names and other utterances written on the wall of the cotton factory by workers. As there are proper nouns, nicknames and exclamations within these writings, they are CSIs according to the TT readers' context. For the first two utterances translator applies the strategy of linguistic (non-cultural) translation, and thus the expressions "Lortlar Kamarası" and "Dinamo Salih" are translated as 'The House of Lords' and 'Dynamo Salih'. However, the CSIs "**Cart**" which is a Turkish exclamation and the name "**Boşnak Bekir**" are transferred by the strategy of **autonomous creation**. The exclamation "Cart" is an echoic word which reflects the sound of tearing something such as a fabric or paper. In colloquial speech it is used as an exclamation demonstrating protest or disbelief. Translator deletes this expression which may be unfamiliar for the TT reader's context and replaces it with a colloquial phrase '**sit on this**' from TL which has a different meaning from the "cart" in ST. "Sit on this" has two references. First, it is uttered as an advice to wait and think for a while before giving a decision. Its second reference, which is probably used by the translator in TT, is an insulting expression which is told showing one's middle finger at the same time. Although it is a colloquial expression like "cart", "sit on this" is created as a new CSI.

As for the CSI “Boşnak Bekir” translator also applies the strategy of **autonomous creation**. Besides repeating the name Bekir, he deletes the nickname “Boşnak” which literally means “Bosnian” in TL. Instead, he transfers it as ‘**Bekir was here**’. “Someone was here” is a stereotyped expression which is generally written on walls to show that the writer has visited this place and written their name. Like the CSI “Cart”, the nickname “Boşnak” is replaced with an utterance which is completely different from the CSI in the original. By using new and different expressions and CSIs, translator eliminates the foreignness of the ST and **domesticates** it at the macro-level.

### Example 27

Source Text	Target Text
"Sahi mi?"	‘You really think so?’
"Şerefsizim ki ... "	‘ <b>I know so.</b> ’
"Ne yapmam lazım?"	‘What are we going to do?’
“Bana kalırsa, kalk, üstünü başını giyin, evden fırla!	‘If you ask me, we should get up, get dressed and get out of here!’
“Sabah olmadı ki daha. Alacakaranlık henüz...”(p.163)	‘But it’s not even dawn yet. It’s still dark outside.’ (p.180)

After he makes an attempt to grab Şadiye, the old man’s daughter, on her waist and she reprehends him, the protagonist worries that she will talk to her father about the situation. While trying to find a solution, he talks to himself. In the example above the CSI “Şerefsizim ki ...” is a slang expression used by a person to express that (s)he completely tells the truth. In other words, if (s)he does not tell the truth, then other people can call her/him “şerefsiz”, i.e. inglorious in English. The fact making this expressions unique to the ST culture is that the person who utters this expression claims that s/he is a dishonest and inglorious person her/himself. However, in the TT reader’s context, proclaiming yourself as a disgraceful person is an unaccustomed way of swearing. Therefore, finding an equivalent slang expression or translating it literally could have resulted in an incomprehensible reference for the TT readers. Thus, the translator deletes this CSI and without replacing it with an equivalent expression he transfers it as “**I know so.**” As the CSI from the ST culture is deleted and replaced by an expression which is easier to

understand for the TT reader, the strategy of **domestication** can be observable in the translation of the excerpt above.

### 3.5.2.7. Compensation

#### Example 28

Source Text	Target Text
"Zarar yok. Bira içer, <b>gacoları</b> seyredersin. Sonra, sana benimkini tanıştırırım. Gör bak, ne avrat. Kitap gibi!" (p.182)	'No problem. You can just have a beer and <b>eye up the girls</b> . I'll introduce you to my one. You wait till you see her... Now she is really something!' (p.201)

After he starts working as a clerk in a cotton factory, the protagonist makes new friends from the office. These friends go to a bar and have chat with the girls working there. Even, some of them are in love with these girls. One day they invite the protagonist to have a drink together at this bar. In the example above the CSI “**gaco**” is a slang term which means “girl”. Instead of repeating it or finding an equivalent, translator deletes the slang connotation of the term “gaco” and transfers it through the strategy of absolute universalization by using a neutral word “girls”. In order to repair the loss of the slang expression here, he uses the phrase “**to eye up**” to translate “izlemek”, i.e. “to watch” in English which is slang expression in the TL. In other words, the strategy of **compensation** is used for the translation of the CSI in the excerpt above. For the lost CSI is compensated with another slang expression from the TL which is familiar for the TT readers, the strategy of **domestication** can be observed at the macro-level.

### 3.6. CEMILE

The third book of the series “Küçük Adamın Romanı” *Cemile* was first published in 1952 (orhankemal.org, n.d.). It is also a biographic novel mainly describing his marriage with Nuriye Hanım. In other words, the girl named Cemile in the book is in fact his wife Nuriye Hanım who had a hard life like Orhan Kemal himself (orhankemal.org, n.d.). Like his first two books *Baba Evi* and *Avare Yıllar*, *Cemile* reflects both social and financial difficulties of working class but it is the love story of Bosnian girl Cemile and the clerk

Necati as well (Eliuz, 2009,p. 1142). The protagonist of the novel is Cemile whose life is depicted; therefore, the centrality of a female character as the protagonist is one of the significant features of the book. Moreover, cultural diversity of the region and Turkey has been reflected successfully since there are characters from various countries and nationalities such as Bosnian working families, Anatolian workers, a boss from Istanbul, a Jewish manager, an Italian engineer and so on (Uslu, 2010). Orhan Kemal presents a love story growing within the conflicts, yearnings and deprivations of the lower class people in Çukurova.

### **3.6.1. The Plot Summary of *Cemile***

Cemile's story takes place in 1934 in Çukurova, in Adana. She is a Bosnian immigrant working at a cotton factory. As her mother died when she was a child, she lives with his father Old Malik and his brother Sadri in a poor neighborhood of the working class. Old Malik used to be a legendary Bosnian bandit fighting against Serbian. However, he spends his time at home helping ill people or barbering for other people for free of charge. Although he is happy with his children, his homeland Karagöl always occupies his mind and he dreams of returning his village one day. On the other hand, his son Sadri works at the same factory with Cemile and he never thinks about going back to Karagöl since he believes that the only thing waiting for them in Karagöl is a poverty more severe than today. He wants to stay in Adana and get married a girl who is Cemile's friend and works at the same factory.

Necati also works as a clerk at the factory and he loves Cemile from the first day he saw her. However, because of financial difficulties and his grandmother's opposition to his marriage to an immigrant worker girl, he cannot ask Cemile's hand in marriage. However, Clerk Necati is not the only person loving Cemile, Deveci Çopur Halil, a rich camel owner also loves and wants to marry her. Contrary to Necati, Halil is a rich man and says that Cemile deserves better than a clerk who makes only 24 liras and 95 kurush per month. He makes promises of golden jewellery, a mansion and a decent official marriage if Cemile accepts him. However, Cemile has feelings for Necati and waits him to ask her hand in marriage one day. Knowing that Halil gets angry and decides to kidnap her and make her his wife by force. He convinces Camgöz Sadik and his cousin Karakiz to take Cemile. Sadik and Karakiz accept to help him since Halil is a rich man and he promises

of a good amount of money in return their favour. Necati who finds out Halil's plans about Cemile, pressures his grandmother about asking for the approval of Cemile's father for their marriage. Although the old woman does not deem Cemile, a poor immigrant worker, a suitable bride for his grandson, she accepts to see her and his father eventually. Nevertheless, Cemile's love for Necati does not stop Halil making malicious plans.

Meanwhile, Halil is not the only person in the pursuit of unfair plans. From the two bosses of the factory, Kadir Ağa tries to provoke workers against his partner Numan Şerif Bey. Numan Şerif Bey and Kadir Ağa are totally different characters. While Numan Şerif is an educated man coming from a wealthy and well-established family, Kadir Ağa is an ignorant and malevolent man who speaks in a rural dialect and represents the feudal system. Numan Şerif Bey wants to direct his factory in accordance with the European standards and brings an Italian engineer Signor Orlando to help. As he has travelled America and Europe, he tries to bring a modern approach to the factory. On the other hand, Kadir Ağa is a narrow-minded person who wants to rule in the factory according to traditional feudal ways. As he knows that he cannot beat Numan Şerif Bey on his own, he ruins the quality of threads by spilling emery powder into the machines sneakily and convinces everyone that the poor quality of the cotton and threads are the fault of the Italian engineer. For his plans to take over the factory, a supervisor named Şükrü and his nephew Camgöz Sadik help him.

Workers getting angry with the poor quality of their material and thus worse working conditions prepares for a revolt to take down Numan Şerif and his Italian engineer. That would make Kadir Ağa the only owner of the factory. However, as a visionary and wise man, Numan Şerif has already been aware of everything that Kadir Ağa has been planning behind him. He informs the police of the situation and with the help of the police, the upcoming revolt of the workers is suppressed. All the rebellion workers are fired momentarily. He also puts his gun into Kadir Ağa's mouth and threatens him with death. Kadir Ağa confesses everything and accepts Numan Şerif's supremacy at the factory.

Since Sadri works at Numan Şerif's factory, Old Malik hearing the news of revolt at the factory storms out to protect his son from any harm. While Cemile is waiting for his father and brother anxiously, Necati's grandmother and some relatives show up to see Cemile and ask her hand in marriage. Cemile gets surprised and does not know what to do say or



what to do. Her friend Güllü from factory come to help her to host her future in-laws. While Cemile is cooking Turkish coffee for her guests, the old woman looks around the house and still thinks that this girl is not suitable for grandson. However, there is nothing she can do because two young people are in love with each other.

Old Malik with his son Sadri, their neighbours and a young man from the factory whose name he does not know come back to their yard. Seeing the crowd in their house, Malik is surprised at first but then he understands regrettably that these people have come for her little daughter Cemile. His precious Cemile is going to get married. While he is trying to figure out who her future-husband is, he turns around and sees the young man, the Clerk Necati and understands that this boy will take his daughter from him. Nevertheless, he does not give a negative answer and approves her marriage with this guy.

By the way, supervisor Şükrü runs away after their plans with Kadir Ağa fail and saves himself from the rage of workers. However, his nephew Sadık is still at the neighborhood and starts to run a coffee house with the support of Deveci Halil. Workers who have been fired because of Sadri's uncle, finds Sadri instead of his uncle. They destroy his newly opened coffee house with the money Deveci Halil has given him. Sadık has to run for his life. As the workers are taking down Sadık's and Halil's coffee house, Cemile and Necati, newly engaged couple, turns the corner.

### **3.6.2. The style and themes in the book**

In addition to problems and conflicts within the lower class of Çukurova region in his novels, a love flourishing between Cemile and Necati is a theme in the novel. Additionally, the class distinctions, struggle of working class, power of money, immigration, poverty and endeavours of a woman are other themes touched upon by Orhan Kemal. As both the protagonist and female character, Cemile represents the strong and hardworking figure of woman in the working lower class.

The novel also provides a general framework for transition of Turkey from old conventions into a modern one. Particularly, two bosses Numan Şerif and Kadir Ağa represent the old and new social structure in the country after the declaration of Republic. Therefore, characteristics of two men play a significant role within the novel. Numan

Şerif can be assumed as the representative of the new Turkish Republic which turns its face to west and modernism. On the other hand, Kadir Ağa is an illustration for the old, underdeveloped and feudal society structure.

While *Baba Evi* and *Avare Yıllar* are narrated by the protagonist himself, there is a heterodiegetic narrator in *Cemile*. The structure of the novel is highly formed with dialogues and conversations. According to Bezirci (1984) dialogues strengthen the exchange of views between the characters and reflect weight of their real life experiences to the reader (p.59). Moreover, instead of detailed descriptions of characters with adjectives, Orhan Kemal depicts them through their dialects and use of language. For instance, Cemile and her family are immigrants from Bosnia and particularly his father does not have a good command of Turkish yet and still uses Bosnian language in his daily life. On the other hand, Cemile's neighbors who also emigrate from the western Thrace reveal their origins and education with their dialect. Furthermore, Deveci Halil, Camgöz Sadik and Kadir Ağa are Anatolian people, and their ignorance and social status are demonstrated in the exclamations, slang expressions and broken Turkish they use. Therefore, variety of dialect plays a significant role in *Cemile* as well as *Baba Evi* and *Avare Yıllar*.

Similar to the other two books, cultural elements are used at every layer of the novel. Traditions about wedding ceremonies, cultural food particular to Çukurova region, musical instruments and music styles from both Anatolia and Thrace provide a clear picture of social traits. As Orhan Kemal is a social realist author, such details help reader to perceive the reality that the author tries to reflect. From concrete to abstract concepts, different segments of the society and culture that Orhan Kemal witnessed are reflected by intense use of CSIs.

### **3.7. ANALYSIS OF CEMILE**

#### **3.7.1. Conservation**

##### **3.7.1.1. Repetition**

### Example 1

Source Text	Target Text
(Kebapçıya seslendi) Yiğenim çakıyon ya, bacının <b>kebabı beyti</b> olacak, biberi miberi, sumacağı mumağı.. (p.51)	“Excuse me, my good man! My sister will have a <b>‘beyti’ kebab</b> ...With all trimmings, mind!” (p.60)

“Kebap” is a type of dish which is famous within southeastern region of Turkey. Although various types of “kebab” made with meat or vegetables can be found all around Turkey, two southeastern cities have already given their names to the types of “kebab”, i.e. “Adana kebab” and “Urfa kebab”. Since the plot takes place in Çukurova which is an important town in Adana, as a type of dish “kebab” appears frequently within the book. The CSI “**beyti**” in the example above is a type of dish made with kebab meat rolled in a pan bread and cut in pieces. Translator employs the strategy of **repetition** and transfers the term “beyti” as it is in the original. Although kebab as a Turkish food is generally known by the TT readers, the term “beyti” is a foreign term and reflects the otherness of the ST culture within the context of the TT readers. In other words, repetition of “beyti” **foreignizes** the TT.

### Example 2

Source Text	Target Text
“Babilo,” diye seslendi, “bugün yemekten sonra sen de, ağabeyim de yıkanacaksınız. Uyumtu onu ha... Üstünü deyişsin.”	“Daddy,” she called out, “you and my brother have to have a wash after supper tonight, don’t forget! You mustn’t let him fall asleep. Make sure he changes what he’s wearing...”
“Sen?”	“And you?”
“Ben de yıkanacağım ama çamaşırdan sonra.”	“I’m going to have a wash too, but after I’ve done the laundry...”
Bu sırada avlu kapısında berrak bir kahkaha duyuldu. İzzet Usta’nın kız	Just then, they heard a clear laugh outside their front door. It was Master

kardeşi Bankocu <b>Güllü’ydü.</b> <b>Cemile’nin</b> yanına geldi. (p.61)	Izzet’s sister, <b>Güllü.</b> She popped in and took <b>Cemile</b> over to one side. (p.70)
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In the example above the CSIs “Güllü “ and “Cemile” are proper female names used in SL. As they include the sounds which do not exist in the TL and can be difficult to pronounce for the TT readers, translator could have used the orthographic adaptation to provide an easier reading for the TT readers. For example, “Güllü” because of the sound “ü” could have been translated as “Gullu” while “Cemile” could have been pronounced as “Jemile”. However, translator decides to transfer these two proper nouns, i.e. CSIs, as they are in the original and applies the strategy of **repetition**. Since reading these sounds may interfere with the flow of the reading for the TT readers, it can be suggested that application of the repetition strategy at the micro-level results in a **foreignized** TT at the macro-level.

### Example 3

Source Text	Target Text
Sadri’nin kaşları çatıldı. Ağaya, sonra ustaya baktı, daha sonra da yanındaki tezgâhta çalışan arkadaşı dokumacı <b>Musa’ya.</b> Hiçbir şey anlamamıştı. (p.23)	Sadri frowned. He was confused. He looked at the boss, at the supervisor, and then to <b>Musa</b> , his co-worker. (p.27)

In the example above **Musa**, a proper male name in SL is a CSI. Repetition as a micro strategy for translation of proper nouns may be a common tendency; however, in the excerpt given above the name Musa is not totally foreign to the TT readers’ context. “Musa” originates from the name of Hz. Musa, the Prophet Moses in TL. He is claimed to have lived in Egypt, fought against the Pharaoh and divided the Red Sea to help his people to escape from Pharaoh. As both SL and TL cultures share this historical and religious figure, translator could have translated this proper noun as Moses. However, he employs the strategy of **repetition** here and keeps the foreign effect of the CSI which helps to **foreignize** the TT at the macro-level.

#### Example 4

Source Text	Target Text
Tam kahveyi koyarken oda kapısı usullacık açıldı, koltuğunda, telleri at kılından, bir çeşit saz olan <b>gusli</b> ile ihtiyar Muy girdi. (p.87)	Just as he was adding coffee to the pot the door to the room opened quietly, and in came old Muy, clutching his <i>gusli</i> , a musical instrument strung with horse hairs. (p.102)

In the example above the CSI “**gusli**” is a Russian stringed musical instrument. Belonging to Russian culture, “gusli” is also a foreign term for the ST reader as well as it is an unaccustomed reference for the TT readers. To transfer this CSI translator prefers the strategy of **repetition**. The CSI “gusli” is repeated in the TT as it is in the original. Moreover it is written in italics to emphasize the otherness of the term. The fact that the instrument is described in the original with the utterance “telleri at kılından, bir çeşit saz olan **gusli**” and translated as “*gusli*, a musical instrument strung with horse hairs” in TT may help both ST and TT readers to comprehend it. Nevertheless, it is still an unfamiliar reference within the TT readers context originating from a different culture. Therefore, by repeating the CSI “gusli” translator applies the **foreignization strategy** at the macro-level.

#### 3.7.1.2. Orthographic Adaptation

#### Example 5

Source Text	Target Text
Bu arada Cemile’nin kelep arkadaşı Halime’yle Dokumacı Musa’nın yeğeni <b>Şemsa</b> da gelmişlerdi. (p.79)	Then Cemile’s workmate Halime and weaver Musa’s niece <b>Shemsa</b> came along too. (p.92)

In the example above “Şemsa” as a proper female name used in the SL is a CSI. Not only being a proper noun used in the SL culture but also including the letter “ş” which does not exist in the TL can make it difficult to read for the TT reader. Translator decides to

keep the CSI in the TT while he enables the TT reader to read the sound “ş” easily. Therefore, the strategy of **orthographic adaptation** is used and the proper noun “Şemsa” is translated as “Shemsa”. In other words, translator replaces the letter “ş” with “sh” which does not interfere with the flow of reading for the TT reader. Although the phonological feature of the CSI is changed, the name “Shemsa” is still an unfamiliar term belonging to the SL which indicates the **foreignization** at the macro-level.

### Example 6

Source Text	Target Text
Gecenin ikisine doğru bardan yıkılarak çıkan <b>Kâtip Necati</b> , kısa boylu arkadaşına, “Ben fabrikaya gideceğim!” dedi. (p.98)	It was nearly two o’clock in the morning when <b>clerk Nejami</b> staggered out of the bar, and addressed his short friend. “I’m off to the factory!” he announced. (p.114)

The CSI “Necati” is another proper noun used in SL for the male individuals. Translator prefers to keep this CSI in the TT. However, as the pronunciation of the letter “c” in the SL is different from the letter “c” in the TL, translator decides to modify it to enable TT reader to read it smoothly. Therefore, the letter “c” is replaced with “j”, and the CSI “Necati” is transferred as “Nejami”. In other words, translator employs the strategy of **orthographic adaptation** at the micro-level. Moreover the use of this strategy enables the translator to keep the CSI within the TT which results in a **foreignization** at the macro-level.

### 3.7.1.3. Linguistic (Non-cultural) Translation

#### Example 7

Source Text	Target Text

Dokuma ustası ağayı, yeğeni <b>Camgöz Sadığım</b> tezgâhına götürdü. (p.21)	The weaving supervisor took the boss over to the machine ' <b>Glass-eye</b> ' <b>Sadik</b> was working on. (p.25)
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Sadık is a character who works at the cotton factory, and he is weaving supervisor's nephew. As his uncle is a close employee of Kadir Ağa, he also supports Ağa and tries to convince other workers to rebel against Numan Şerif Bey. He is also a friend of Deveci Çopur Halil, Pockmark Halil in TT, and helps him to have Cemile. Sadık is known with his nickname "Camgöz", .i.e. "Glass-eye" in TT. In SL "camgöz" refers to a type of shark which lives close to shore, and it is also a nickname used for prankish or mischievous children. Sadık as a character in the book is a sneaky and mischeovus person. As the TT reader can perceive that the CSI "Sadık" is a proper male name in SL, translator transfers it as "Sadık" by replacing "ı" with "i" because of phonological differences between two languages. However, he employs **the linguistic (non-cultural) translation** strategy for the nickname "Camgöz" by translating it as "Glass-eye". Although reading this CSI in their own language can help TT readers to read it easily, it may be difficult to grasp its reference to the character of person who holds the nickname as there is not any cultural reference belonging to the TL. Therefore, by applying the linguistic (non-cultural) translation strategy, translator proposes a more comprehensible but still an unfamiliar reference for the TT readers which is an example to **foreignization** strategy at the macro-level.

### Example 8

Source Text	Target Text
" <b>Hökümet nikahı da</b> kıydıracak dedin mi?" "Dedim."(p.51)	"Did you tell her that we'd <b>do a proper government registry wedding too</b> ?" "I did." (p.60)

In Turkey couples get married with two different ceremonies which are civil and religious wedding ceremony. Civil ceremony is carried out by an officer entitled to do government registry, and it is the only ceremony recognized by the government of Republic of Turkey.

On the other hand, the religious ceremony, i.e. “imam nikahı”, is conducted by an “imam” who can be defined as the preacher and clergyman of Islam. Until the adoption of civil law in Turkey, couples could get married only with the religious ceremony, “imam nikahı”. However, with the adoption of civil law, the official registry has become mandatory to be recognized as a family in front of the governmental bodies. It has been also enforced by the law that couples can have their religious wedding ceremony done as long as they are officially married and can submit their marriage certificate.

As the religious ceremony is not recognized by the government and does not bring about any legal responsibilities such as alimony payments or inheritance for men against their wives, men, especially in rural areas, prefer to get married with a religious ceremony. Therefore, in the example above, Deveci Çopur Halil, i.e. Pockmark Halil the camel owner in TL, proposes a governmental registry to Cemile so that he can express his sincerity and love to her. For the ST readers, the utterance “**Hökümet nikahı** da kıydıracak dedin mi?” bears all the references to the ways of marriage in Turkey explained above and significance of an official marriage proposed by a man from countryside. Translator employs the strategy of **linguistic (non-cultural) translation** and translates it as “Did you tell her that **we’d do a proper government registry wedding** too?” Although the linguistic transfer of the CSI can be understandable for the TT readers at a word-for-word level, they may not comprehend the message of cultural reference represented by governmental and religious wedding ceremonies for the ST readers. Therefore, despite the denotative transfer of the CSI into the TT, connotative relation can be incomprehensible for the TT readers. In other words, it is an unfamiliar and **foreignized** reference within the TT readers’ context.

### Example 9

Source Text	Target Text
“Onun öyle cadı bir annesi var ki...” “Ben onun annesini de bilirim, babasını da...”	“Her mother’s a real witch...” “Don’t worry, I know who her mother is, and her father...” “I know you know them, <b>but did you also know that they won’t let their</b>



“Tabi bilirsin ama, <b>beş yüz lira almadan kızını vermiyeceğini</b> de biliyor musun?” (p.115)	<b>daughter marry unless they get five hundred liras for her?”</b> (p.134)
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In the example above there is another practice as a tradition used during marriage in SL culture, especially in the rural areas of Turkey. Before giving the permission to their daughter to get married, bride’s family claims a certain amount of money or any other valuable things such as land or cattle. Although it used to be widely used in country sides in the past, it is completely forbidden in today’s Turkey. In the excerpt given above Cemile talks to his brother Sadri about the girl whom he wants to marry, and she mentions the money that the girl’s family may demand for their marriage. She utters “**beş yüz lira almadan kızını vermiyeceğini** de biliyor musun?” Translator applies the **linguistic (non-cultural) translation** strategy and transfers it as “**but did you also know that they won’t let their daughter marry unless they get five hundred liras for her**”. Although it may seem to be a comprehensible utterance in terms of denotative correspondence in TT, getting money for someone’s own daughter’s marriage from the grooms family can be difficult to grasp. Therefore, translator applies the strategy of **foreignization** at macro-level and keeps the tradition as a CSI unfamiliar for the TT readers’ context.

#### 3.7.1.4. Intratextual Gloss

##### Example 10

Source Text	Target Text
Hiç.. Şu karşı çiftliğin bozuk <b>Hanomağını</b> tamir ettim, piston rektifiyesi.. (p.3)	“Oh, nothing... I had to repair the <b>‘Hanomag’ tractor</b> at the farm across the way. I fixed a piston.” (p.3)

In the example above the CSI “Hanomağ” is the former name of a German vehicle brand, i.e. Hannoversche Maschienenbau AG in German. Although the name has changed as “Komatsu Germany GmbH” (komatsu.eu) today, the tractor producer is generally known with its former name “Hanomag”. As Çukurova where the plot takes place is a significant

agriculture region in Turkey, terms related to agriculture are common and accustomed. In the excerpt given above, Izzet Usta, i.e. Master Izzet in TT, is a mechanic and repairs the cotton machines in the farms. He says “Şu karşı çiftliğin bozuk **Hanomağını** tamir ettim”, and it can be understood by the ST readers that “Hanomag” is a machine related to agriculture and cotton production. However, translator may have assumed that TT readers could not understand the term “Hanomag”, and thus he decides to apply the strategy of **intra-textual gloss**. He transfers it as “I had to repair the ‘**Hanomag**’ tractor at the farm across the way.” By this means, he adds the explanatory information “tractor” which indicates the type of the vehicle without interfering with the flow of the text. Although the CSI has been clarified for the TT readers, repeating the “Hanomag” translator keeps the unfamiliar term within the TT and **foreignizes** it at the macro-level.

### Example 11

Source Text	Target Text
<p>“Şimdi olmalı ki,” dedi Sadri, “sırtüstü yat...Benim babam da tutturmuş <b>Karagöl</b>'ü.. Sekiz on dönüm tarladan ne çıkacak?” (p.46)</p>	<p>“If only we still had them,” sighed Sadri, “we sit back, and take it easy. My father has got this <b>Karagöl place</b> on his mind, but how far is a couple of acres going to get you?”(p.54)</p>

Cemile, her brother Sadri and her father Malik have to immigrate from their village Karagöl to Çukurova because of changing borders of Turkish Republic after the War of Liberation. Although he is an old and poor immigrant in Çukurova now, Malik used to be a well-known hero defending his people against Serbian soldiers. Therefore, he misses his hometown and wants to go back to his village Karagöl. As a toponym, **Karagöl** is a CSI in the example above. Translator could have transferred this CSI by applying absolute universalization usign “his village” or “hometown”. Instead, he repeats the name “Karagöl” which includes the non-existing letter “ö” in TL. However, he also makes an explanatory addition and translates it as “**Karagöl place**” as he may assume that TT readers cannot comprehend this CSI on its own. Translator’s choice can be deemed as the strategy of **intra-textual gloss** where he defines the CSI without interfering with the flow

of the TT. His preference of intra-textual gloss at the micro-level helps to conserve the foreign effect of the ST at the macro-level. In other words, he employs the **foreignization** strategy for the excerpt given above.

### Example 12

Source Text	Target Text
Sicim gibi inen yağmurun altında kadınlı erkekli, çocuklu işçi kalabalığı avlu kapısına doğru yürüdü. Hala ışık tutmakta olan ihtiyar Malik, “ <b>Allah vi dao kuvvet,</b> ” dedi. (p.94)	The women, men and children set off together under the pouring rain. “May God give you strength,” called out old Malik in Bosnian, still holding up the lamp by the doorway. (p.110)

After the Great War and declaration of the Republic of Turkey, a period of exchange started and a great number of people had to immigrate from or to Turkey because of the changing borders. As Cemile and her family come from Bosnia to Çukurova, her father Malik cannot speak a proper Turkish yet. Therefore, sometimes he speaks in his mother tongue, Bosnian. In the excerpt given above, Cemile, her brother and other neighbours go to factory for their night shift, and Malik wishes them to be strong enough to deal with their work at the factory. He utters in Bosnian “**Allah vi dao kuvvet**”. In the ST, this sentence is given in Bosnian, and Turkish translation of the CSI is explained in a footnote, i.e. with the strategy of extra-textual gloss. However, translator may have not wanted to interfere with the flow of the text and applies the **intra-textual gloss** strategy. He translates the Bosnian utterance as “May God give you strength,” and adds an intra-textual explanation as “called out old Malik in Bosnian”. While giving this CSI in TL not in Bosnian as it is in the original can make it more comprehensible for the TT readers, the expression “May God give you strength” and additional information “called out in Bosnian” can still be conceived as an unfamiliar utterance. In other words, translator **foreignizes** the CSI without interfering with the flow of the text.

### 3.7.2. Substitution

#### 3.7.2.1. Synonymy

### Example 13

Source Text	Target Text
Yanıbaşından <b>guslisini</b> aldı, gözleri arkadaşısı Malik'in hala korkunçluğunu kaybetmeyen yüzünde, başladı çalmağa. [...]	He picked up his <b>gusli</b> , kept his eyes on Malik, who still had a terrifying expression on his face, and started to play. [...]
<b>Gusli</b> sesinde kin, alınmamış öç vardı!	<b>The music</b> was full of hate, and unfulfilled revenge!
<b>Gusli</b> sesinde hasret!	<b>The music</b> was full of longing!
<b>Gusli</b> sesinde, yitirilmiş sevgililere sesleniş vardı!	<b>The music</b> was full of yearning, for loves long lost!
<b>Gusli</b> sesinde... (p.92)	<b>The music</b> ... (p.107)

In the example above the CSI **gusli** is a stringed musical instrument belonging to Malik and his friend Mui's hometown culture. In the ST name of instrument is repeatedly appears. However, translator prefers the strategy of **synonymy** and replaces the CSI's reoccurrence with a synonymous reference "**the music**". As the TT readers have already seen "gusli" in prior sentences, they may understand that this is a CSI belonging to the ST culture. Although this unfamiliar term has already been introduced to the TT readers and presented as a foreign item, replacing it with a synonym can be deemed as a loss in CSI within the TT. In other words, substituting the CSI with a synonym indicates that the otherness of the ST culture is not conserved and the domestication strategy is used at the macro-level.

### 3.7.2.2. Limited Universalization

#### Example 14

Source Text	Target Text
"Sen de <b>gavırsın</b> mesela... Amma gavırdan gavıra..."	"But you're <b>foreign</b> too, aren't you? It's one <b>infidel</b> siding with another..."
"Hayır, ben <b>gavır</b> değilim..."	"I'm <b>not infidel</b> ."

<p>“Niye? <b>Kabıklı</b> deel misin sen?”</p> <p>“Yooo..”</p> <p>“Essahdan mı lan Salamon? Essahtan <b>kabıklı</b> deel misin?”</p> <p>“ Ben <b>yarım sünnetliyim.</b>”</p> <p>“<b>Yarım gavır</b> yani..” (p.32)</p>	<p>“What, have you been <b>circumcised</b> then?”</p> <p>“I have...”</p> <p>“Well I never, Salomon... Really? You’ve really been <b>circumcised</b>?”</p> <p>“I’m <b>half circumcised.</b>”</p> <p>“<b>Semi-infidel</b>, eh?” (p.37)</p>
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Circumcision is a surgical operation referring to removal of the foreskin of male person’s penis. While it is a religious obligation in both Judaism and Islam, in Islamic cultures, a male who is not circumcised may be deemed as “gavur”, infidel in English. In Judaism, circumcission represents a covenant between the God and the Jews, and it was first used by Hz. Ibrahim, in English the Prophet Abraham (Hadislerle İslam, n.d.). Therefore, a Jewish boy must be circumcised on the eighth day of his birth. In Islam, on the other hand, it is a prerequisite of hygiene and being a Muslim (Hadislerle İslam, n.d.). As the foreskin of a male individual can be partly or completely cut, some males can be half-circumcised.

In the example above, Kadir Ağa calls the manager Salomon as “gavır” which in his dialect means “gavur” since Salomon is not a Muslim. When Salomon rejects this accusation by saying “Hayır, ben **gavır** değilim...”, in TL “I’m **not infidel.**”, Kadir Ağa implies the circumcision situation and asks “Niye? **Kabıklı** deel misin sen?”. “Kabıklı” is an accented pronunciation of “kabuklu” which literally means ‘covered with a shell’ or ‘unpeeled’. This is a CSI since it is an implication used to refer to an uncircumcised man in SL (Türk Dil Kurumu Online, n.d.). While the TT readers are probably familiar with the circumcision as a CSI, the idiomatic expression “kabıklı” or “kabuklu” and its reference to being an infidel within the SL culture can be difficult to grasp. Therefore, the translator applies the strategy of **limited universalization** and translates this expression as “**circumcised**”. While it still belongs to a different culture from TT readers’ own context, the saying “kabıklı” is omitted. This strategy which enables translator not to interfere with the flow of the text at the micro-level illustrates the use of **domestication** at the macro-level.

### Example 15

Source Text	Target Text
Numan Şerif Bey, özellikle divan ve <b>tasavvuf</b> şiirine düşkün; şapkayı fes, Türkçeyi Osmanlıca sayıp bu dünyanın hay huyu içinde eski günleri tahayyülden zevk alan dostlarıyla mehtap âlemlerine çıkardı. (p.37)	Mr Numan had a particular personal interest in <b>esoteric Sufi verse</b> , and whiled away his evenings with like-minded friends who took pleasure in wearing fez's instead of hats, speaking Ottoman Turkish, and generally preferring to live in a bygone era away from the bustle of the modern world.

In the example above the CSI “**tasavvuf**” refers to a religious and philosophical movement in Islam which explains the God and the universe with the unity of existence (Türk Dil Kurumu Online, n.d.); in other words, it can be described as a mystical system in Islam (Lexico powered by Oxford Online Dictionary, n.d.). The followers of “tasavvuf” express their reflections with poems or verses which form also a movement in literature known as “tasavvuf edebiyatı”. As the translator may suppose that the term “tasavvuf” itself can be an unfamiliar reference within TT readers’ context, the CSI is transferred with “**Sufi verse**” which is another CSI belonging to the ST culture and explained with “esoteric”. While the addition of “esoteric” can be deemed as the strategy of intratextual gloss, replacing “tasavvuf şiiri” with “Sufi verse” is an example to the strategy of **limited universalization**. Although the “Sufi” as a CSI represents the SL culture to the TT readers, its use smoothes the TT which **domesticates** the TT at the macro-level.

### Example 16

Source Text	Target Text
Oğlanın arkasını sabunlarken, <b>“Gusletmeyi unutma!”</b> dedi. Kulaklarına kadar kızaran Sadri cevap vermedi. <b>“Yoksa bilmiyor musun?”</b>	<b>“Don’t forget all your bits!”</b> he said, as he was washing his son’s back. Sadri blushed furiously and didn’t answer.

<p>“?..”</p> <p>“Müslüman çocuğusun elhamdülillah. İnsan gusletmeyi bilmez mi? Madem bilmiyorsun, sor!”</p> <p><b>Gusül apdesti ile mazmazayı tarif etti.</b> (p.86)</p>	<p>“You do know what I’m talking about?”</p> <p>“?..”</p> <p><b>“You’re a good clean Muslim boy... You have to know all about washing your parts... And if you don’t know what you should be doing, you should ask!”</b></p> <p>He then went on to explain <b>how a good Muslim man was expected to wash himself.</b> (p.100)</p>
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In the example above “**gusletmek**”, “**elhamdülillah**”, “**gusül apdesti**” and “**mazmaza**” are CSIs which are expressions related to Islam and religious duties to be performed by a Muslim. “Gusül apdesti” or “gusletmek” as the verb form refers to wash the whole body. It is believed that washing the whole body cleans a Muslim person from their all sins particularly right after having a sexual relationship or menstruation. “Gusül” starts with reciting “Besmele” (Bismillahirrahmanirraim) and goes on with gargling the mouth with water 3 times in a row and nasal rinsing 3 times. Washing mouth and nose is called as “mazmaza”. After cleaning these two parts, the whole body is washed from top to toe. It is a cardinal sin in Islam to walk around or praying without having “Gusül apdesti”. Besides, “**elhamdülillah**” is a phrase in Arabic, and it means “Praise be to Allah (God)” expressing the gratitude to Allah.

Although the TT readers can be familiar Islam and basic principles of being a Muslim, “gusül”, mazmaza” and the meaning of “elhamdülillah” are unfamiliar terms. Therefore, the translator employs the strategy of **limited universalization**. Namely, he transfers the utterance “Gusletmeyi unutma!” as “**Don’t forget all your bits!**” and “Müslüman çocuğusun elhamdülillah” as “**You’re a good clean Muslim boy.**” He also translates “İnsan gusletmeyi bilmez mi?” as “**You have to know all about washing your parts**”; and “Gusül apdesti ile mazmazayı tarif etti” as “**He then went on to explain how a good Muslim man was expected to wash himself**”. All these choices made by the translator

enable the TT readers to understand the CSIs easily while they still come across with the references belonging to the SL culture such as “washing parts” and “a good clean Muslim boy”. Nevertheless, it can be suggested that these expressions used instead of the CSIs in the ST cannot reflect the foreign effect and cultural references to the TT readers. Therefore, applying the strategy of limited universalization, translator decreases the foreign effect of the ST culture within the TT readers for the sake of meaning; and thus **domesticates** the excerpt given above at the macro-level.

### Example 17

Source Text	Target Text
Gramofona <b>çiftetelli</b> plağı kondu. Camgöz parmaklarını <b>usta bir kadın çengi</b> gibi şıkırdata, göbek çalkalıya <b>çiftetelliye</b> başladı. (p.145)	<b>Lively folk music</b> filled the shop. Glass-eye Sadik started to snap his fingers and wiggle his hips like an <b>experienced belly dancer</b> . (p.167)

In the example above the CSI “**çiftetelli**” is a type of traditional dance which is common in the SL culture. The other CSI is “**çengi**” is a name given to woman whose profession is to dance to the traditional folk music. Translator applies the strategy of **absolute universalization** for the translation of “çiftetelli” and renders it as “lively folk music”. As “folk music” is a neutral term that can be understood by the TT readers, it deletes the cultural connotations of the SL resulting in a **domestication**. On the other hand, “çengi” is transferred through the term “belly dancer”. Although belly dancing is not done within the TL culture, it is widely known as an Arabic type of dance. Moreover, a woman who performs belly dancing is called as “belly dancer”. Therefore, replacing “çengi” with “belly dancer” which is not only another CSI from the SL culture but also familiar to the TT readers indicates the use of **limited universalization** strategy. Deploying the strategy of limited universalization, translator enables TT readers to comprehend the term easily and domesticates the TT at the macro-level.

### 3.7.2.3. Absolute Universalization

#### Example 18



Source Text	Target Text
<p>Balyacıların kantara koydukları pamuk balyalarını tartıp numaralarıyla kilolarını önündeki deftere kaydetmekte olan kâtip, gözlüğünün üstünden Çopur Halil'e baktı, <b>lahavle çekti</b>.</p> <p>Deveci Çopur Halil, “<b>Ne lahavle çekiyorsun lan?</b>” diye horozlandı.</p> <p>Kâtip: - Ben lan değilim, dedi, efendiyim ben! (p.11)</p>	<p>Bales of cotton were being placed on the nearby scales by the workmen, and the clerk was busy writing down their weights in his large book. He looked up over his glasses at Pockmark Halil, and muttered <b>a small prayer</b>.</p> <p>“<b>What are you muttering about now, man?</b>” snapped Halil.</p> <p>“You keep a civil tongue in your head,” retorted the clerk, “and it’s not ‘man’, it’s ‘sir’ to you” (p.13)</p>

In the example above the utterance “**lahavle çekti**” is a CSI which refers to a prayer in Islam and an idiomatic expression used in daily speech. The complete version of this prayer is “La havle vela kuvvete illa billahil aliyyil azim” which can be translated as “All the power and strength comes from Allah”. While this is originally a prayer in Arabic, it is also used as an idiomatic expression “lahavle çekmek” meaning “to recite lahavle”. It is uttered when someone wants to imply that they are faced with a challenging or annoying situation and about to lose their temper or patience. In the excerpt given above the old clerk recites “lahavle” to show that he is mad at Deveci Çopur Halil and holding his temper. As both an Arabic verse and prayer belonging to Islam, it is difficult or even may be impossible to understand for the TT readers. Therefore, translator renders this expressions as “He looked up over his glasses at Pockmark Halil, and **muttered a small prayer**.” Since “muttering a prayer” does not demonstrate any particular relation to Islamic culture and is a neutral expression for the TT readers’ context, the strategy of absolute universalization can be observed in the example above. In the second occurrence of the CSI as “Ne lahavle çekiyorsun lan?”, cultural references are deleted again; and it is translated as “What are you muttering about now, man?”. Once again the translator employs the **absolute universalization** with the use of a culture-free and neutral term. Therefore, deleting the cultural reference in the excerpt above, translator also **domesticates** the TT at the macro-level.

### Example 19

Source Text	Target Text
Başta Dokumacı Musa'nın sarı oğluyla, alayla çocuk <b>çelik çomak</b> oynamaktaydılar. (p.78)	A whole gang of children <b>were playing around</b> , led by weaver Musa's son. (p.91)

In the example above the CSI “**çelik çomak**” is a type of children game in the ST culture. It is played with sticks. A short stick “**çelik**” is placed on two separate stones like a bridge connecting them, and children try to hit this stick with a longer one called “**çomak**” and make “**çelik**” go up as high as they can. It can be difficult for TT readers to comprehend this game, and translator may have thought that it would be redundant to explain with a footnote. Therefore, he applies the strategy of **absolute universalization** and translates it as “A whole gang of children **were playing around**”. As a result of absolute universalization, the cultural reference on the CSI “**çelik çomak**” is deleted, and with a neutral expression “playing around” TT is **domesticated** at the macro-level.

### Example 20

Source Text	Target Text
İki odalı bir <b>huğ</b> damı çakacağım, kendi elimle çocuklarımı kurtaracam buralardan... (p.74)	“I'd build us a little two room <b>hut</b> , and rescue my children from this awful place...” (p.86)

In the example above the CSI “**huğ**” is a type of house built out of mud and covered with thatch as a roof. The fact that turns this terms into CSI is its general use in Çukurova valley and regions around it as these regions have a hot climate. Translator transfers this term by “**hut**” which means “A small, simple, single-storey house or shelter” (Lexico powered by Oxford Online Dictionary, n.d.). Although in both phonological and denotative means “**huğ**” and “**hut**” may resemble each other, “**huğ**” is a local term which can also be unfamiliar for some of the ST readers. It especially refers to the shelter used in hot climate of Çukurova valley and generally by nomadic or working class people.

Translator’s preference for “hut” deletes the cultural references loaded on the CSI “huğ” and provides a neutral utterance for the TT readers. Therefore, the strategy of **absolute universalization** can be observed in the example above. Deploying this strategy and removing the cultural references, the translator **domesticates** the TT at the macro-level.

### Example 21

Source Text	Target Text
<p>Kızının gündüzki tenbihini hatırlayan ihtiyar Malik:</p> <p>- Yağmur yağıyor mu? diye sordu.</p> <p>Bir bacağı topal, ufacık bir ihtiyar olan Muy'un bir gözünde kördü. Bu gözü sanki oyarak çıkarmışlar ve sanki bu iş yapılırken ihtiyar o kadar bağırmişti ki... Yüzü bir çığlık gibi kuruydu.</p> <p>- Tek-tük atıyor! dedi.</p> <p>- Hızlı gelecek <b>rahmet</b>... Ben toplayım çamaşırları. (p.88)</p>	<p>Remembering his daughter’s earlier warning, old Malik turned to his friend.</p> <p>“Is it raining out?” he asked.</p> <p>Old Muy was tiny old man with a limp in one leg, and was also blind in one eye. The pained, wrinkled expression on his face rather suggested that they’d gouged his eye while he was still aware of it, and his face had stucki frozen in an expression of agony.</p> <p>“Just the odd drop...” he said.</p> <p>“I bet <b>it pours down</b> any minute. I’d better get our laundry in.” (p.102)</p>

In the example above the CSI “**rahmet**” derives from Arabic and means mercy in English. Old Malik, Cemile’s father, utters “rahmet” to refer to rain which is about to pour in the book since rain is perceived as Allah’s mercy and grace on humans. As it gives life to nature and thus human beings, it is believed that the rain is the embodiment of Allah’s gift and kindness for the people on earth. In the Great Turkish Dictionary of Turkish Language Council (TDK), the second definition given for “rahmet” is “rain” (Türk Dil Kurumu Online, n.d.). Although as a natural phenomenon rain is welcomed in most cultures and countries due to helping the nature grow, TT readers may not be familiar with this connotation of it. Therefore, transferring it as “mercy will pour down in a minute”, i.e. in a word-for-word way, may not make any sense within the TT readers’

context. Translator employs the strategy of **absolute universalization** and translates it in a neutral sense as “I bet it **pours down** any minute.” “Pour down” is a phrasal verb which refers to rapid flow of rain in a steady stream (Lexico powered by Oxford Online Dictionary, n.d) and does not bear any cultural reference. While the translator provides TT readers with a neutral and easy to comprehend TT, he also **domesticates** the text by deleting a connotation of the phenomenon rain as it is in the ST culture.

#### 3.7.2.4. Naturalization

##### Example 22

Source Text	Target Text
“Kim?” “Kız...” “Gece düşümde, gündüz hayalimde vallaha... Her an aklımda... <b>Allah’ın emri, peygamberin kavli üzere, kendime aile yapacağım...</b> ” “Kızın gönlü yok!” (p.4)	“Go over what?” “About the girl...” “I can’t help it. I swear I think of her day and night. <b>God willing, I want to take her for my wife and settle down.</b> ” “But the girl doesn’t want to!” (p.5)

In the example above the CSI “**Allah’ın emri, peygamberin kavli üzere,**” is a traditional utterance made as an introduction to the speech by a man or his family elders to ask for a woman’s hand in marriage and getting her parents’ permission. The phrase can be literally translated as ‘as commanded by Allah (the God) and uttered by our Prophet,’ and emphasizes the importance of getting married and establishing a family in accordance with orders of Islam. It is not only a religious phrase but also a conventional expression and ceremony carried out before almost all of the marriages performed within the SL culture. In other words, it is a tradition that can be come across all around Turkey even in the contemporary wedding ceremonies which makes this utterance a CSI difficult to be interpreted by the TT readers. However, in TT, translator employs the strategy of **naturalization** and uses the expression “**God willing**” which is uttered to “express a wish or hope” (en.oxforddictionaries.com) in TL. It does not completely correspond to meaning and function of the CSI “Allah’ın emri, peygamberin kavli üzere,” as well as

belongs to the TL culture. Therefore, replacing the CSI from SL culture with the expression “God willing” not only omits a common tradition known and used by ST readers but also gives TT readers an impression that they are reading something written in their own language. Rendering a CSI belonging to the ST culture with another expression which has a different use and sounds natural to the TT readers, translator deletes the foreign effect of the ST within the TT readers’ context and thus **domesticates** the TT at the macro-level.

### Example 23

Source Text	Target Text
Deveci Halil develerinin önüne düştü, eşğine atladı: - <b>Çööööh..</b> (p.5)	Pockmark Halil went up to the front of the row of camels, and leapt onto his donkey. “ <b>Gee-up!</b> ” (p.6)

In the example above the exclamation “**Çööööh..**” which is used to call a cattle especially camels is a CSI. Not only lexical differences but also phonologic features of SL and TL can make it impossible to comprehend this CSI for the TT readers. Therefore, translator employs the strategy of **naturalization** and transfers this CSI with the exclamation “**Gee-up!**” used in TL. Reading “Gee-up”, TT readers do not have any difficulties in understanding as it is a familiar term from their own language. Besides, they may not be aware of even the presence of the CSI “**Çööööh..**” within the ST culture. Therefore, it can be suggested that translator enables TT readers to read the book as if it was written in their own language and **domesticates** the TT at the macro-level.

### Example 24

Source Text	Target Text
Tam bu sırada elinde birtakım kağıtlarla Cemile’nin katibi iplikhaneden içeri girdi.	Just then, Cemile’s clerk walked into the workshop, carrying some papers. “There he is,” said Karakiz. “ <b>The Romeo to our Juliet.</b> I thought he

Karakız, “Aha... <b>Aslı’nın Kerem’i</b> ... Aklıma da geldiymiş ha... Usta bir gıcık alıyor ki...” dedi. (p.17)	might turn up about now. The supervisor really hates him covering over here...” (p.20)
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In the example above the CSI “**Aslı’nın Kerem’i**” refers to the characters of a Turkish legend which depicts the love story between the girl called Aslı and the boy called Kerem. As in the story of Romeo and Juliet, Aslı and Kerem desperately love each other; however, in the end they both burn to death. Therefore, in SL culture people who are in love with each other and not be able to come together are associated with the characters Aslı and Kerem. In other words, thanks to the ST readers’ context, it can be presupposed that ST readers require no additional explanation to clarify the CSI “Aslı” and “Kerem”. For the TT readers’ context, on the other hand, “Aslı” and “Kerem” cannot go beyond being foreign proper nouns. It can be difficult to interpret the relation between these names and their reference to a legendary love story. Therefore, the translator applies the strategy of **naturalization** and transfers this CSI as “**The Romeo to our Juliet**”. For Shakespeare’s world-renowned characters “Romeo and Juliet” stem from the very own literature and thus culture of the TT, the reference to the desperate love between Cemile and the clerk Necati can be easily inferred by the TT readers. This choice made by the translator can enable the TT readers to read this reference as if it was written in their own language, and the CSI belonging to the SL does not interfere with the flow of the text. However, application of the strategy of naturalization brings about a domesticated TT where the unfamiliar and foreign reference from the SL culture is deleted and replaced by another CSI belonging to the TT context, for the sake of meaning. Therefore, it can be suggested that translator **domesticates** the TT by means of naturalizing the CSI.

### Example 25

Source Text	Target Text
- <b>Selamünaleyçüm!</b> Malik, “ <b>Vealeyçümüsselaam!!</b> ” diye kalktı, eski silah arkadaşının elinden guslisini aldı , merdiveni	“ <b>Hello there!</b> ” “ <b>And hello to you!</b> ” said Malik. So saying, he stood up to greet his old comrade in arms, took his gusli off him,

çıkmasına yardım etti, kendi yerine oturtup, kahve kavanozuyla kaşığı önüne koydu. (p.88)	set it to one side, and helped him up the stairs. He sat back down on the floor, and placed the coffee jar and spoon in front of himself. (p.102)
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In the example above the CSIs “**Selamünaleyçüm!**” and “**Vealeyçümüsselaam!!**” are expressions used to greet someone in the SL. These phrases originated from Arabic and used by Muslims mean “May the God’s peace be on you” and “May the God’s peace be on you, indeed!”. While the correct spelling of the expressions are “Selamünaleyküm” and “Vealeykümselam”, the author changes them as “Selamünaleyçüm” and “Vealeçümüsselaam!!” in order to indicate the difference in Malik’s and his friend Mui’s dialect for they are immigrants from Bosnia. As both a traditional greeting belonging to the ST culture and indicator of a different dialect, it can be difficult to understand these CSIs for the TT readers. Therefore, the strategy of **naturalization** is used and the translator replaces these greeting expressions with “**Hello there!**” and “**And hello to you!**” By deploying the way of a greeting used for the casual and informal occasions within the TL, translator deletes all the possible foreign references for the TT readers and enable them to read the excerpt given above as it was the original. Omission of the CSI above and use of the expressions sounding natural within the TT readers’ context also indicate the strategy of **domestication** used in the example above.

### Example 26

Source Text	Target Text
<p>“Beni buraya kim getirdi?” İzzet usta kısaca anlattı. Karakız, “<b>Bismillahirrahmanirrahim,</b>” dedi. Sonra her şeyi hatırladı. İzzet Usta’ya çekinerek bakıyordu. (p.104)</p>	<p>“Who brought me here?” Master Izzet briefly told her what had happened. “<b>Oh my God...</b>” said Karakiz. And then she started to remember everything. She looked at the Master Izzet nervously. (p.121)</p>

In the example above the CSI “**Bismillahirrahmanirrahim**” uttered by Muslim people is an expression in Arabic and can be literally translated as “In the name of God, who is Rahman (the compassionate) and Rahim (the merciful)”. From in case of need to expressing fear or surprise, Muslim people utter this phrase in various situations since it is believed that everthing starts and ends with God, Allah in Islam. They start everything they do with saying this phrase. Otherwise, it is assumed that the bad luck and evil will interfere with them. Therefore, it is highly common within the ST readers’ context. In the excerpt given above, Karakiz utters “Bismillahirrahmanirrahim” to show her confusion and embarrassment because she wkaes up at someone else’s home and remembers the things she had done the day before. However, translator transfers this religious and traditional phrase with “Oh my God” which belongs to the TT culture. As “Oh my God” is a commonly used phrase within the TL culture, it may sound natural to the TT readers. Thus, they may possibly be unaware of the CSI belonging to the ST culture and read the excerpt given above as if it was a regular conversation in their own language and culture. By replacing this foreign reference with an exclamation from the TL, translator employs the strategy of **naturalization** at the micro-level and **domesticates** the text at the macro-level.

### 3.7.2.5. Deletion

#### Example 27

Source Text	Target Text
“Katibi değil mi? Otuz kağıt aylıknan avrat mı sevilir? <b>Bana varsın, gözümün yağını yesin! Boynunu boğazını beşibirliknen, kollarını altın burmaynan doldurim</b> (p.5)	“It’s that clerk, isn’t it? How can anyone fall in love with just thirty liras a month, I ask you... <b>She should marry me you know, and live a proper life...I’d buy her everything she wanted!</b> (p.5)

In the example above CSIs “**beşibirlik**” and “**altın burma**” are valuable accessories given to a bride as a wedding gift. In ST culture, bracelets and coin necklaces made of gold are traditional gifts given by groom or grooms family, and to some extend they are



symbols of a bride and wedding ceremony in Turkish culture. “**Beşibirlik**” which can be literally translated as ‘five in one’ refers to a necklace made out of five pieces of gold coins strung on a golden or fabric thread. Likewise, “altın burma”, ‘twisted gold’ in English, is made of gold and refers to a bracelet made with twisted threads of gold. It is a common type of golden bracelet particularly in Adana where Çukurova valley is located. Indeed, it is also named as “Adana burması”. As wedding traditions are CSIs highly peculiar to its own hometown, for TT readers, it can be difficult to comprehend them. For translators, transferring them to TL can be challenging, too as there may not be an equivalent tradition in the TL culture as it is in the example above. Therefore, translator decides to exclude the aforementioned CSIs and applies the strategy of **deletion**. He translates the excerpt as “**I’d buy her everything she wanted!**” While omission of “beşibirlik” and “atın burma” provides TT readers with a smooth reading which is not interfered with any footnotes or other additional explanations, the use deletion strategy also eliminates the otherness or foreignness of the ST culture in TT. In other words, translator **domesticates** the TT at the macro-level.

### Example 28

Source Text	Target Text
<p>“Demek kız da onu seviyor?”</p> <p>“Sevse ne ki yahu. Otuz kaatnan avrat mı sevilir <b>bre Mamıd emmi</b>? Yarın evlenseler mesela, avrat tuz dedi mi, ciğeri cız der! Hele bir de iki çocukları oldu mu, bırak... Halbuki beni sevse...” (p.9)</p>	<p>“So she does love him, then?”</p> <p>“I don’t get it. How could he be thinking of a woman when he’s on thirty liras? If they were to marry tomorrow, how would they know where the next meal’s going to come from? And what would they do if they then had kids? It doesn’t make sense. But if she loved me, now...” (p.10)</p>

In the example above the CSI “**bre Mamıd emmi**” shows both an exclamation and noun uttered in the dialect of the region where the plot of the book is set. Like “allöş” given in the prior examples, the exclamation word “bre” does not have particular meaning;

however, it is used as an expression to address someone or to appeal someone’s attention. Although it is a familiar expression for the ST readers’ context, it is not used in the contemporary common language. Rather, it is uttered generally by the inhabitants of villages in former Rumelia (Türk Dil Kurumu Online, n.d.). Besides, “Mamıd emmi” is the accented version of “Mahmud Amca”. While “Mamıd” is the contracted and accented pronunciation of the proper male name “Mahmud”, “emmi” is a colloquial term which literally means “amca”, “uncle” in English, and used as a vocative expression to older male people. As both “bre” and “Mamıd Emmi” are specific expressions to a certain region and dialect, they can be deemed as CSIs. As the translator may assume that these CSIs are completely unfamiliar for the TT readers’ context, he applies the strategy of **deletion**. Omission of these CSI at the micro-level can be deemed as a strategy of **domestication** of TT at the macro-level.

### 3.7.2.6. Attenuation

#### Example 29

Source Text	Target Text
<p>“Yoksa?..”</p> <p>“Yok vallaha ağa... Benim onun boyunda kızlarım var..”</p> <p><b>“Bana ne bok olduğunu belletme.”</b></p> <p>“Yok vallaha ağa... İnan ki değil...”</p> <p>(p.19)</p>	<p>“Or did you have ideas yourself?”</p> <p>“Oh no, boss, I swear! I’ve got daughters her age...”</p> <p><b>“Don’t give me that...”</b></p> <p>“There’s nothing, boss, really!” (p.22)</p>

In the example above the CSI **“Bana ne bok olduğunu belletme”** is a rigid utterance made by Kadir Ağa to express his anger and sarcasm as well. While the verb “bellemek” means to “learn and keep in mind” or “know somebody” (Türk Dil Kurumu Online, n.d.), the expression given above includes a slang, i.e. a taboo word, “bok” which means “shit”. It can be translated as “I do not need to learn what kind of a shit you are”. For the slang expressions or taboo words are part of a language, and their use can vary from culture to culture, they form CSIs which can be difficult to transfer to another language and be interpreted by the TT readers. Translator prefers the phrase “Don’t give me that” which

refers to “do not lie o me” and corresponds to the meaning of “Bana ne bok olduğunu belletme”. However, this expression provides the TT readers with a more natural or domesticated TT, i.e. domestication of TT. Since it softens the slang expression “bok” which implies the attitude of Kadir Ağa against his workers, the strategy of **attenuation** can be observed in the excerpt above. As a colloquial phrase, utterance used by translator may sound more informal but friendlier. However, Kadir Ağa sees his workers as worthless slaves of him for he pays for them. Therefore, it can be suggested by softening a taboo word and replacing with a more familiar term from the TL, translator **domesticates** the TT at the macro-level.

### Example 30

Source Text	Target Text
<p>Camgöz Sadık birdenbire sarhoş olmuştu. Artık ne dayısı, ne de işlerinden atılmalarına sebep oldukları işsiz, gözü yaşlı işçiler... Bardağına şarap doldurdu, bir nefeste dikti.</p> <p><b>“Senin yolunda ölmeyenin anasını da avradını da, sinsile sülalesini de ...”</b> (p.142-143)</p>	<p>Glass-eye Sadik suddenly felt quite drunk. He no longer cared about his uncle, nor about the unemployed, tearful workers who had lost their jobs because of them. He filled his glass up with wine, and downed it in one gulp.</p> <p><b>“You know I would do anything for you, I’d die for you, gladly...”</b> (p.166)</p>

Camgöz Sadık, Glass-eye Sadik in TT, becomes extremely happy when Deveci Çopur Halil, Pockmark Halil, the camel owner in TT, says that they can run a coffee-house together and, he will pay all the expenses. In order to express his happiness and gratitude to Pockmark Halil he utters **“Senin yolunda ölmeyenin anasını da avradını da, sinsile sülalesini de ...”** which means he could die for Halil. The fact making this utterance a CSI and difficult to understand for the TT readers is that it includes taboo words used to swear in SL. Particularly, the phrases “anasını da avradını da”, i.e. my mother and my wife in TL, indicates a sexist discourse while “sinsile sülalesi” refers to swear someone’s ancestors. Since the translator may assume that transferring these expressions word-for-word into the TL can be offensive or incomprehensible within the TT readers’ context,

he applies the strategy of **attenuation** by using a softened but in terms of meaning a closer expression. He thus translates it as “**You know I would do anything for you, I’d die for you, gladly...**” In spite of conserving the meaning of the clause above, translator’s aim to use more neutral or softened expressions results in a loss within the discourse of ST and **domesticates** the TT at the macro-level.

### 3.8. ABOUT THE TRANSLATOR

None of the aforementioned books include any information regarding the background of translator. Moreover, as the result of the research conducted on both online and written resources, no information has been found about either the translator or the translation policy of him.

### 3.9. DISCUSSION

The most remarkable examples illustrating the translator’s choices have been provided in the previous part. In this section, the total number of the both macro and micro strategies adopted for the translation of CSIs will be given. Within the scope of this thesis 200 excerpts from *Baba Evi*, 156 excerpts from *Avare Yillar* and 169 excerpts from *Cemile* and in total 525 excerpts have been analysed in accordance with the microstrategies suggested by Axiela (1996) and macrostrategies proposed by Venuti ( 1995).

<b>Orhan Kemal’s <i>Baba Evi</i></b>		
<b>Macrostrategies</b>	<b>Microstrategies</b>	<b>Number of Examples</b>
<b>Foreignization</b>	Repetition	29
	Orthographic Adaptation	16
	Linguistic Translation	24
	Intratextual gloss	7
	<b>Total</b>	<b>76</b>
<b>Domestication</b>	Synonymy	1
	Limited Universalization	15
	Absolute Universalization	47
	Naturalization	31

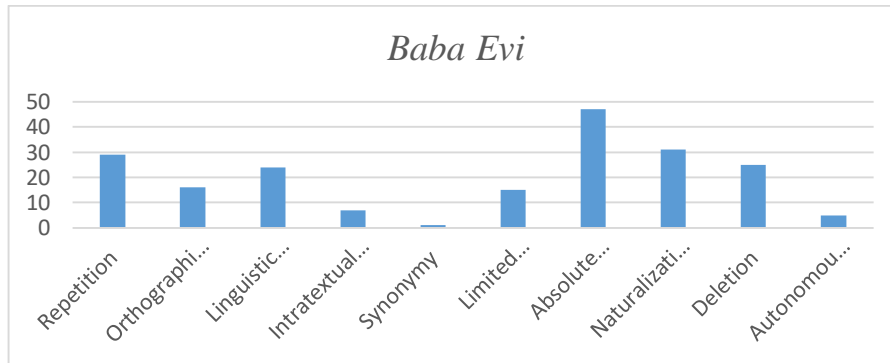
	Deletion	25
	Autonomous Creation	5
	<b>Total</b>	<b>124</b>
	The total amount of the examples	200

**Table 6.** The Numbers of Strategies Adopted for the Translation of *Baba Evi*

Table 6 above demonstrates the numbers of macro-and microstrategies adopted for the translation of CSIs for the translation of Orhan Kemal's *Baba Evi*. As showed by the figures in Table 6 above, out of 200 examples, foreignization approach has been adopted for 76 examples while domestication approach has been used for 124 excerpts in total. It can be stated that domesticating translation strategies have outnumbered the foreignizing ones. Under the category of foreignizing translation strategies, the mostly used strategy is **repetition** which has been used for the translation of 29 excerpts. Recreation of the ST culture within the TT has been prevalingly provided by the repetition of proper nouns and names of places. **Linguistic (Non-cultural) translation** strategy has been utilized for the translation of 24 examples. **Orthographic adaptation** strategy has been used for 16 examples. Particularly the phonologic differences in proper nouns between two languages have been dealt with through this strategy. Finally, **intratextual gloss** as a foreignizing translation strategy has been adopted for the translation of 7 excerpts.

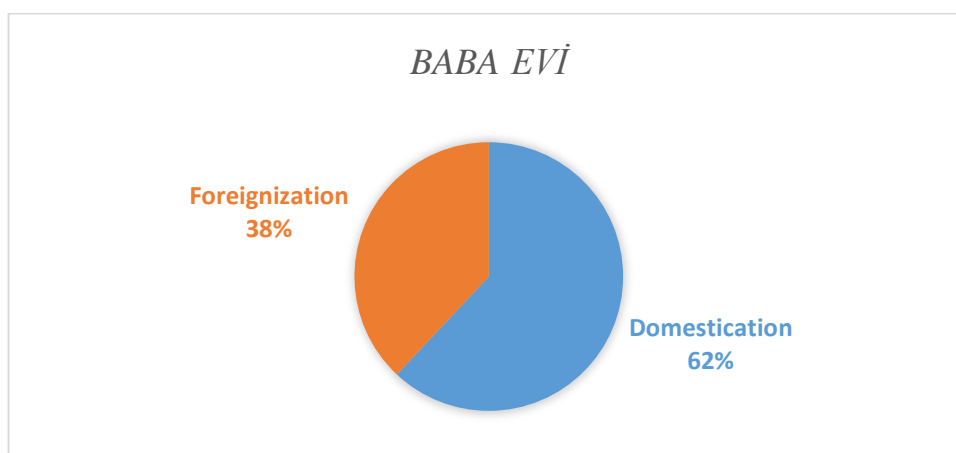
The figures related to the strategies under the macro strategy domestication demonstrates that 124 out of 200 examples have been translated through a domesticating approach. The most frequently used strategy is **absolute universalization**. 47 excerpts have been translated through this strategy. The translator has neutralized the foreign and peculiar expressions or references of the ST culture for an easier reading for the TT readers. As the dialects and daily spoken language are two specific notions used in the ST, the frequent use of absolute universalization has resulted in a loss in the ST culture in the TT. With 31 out of 124 domesticated CSI examples, **naturalization** is the second mostly adopted translation strategy. Naturalization has been mainly adopted for the translation of dialects and daily spoken expressions. Regional dialects and vernacular expressions have been mainly domesticated. Furthermore, the translator has used **deletion** strategy in

25. **Limited universalization** strategy has been employed for the translation of 15 excerpts. Finally, 5 out of 124 excerpts are translated through the strategy of **autonomous creation** while **synonymy** has been used for the translation of only 1 CSI.



**Figure 1.** The Analysis of Micro Translation Strategies suggested by Aixelá in Orhan Kemal's *Baba Evi*

As the Figure 1 above demonstrates, the strategies under the category of substitution as proposed by Aixelá have outnumbered the ones falling under the category of conservation. From a broader approach, i.e. domestication and foreignization as Venuti (1995) suggest, the CSIs have been domesticated at a greater extent. The 38% of the total CSIs have been translated through a foreignizing approach whereas 62% of them have been transferred through a domestication. The Figure 2 below illustrates the percentage of the macro strategies of domestication and foreignization.



**Figure 2.** The Analysis of Venuti's Domestication and Foreignization Strategies in Orhan Kemal's *Baba Evi*

The analysis of the second book *Avare Yillar* has revealed that 70 excerpts out of 156 examples have been translated from a foreignizing approach and 86 excerpts have been transferred through domestication strategy at the macro-level.

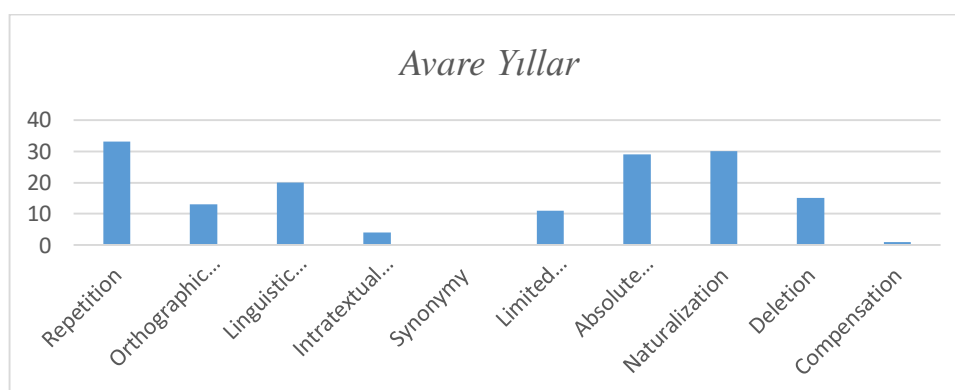
<b>Orhan Kemal's <i>Avare Yillar</i></b>		
<b>Macrostrategies</b>	<b>Microstrategies</b>	<b>Number of Examples</b>
<b>Foreignization</b>	Repetition	33
	Orthographic Adaptation	13
	Linguistic Translation	20
	Intratextual gloss	4
	<b>Total</b>	<b>70</b>
<b>Domestication</b>	Synonymy	0
	Limited Universalization	11
	Absolute Universalization	29
	Naturalization	30
	Deletion	15
	Compensation	1
	<b>Total</b>	<b>86</b>
	The total amount of the examples	156

**Table 7.** The Numbers of Strategies Adopted for the Translation of *Avare Yillar*

As it is showed in the table above 70 excerpts out of 156 examples have been translated in accordance with the foreignization strategy. **Repetition** with 33 examples is the mostly used strategy under the category of foreignization. **Linguistic (non-cultural) translation** has been adopted for the translation of 20 excerpts which is mainly seen in the transference of proper nouns. **Orthographic adaptation** strategy has been employed for the translation of 13 examples. In a similar vein with *Baba Evi*, it is primarily used for the translation of proper nouns where translator facilitates the reading of the CSI for the TT readers and foreignizes the TT at the same time. The last strategy falling under the

category of foreignization is **intratextual gloss** which has been deployed for 4 examples out of 70 excerpts.

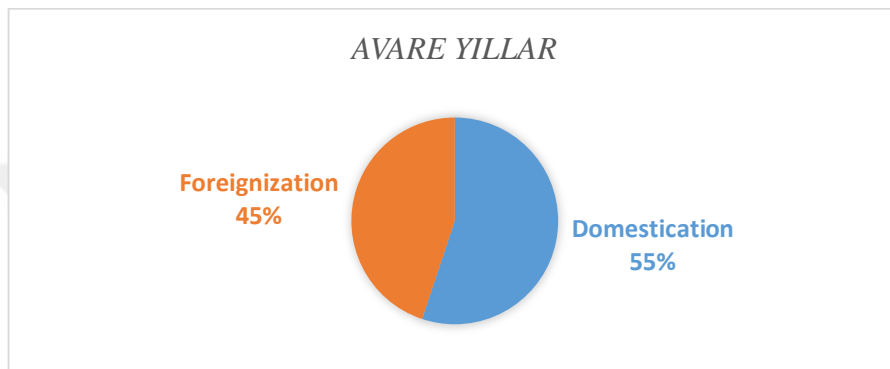
As it is demonstrated in table 7 above 86 out of 156 examples have been translated from a domesticating approach. Under the category of domestication, **naturalization** is the mostly benefitted microstrategy which has been used for the translation of 30 excerpts. Naturalization has been mainly adopted for the translation of CSIs of dialects and daily spoken expressions. Use of references and/or expressions belonging to the TT culture has revealed a substituting, i.e. domesticating, approach which does not reflect the culture of the ST. In other words, the foreignness of the ST culture has been mostly vanished in terms of dialects and daily spoken expressions of the ST, and TT readers are provided with references belonging to their own culture. **Absolute universalization** as the second mostly used micro strategy has been employed for the translation of 29 excerpts. Similar to naturalization, it has been mainly used for the CSIs such as dialects and daily spoken expressions. Instead of using CSIs from the TT culture, the translator prefers neutral references which do not belong to any of the two cultures. **Deletion** has been seen in the translation of 15 excerpts while **limited universalization** has been used for the translation of 11 excerpts. It has been primarily used for religious expressions. Although the TT reader can be familiar with the religious culture of the ST, translator prefers to transfer them with more understandable but still from the ST culture CSI. Finally, **compensation** has been used for 1 excerpt, and it is also necessary to point out that the strategy of **synonymy** has not been used in the translation of *Avare Yillar*.



**Figure 3.** The Analysis of Micro Translation Strategies suggested by Aixelá in Orhan Kemal's *Avare Yillar*



As it can be seen in the figure 3 above, the strategies falling under the category of substitution, i.e. domestication, are in the majority among all the micro strategies suggested by Aixelá (1996). They have been predominantly used for the translation of the CSIs of dialects, daily spoken expressions and religious expressions. As the characters are described through not the adjectives but their use of language and expressions in *Avare Yillar*, transferring them through CSIs or other expressions from the TT culture itself implies a substitution, i.e. domestication, in the TT.



**Figure 4.** The Analysis of Venuti's Domestication and Foreignization Strategies in Orhan Kemal's *Avare Yillar*

It can be seen in the figure above that 45% of the CSIs has been translated with a foreignizing approach while 55% of it has been transferred in a domesticating way. Since the CSIs relating to dialects and daily spoken expressions have been domesticated through substituting micro strategies, the cultural effect of the ST has not been reflected at the macro-level.

As the result of the analysis of the third book *Cemile*, it has been revealed that 58 examples out of 169 excerpts involving CSIs have been translated with a foreignizing approach while the remaining 111 examples have been domesticated. The substituting microstrategies have outnumbered the microstrategies for conservation.

Orhan Kemal's <i>Cemile</i>		
Macrostrategies	Microstrategies	Number of Examples
Foreignization	Repetition	21
	Orthographic Adaptation	13

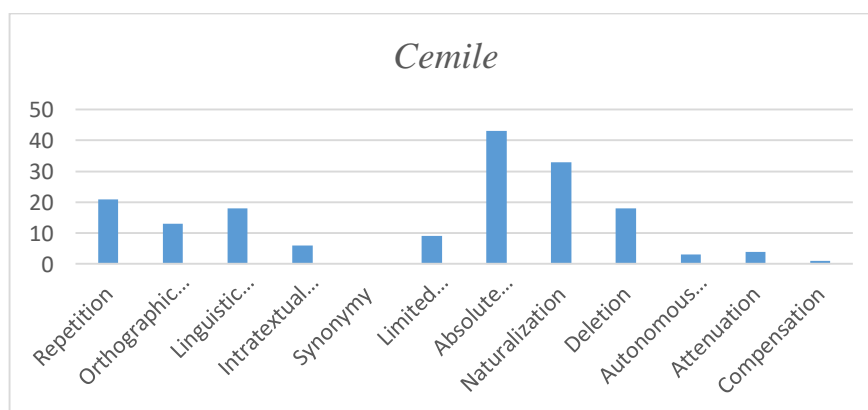
	Linguistic Translation	18
	Intratextual gloss	6
	<b>Total</b>	<b>58</b>
<b>Domestication</b>	Synonymy	0
	Limited Universalization	9
	Absolute Universalization	43
	Naturalization	33
	Deletion	18
	Autonomous Creation	3
	Compensation	1
	Attenuation	4
	<b>Total</b>	<b>111</b>
	The total amount of the examples	169

**Table 8.** The Numbers of Strategies Adopted for the Translation of *Cemile*

According to the figures given in table 8 above, foreignizing strategies have been benefitted for 58 excerpts out of 169 examples. The mostly adopted foreignization strategy is **repetition**. It has been used for the translation of 21 CSIs which is predominantly used in the proper nouns as CSIs. **Linguistic (non-cultural) translation** has been seen 18 times throughout the book. In a similar vein with repetition, it is mostly benefitted for the transference of proper nouns. It is significant to note that the majority of proper nouns translated through linguistic (non-cultural) translation strategy are nicknames, in other words loaded names. Therefore, the translator conserves the otherness of the ST while he clarifies the meaning of these nicknames for the TT readers at the same time. **Orthographic adaptation** has been employed for the translation of 13 excerpts. The translator who prefers to keep proper nouns as they are in the ST also facilitates an easier reading for the TT readers by modifying the phonetic features of some references difficult to pronounce in TL. The last conservation strategy under the category of foreignization is **intratextual gloss** which has been utilized for the translation of 6

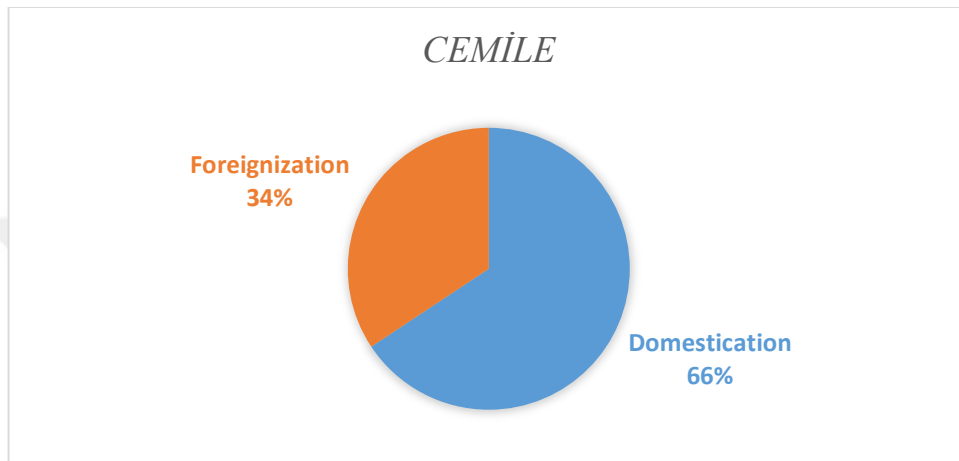
excerpts. Instead of adding a glossary or footnotes, the translator makes the CSI more comprehensible within the TT while he conserves the foreign reference at the same time.

Regarding the domesticating, in other words substituting, strategies, 111 excerpts out of 169 examples have been transferred through a domesticating approach. The mostly used micro strategy is **absolute universalization** which has appeared in the translation of 43 excerpts. It has been predominantly used for the CSIs regarding the dialects and daily spoken expressions. **Naturalization** has been adopted for 33 examples of CSIs where the majority of naturalized references are related to the dialects and daily spoken expressions. **Deletion** has been detected for the translation of 18 excerpts and the majority of deletion is used for the translation of dialects and daily spoken expressions as well. The translator has utilized **limited universalization** in 9 examples. Replacement of peculiar and foreign references with more familiar ones have resulted in a domesticated and facilitated TT for the readers. As distinct from the first two books, in *Cemile* the strategy of **attenuation** has been used for 4 times. For it is the strategy of softening or euphemisim, it is not surprising that all of the 4 examples translated through attenuation is from the CSIs of dialects and daily spoken expressions. The translator has added non-existing CSIs in the TT and used the strategy of **autonomous creation** for 3 excerpts. **Compensation** as the last of the domesticating strategies used in *Cemile* has been used only once. Finally it should be notted that synonymy has not taken place in the translation of any excerpts analysed within the translation of the third book.



**Figure 5.** The Analysis of Micro Translation Strategies suggested by Aixelá in Orhan Kemal's *Cemile*

As it can be inferred from the figure above, absolute universalization and naturalization have been used at the highest level. The frequent use of these two strategies indicate the adoption of a domesticating approach at the macro-level. Particularly, slang expressions, dialects from specific regions or daily use of language have been transferred through neutral expressions which are free from any cultural references or they have been translated as if they already belonged to the receiving culture, i.e. TL culture.



**Figure 6.** The Analysis of Venuti's Domestication and Foreignization Strategies in Orhan Kemal's *Cemile*

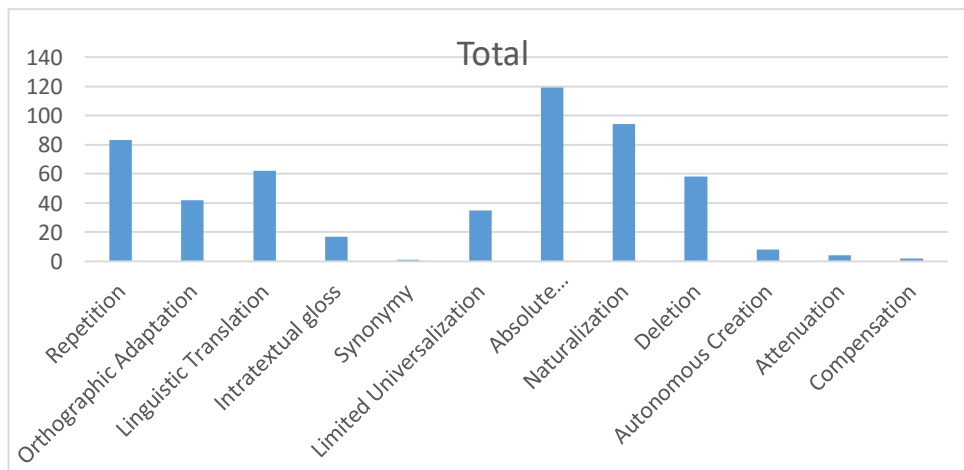
According to the figure 6 given above, at the macro-level 34% of the CSIs have been translated with a foreignizing approach while 66% have been transferred through the strategy of domestication. Regarding Venuti' (1995) concepts of domestication and foreignization, it is clear from the figures above that the otherness and foreignness of the ST culture has not been reflected, rather it has been vanished, i.e. domesticated, at a greater extent. Particularly, the domestication of religious expressions and vernacular expressions has resulted in a loss of the cultural asset of the ST.

<b>Orhan Kemal's <i>Baba Evi, Avare Yullar</i> and <i>Cemile</i></b>		
<b>Macrostrategies</b>	<b>Microstrategies</b>	<b>Number of Examples</b>
<b>Foreignization</b>	Repetition	83
	Orthographic Adaptation	42
	Linguistic Translation	62
	Intratextual gloss	17

	<b>Total</b>	<b>204</b>
<b>Domestication</b>	Synonymy	1
	Limited Universalization	35
	Absolute Universalization	119
	Naturalization	94
	Deletion	58
	Autonomous Creation	8
	Compensation	2
	Attenuation	4
	<b>Total</b>	<b>321</b>
		<b>The total amount of the examples</b>

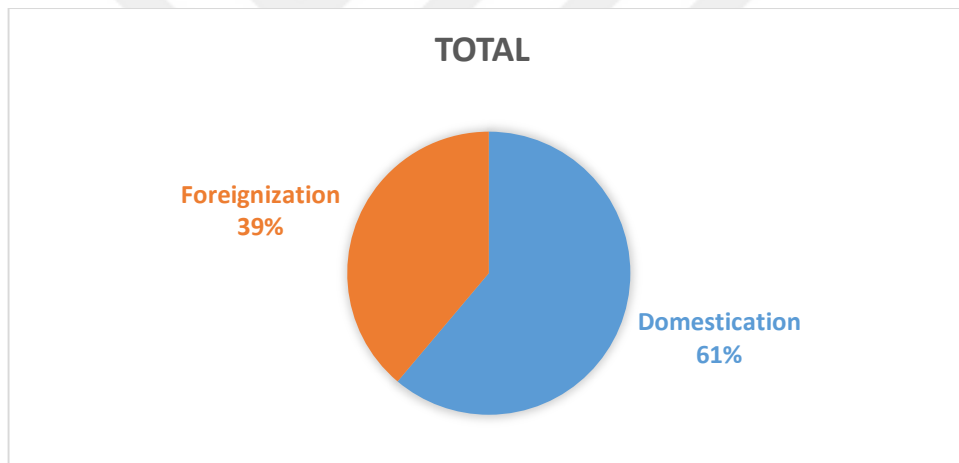
**Table 9.** The Total Numbers of Strategies Adopted for the Translation of *Baba Evi*, *Avare Yillar* and *Cemile*

Table 9 above demonstrates the total numbers of strategies adopted in all three books *Baba Evi*, *Avare Yillar* and *Cemile*. For the translation of CSIs taken from Orhan Kemal's *Baba Evi*, *Avare Yillar* and *Cemile*, foreignization strategy has been adopted for 204 excerpts and domestication strategy has been used for 321 excerpts out of 525 examples in total.



**Figure 7.** The Total of the Analysis of Micro Translation Strategies suggested by Aixelá in Orhan Kemal's *Baba Evi*, *Avare Yillar* and *Cemile*

As stated by the figure above, regarding the microstrategies proposed by Aixelá (1996), the mostly utilized strategy is **absolute universalization strategy** with 119 excerpts out of 525 examples of CSIs. Another frequently benefitted strategy is **naturalization** from the domesticating translation strategies, and it has been used for the translation of 94 examples out of 321 domesticated excerpts. As a conservation strategy **repetition** has been used for 83 excerpts out of 525 examples. This strategy has been commonly used for transference of proper nouns and toponyms, i.e. names of places which are two types of CSIs that are more understandable for the TT readers. Therefore, these figures indicate that the strategies for a substituted and target text oriented translation are in the majority compared to the conserving and source text oriented translation strategies.



**Figure 8.** The Total of the Analysis Venuti's Domestication and Foreignization Strategies in Orhan Kemal's *Baba Evi*, *Avare Yillar* and *Cemile*

As it can be seen from a broader perspective in the figure above, 39% of the CSIs has been translated with a foreignizing approach at the macro-level whereas 61% of the culture related elements within three books has been transferred with a domesticating approach. Particularly, the domestication of dialects, slang and other expressions spoken in the daily language and religious expressions all over the books points out that the translator's choices and adoption of certain strategies have resulted in a loss of the cultural asset of the ST within the target text at the macro-level.

## CONCLUSION

The main objective of this thesis is to shed light on the representation of Turkish culture in the English translations of Orhan Kemal's books *Baba Evi*, *Avare Yillar* and *Cemile*. Therefore, the microstrategies and macrostrategies adopted for the translation of CSIs in the aforementioned books have been analysed. Moreover, the possible reasons behind the translator's choices have been touched upon. Within the framework of this thesis, Axiela's (1996) strategies proposed for the translation of the CSIs have been adopted as microstrategies. On the other hand, the notions of domestication and foreignization suggested by Venuti (1995) are utilized as macrostrategies. For the analysis of the translations the aforementioned books, in total 525 examples extracted from Orhan Kemal's *Baba Evi*, *Avare Yillar* and *Cemile* have been analysed. Within the light of the analysis of the examples, the macro and micro research questions provided in the introduction section can be answered as follows:

Macro research question:

1. How does the translator transfer the Turkish culture and, more particularly the regional characteristics of Çukurova region in his translations of Orhan Kemal's *Baba Evi*, *Avare Yillar* and *Cemile*?

Orhan Kemal is one of the canonical writers of Turkish literature, and he is a social realist author. His focal point in his works is class distinctions and life of lower class. He especially describes the people of Çukurova region. However, the author portrays the characters, their cultural and social background not with adjectives but with their own dialects, phrases and expressions, particularly belonging to Çukurova region (Bezirci, 1984, p.82). Therefore, the vernaculars, slang expressions, idioms as well as religious expressions and historical figures and events are the CSIs predominantly used in the aforementioned three books. Moreover, the time depicted in the works studied within the scope this thesis corresponds to the post war period in Turkey. In other words, the socio-economic status of Turkey and especially Anatolia after the Great War between 1920s and 1930s. This period is a transition adaptation period from Ottoman Empire to The Turkish Republic in the history of Turkey. All these reforms and their effects exerted on particularly the working class and immigrations are elucidated within *Baba Evi*, *Avare*

*Yillar* and *Cemile*. Being an autobiographic series, the venue of the works is predominantly Çukurova as the homeland of the writer, partly Syria and Istanbul. Therefore, the culture of Çukurova and Çukurova people is primarily reflected in three source texts.

As a result of the case study conducted on the aforementioned books, it can be suggested that the translator focuses on the transfer of the meaning and message in the TT. Although the TT readers are reminded of the presence of the SL and ST culture through repeated proper nouns and names of places from the ST, names of the characters and places do not reflect the cultural connotations and references in the ST. Therefore, regarding the extent of the gap between the ST and TT cultures, he prefers to provide a readable TT for the TT readers. Particularly, the dialects, vernaculars and other expressions stemming from the cultural features of the region which are even foreign and unfamiliar for the contemporary ST readers and religious features have been transferred through neutral expressions which would not interfere with the flow of the reading in TL.

According to Venuti (1995) this approach provides a “more fluent translation” which in other words refers to a less resistant ST culture (1995, p. 24). The translator’s preference of more comprehensible expressions indicates that the otherness of the ST culture has been smoothed out through more neutral and natural expressions from the TL. In order to make an inference regarding the translator’s overall approach to the translation of CSIs in a ST, the translator’s choices should be scrutinized at the micro level. Aixelá (1996) states that a categorization of strategies is required as a frame to explore the predominant tendency in the treatment of the CSIs (p. 60). To this end, the case study of this thesis has scrutinized the use of micro-strategies listed by Aixelá (1996) and revealed that the translator has prioritized transference of the meaning of the ST.

Micro research question

2. Which microstrategies from Aixelá’s taxonomy for the translation of the CSIs are used in the English translations of Orhan Kemal’s *Baba Evi*, *Avare Yillar* and *Cemile*?



Aixelá (1996) names the treatment of the CSIs in a translation process as the “intercultural manipulation” which refers to the translator’s approach to transference of the CSIs within a TT (p. 60). An in-depth analysis of choices made by the translator at the micro-level can shed light on whether the translator adopts a domesticating or foreignizing approach to the translation of the CSIs. To this end, the taxonomy listed by Aixelá (1996) has been adopted for the analysis of the micro-strategies used by the translator for the English translations of Orhan Kemal’s *Baba Evi*, *Avare Yillar* and *Cemile*. The inference regarding the translator’s domesticating approach adopted for the sake of representing the meaning in the aforementioned works of Orhan Kemal has been made within the light of detailed analysis of micro-strategies chosen by the translator.

The case study of this thesis has demonstrated that the microstrategies used by the translator are repetition, orthographic adaptation, linguistic (non-cultural) translation, intratextual gloss, synonymy, limited universalization, absolute universalization, naturalization, deletion, autonomous creation, compensation and attenuation. As illustrated with the figures in the discussion part, the mostly adopted strategies are absolute universalization, naturalization, repetition and deletion.

As a foreignizing strategy repetition is mostly benefitted for the translation of proper nouns and names of places. On the other hand, the strategy on the top of the list of the mostly used strategies is absolute universalization. It has been mainly utilized for transference of CSIs such as dialects and daily spoken expressions. This indicates that the translator prefers to transfer such CSIs through neutral expressions which are more comprehensible for the TT readers. In other words, it seems that these CSIs has been domesticated for the sake of the meaning.

Macro research question

3. To what extent are the CSIs as an essential component of Orhan Kemal’s discourse and the foreignness of these elements reflected in the TT?

The type of the CSIs used in the ST and their translations in the TT has a significant role in indicating the representation of the ST culture through the translation as well as the approaches to the translation of CSIs both at macro- and micro levels. It has been seen

that the types of the CSIs existing in the ST vary from names of places, proper nouns, names of traditional food and drink to religious expressions, dialects, vernacular and other expressions. Similarly, in the TT, various CSIs have been translated through different strategies and different approaches. However, the treatment of CSIs such as proper nouns, names of places, religious expressions, traditions and customs should be emphasized for these are the mostly recurring CSIs used by the author in the ST.

Firstly, proper nouns and names of places are the mostly foreignized CSIs through the micro strategies of repetition and linguistic (non-cultural) translation suggested by Aixelá (1996). The repetition strategy have been predominantly used for the translation of proper nouns. Moreover, names of places, i.e. toponyms as another frequently used CSI have been transferred through repeating them as they are in the original. It can be inferred that the CSIs transferred through a conservating and foreignizing approach which represents the ST culture to the TT readers are the names of people and places from the ST culture.

On the other hand, the CSIs such as dialects and daily spoken expressions, religious expressions, customs and traditions are the dominant components of Orhan Kemal's style. The treatment of these CSIs is quite different from the treatment of CSIs mentioned above. As the cultural gap in terms of religion, language and traditions is rather wide between the SL and TL culture, i.e. the Anglo-Saxon and Turkish cultures, the translator adopts a domesticating approach at this point. These CSIs have been mostly transferred into English through neutralized and domesticated expressions. In other words, out of the micro strategies listed by Aixelá (1996), the number of substituting strategies are high. According to Venuti (1995) this approach is resulted from an "acculturation" of the TT enabling the TT readers more "intelligible" and "fluent" reading (p. 5). While the translator's preference of a more natural and readable TT impacts the understandability of the TT by the TT readers within their own context, it does not reflect the unique and foreign features of the ST culture. In other words, the most essential parts of Orhan Kemal's discourse and style have been domesticated by the translator and not reflected in the TT.

Micro research question

4. Does the translator adopt a domesticating or foreignizing approach as suggested by Lawrence Venuti (1995) for the translation of CSIs in the aforementioned books?

Venuti (1995) describes the translation as the reconstruction of the ST within the light of norms, beliefs and representations present in the TL (p. 18). In other words, it is the transference of cultural varieties as well as the linguistic differences (ibid.). The translator's approach to these differences at both linguistic and cultural level indicates the predominant strategy, i.e. domestication or foreignization as formulated by Venuti (1995), adopted for the recreation of the ST for the TT readership. The result of the case study of this thesis conducted in accordance with the micro-strategies listed by Aixelá (1996) has been stated in the Discussion part and the research questions above. The findings retrieved from the micro-level analysis of the treatment of the CSIs can shed a light on the translator's predominant approach to the English translations of Orhan Kemal's *Baba Evi*, *Avare Yillar* and *Cemile*.

As it can be seen in Figure 8 in the Discussion part, 31% of the CSIs has been foreignized while 69% of the cultural elements in Orhan Kemal's *Baba Evi*, *Avare Yillar* and *Cemile* have been domesticated. Therefore, it can be suggested that the translator's approach to the translation of these three books is mostly domesticating. According to Venuti (1995), domestication of a ST refers to the assimilation of the ST culture values (p.240-244). The differences stemming from the linguistic and cultural varieties have been dealt through a substituting, fluent and domesticating way of translation. While a fluent and easy reading have been ensured for the TT readers, the cultural references regarding the region and history within the context of ST have been neutralized, i.e. domesticated.

Macro research question

5. Can the translator's approach be explained through Aixelá's explanatory variables for the translation of CSIs?

As a result of the case study of this thesis, it has been discovered that the translator of Orhan Kemal's *Baba Evi*, *Avare Yillar* and *Cemile* predominantly uses the strategies of absolute universalization, naturalization and repetition. The proper nouns and names of

places are repeated while the dialects, slang, vernacular and religious expressions are transferred through the strategies of absolute universalization and naturalization. Taking the types of the CSIs and the frequency of use of the translation strategies into consideration, it has been found out that the prevailing approach is the strategy of domestication. The motives stimulating the translator's choices for the treatment of the CSIs in the ST may vary and be interpreted from different perspectives.

In a study where the translation strategies for the CSIs are listed by Aixelá (1996) it is possible to see the potential reasons behind a translator's choices. Aixelá (1996) names these reasons as “ explanatory variables” (Aixelá,1996, p.65-70). Firstly, he gives the category of “supratextual parameters” where the notions of patronage, editors, initiator of the translation and working conditions of the translator are explained. However, a direct contact with either the translator or the publishing house is not possible in this study. Therefore, an extensive information on the supratextual parameters, i.e. the initiators of the studied books, working conditions of the translator and/or is not available. Due to the lack of the background information of the translation process of *Baba Evi*, *Avare Yillar* and *Cemile*, supratextual parameters regarding the factors such as the translator's working conditions, policies of publishing house and the patronage initiating and influencing the translator's choices will not be discussed within the framework of this thesis.

On the other hand, the textual parameters proposed by Aixelá (1996) can be explanatory for the translator's approach to the translation of the CSI. The material textual constraints such as images and pictures within the text, previous existing translations of the ST into the TL can help to clarify the translator's approach to the translations of the aforementioned STs. Images and pictures provided in a ST can help the TT readers understand the unfamiliar and foreign concepts. However, none of the works analyzed in this study involve any visual aids. Previous translations can facilitate the comprehensibility of the CSIs by introducing it to the TT readership and thus makes the process of translation easier. Nevertheless, as the existing translations of the STs into English are scarce, it may remain incapable to explore the TT readers' expectations and the translator's choices within the framework of this thesis. However, the canonization of both the author and her/his works within both the SL and TL literary systems can exert a remarkable effect on the translator's approach. Canonization refers to being a classical

work or figure in a given literary system and canonization of the ST or the author chosen for the translation can be a significant motive for the foreignized CSIs within the TT. Particularly, the conservation of the volume of the STs, namely *Baba Evi*, *Avare Yillar* and *Cemile*, without the deletion of any paragraphs or sections can be the result of Orhan Kemal's canonical situation within the Turkish literature.

The domestication of the CSIs, particularly the domestication of dialects, slang and vernacular expressions may be the result of the nature of the CSIs. The transparency or opacity of a CSI may effect the comprehensibility of the TT and force the translator to exoticize or naturalize it (Aixelá, 1996, p.68 ). Aixelá (1996) associates the "opacity" with unacceptability of a CSI within the cultural context of the TT readership. In other words, due to the differences, i.e. "cultural asymmetry" between the ST and TT cultures, a CSI can be incomprehensible for the TT readership. In this case, the translator who comes across the foreign one for the TT readership "with a whole series of cultural signs" can deny it by deleting or naturalizing, i.e. domesticating, or accept it by conserving the original CSI as it is in the ST culture, i.e. foreignizing ( Aixelá, 1996, p. 54). On the contrary, the transparency of a CSI enables the TT readers to comprehend it easily without any effort to clarify it. Particularly, "the linguistic transparency" of the CSI or a cultural reference shared by the two parties, such as currency or other unites of measurement can encourage the translator to choose a "denotatively close" term to the ST while translating the CSI (Aixelá, 1996, p.61). In the TTs analysed within the framework of this thesis, the translator prefers to naturalize or in some cases neutralize these incomprehensible CSIs for the sake of preserving the meaning. Particularly, dialects, slang and religious expressions are naturalized or neutralized since a linguistic (non-cultural) translation may not provide a clear understanding of the CSI by the TT readership. In other words, the translator may find these references utterly unfamiliar and not transparent enough for a linguistic translation and prefer to domesticate them to conserve the meaning and message of the ST.

Another parameter that can stimulate the translator's domesticating approach is cultural consideration which can refer to the contextual or historical concepts (Aixelá, 1996, p.70 ). Some references such as historical or contextual concepts may complicate the understanding of the CSI. As the culture reflected in Orhan Kemal's works belong to a

certain period and certain region of Turkey, it may be incomprehensible even for some ST readers. That can be a motive for the translator to apply absolute universalization or naturalization for the dialects or daily expressions.

As it has been stated before, the main objective of this thesis is (i) to uncover how the Turkish culture depicted by Orhan Kemal in his works is reflected in their English translations, (ii) to what extent the foreignness of the ST culture is represented, (iii) what the possible motives are behind the translator's choices and (iv) which macro and micro strategies have been adopted. To this end, the English translations of *Baba Evi*, *Avare Yillar* and *Cemile* have been analysed in detail within the light of macro strategies proposed by Venuti (1995) and the micro strategies suggested by Aixelá (1996). The results taken from the case study have been discussed within the light of Venuti's domestication and foreignization approaches and Axiela's explanatory variables to list the possible reasons behind the translator's choices.

The detailed analysis in the case study has shown that the translator has mainly adopted a domesticating approach for the English translations of the three works of Orhan Kemal. The possible reasons of his choices are the large extent of the cultural difference between ST and TT cultures and the opacity of the CSIs which complicate the comprehensibility of the TT for the English speaking readers.

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## APPENDIX 1: ETHICS BOARD WAIVER FORM



**HACETTEPE ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU**

**HACETTEPE ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA**

Tarih: 13/11/2018

Tez Başlığı: Orhan Kemal'in *Baba Evi, Avare Yıllar Ve Cemile* Adlı Eserlerinin İngilizceye Çevirilerindeki Kültüre Özgü Öğelerinin İncelenmesi

Yukarıda başlığı gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurulları ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kurul/Komisyon'dan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

13/11/2018

**Adı Soyadı:** Kader MUTLU  
**Öğrenci No:** N13224878  
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**Programı:** İngilizce Mütercim Tercümanlık  
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**HACETTEPE UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
ETHICS COMMISSION FORM FOR THESIS**

**HACETTEPE UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
TRANSLATION AND INTERPRETING DEPARTMENT**

Date: 13/11/2018

Thesis Title: Analysis Of The Culture Specific Items In The English Translations Of Orhan Kemal's *Baba Evi, Avare Yillar And Cemile*

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

13/11/2018

**Name Surname:** Kader MUTLU  
**Student No:** N13224878  
**Department:** Translation and Interpreting  
**Program:** Translation and Interpreting in English  
**Status:**  MA  Ph.D.  Combined MA/ Ph.D.

**ADVISER COMMENTS AND APPROVAL**

Asst. Prof. Dr. Hilal ERKAZANCI DURMUŞ

## APPENDIX 2: ORIGINALITY REPORT



HACETTEPE ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
YÜKSEK LİSANS TEZ ÇALIŞMASI ORJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 04/07/2019

Tez Başlığı: ORHAN KEMAL'İN BABA EVİ, AVARE YILLAR VE CEMİLE ADLI ESERLERİNİN İNGİLİZCEYE ÇEVİRİLERİNDEKİ KÜLTÜRE ÖZGÜ ÖĞELERİNİN İNCELENMESİ

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 138 sayfalık kısmına ilişkin, 04/07/2019. tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezin benzerlik oranı % 7 'dir.

Uygulanan filtrelemeler:

- 1-  Kabul/Onay ve Bildirim sayfaları hariç
- 2-  Kaynakça hariç
- 3-  Alıntılar hariç
- 4-  Alıntılar dâhil
- 5-  5 kelimedenden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Adı Soyadı: Kader MUTLU

Öğrenci No: N13224878

Anabilim Dalı: İngilizce Mütercim Tercümanlık Anabilim Dalı

Programı: İngilizce Mütercim Tercümanlık Tezli Yüksek Lisans

04.07.2019  
*[Handwritten Signature]*

**DANIŞMAN ONAYI**

UYGUNDUR.

*[Handwritten Signature]*

Dr. Öğr. Üyesi Hilal ERKAZANCI DURMUŞ



**HACETTEPE UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
MASTER'S THESIS ORIGINALITY REPORT**

**HACETTEPE UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
TRANSLATION AND INTERPRETING DEPARTMENT**

Date: 04/07/2019

Thesis Title : ANALYSIS OF THE CULTURE-SPECIFIC ITEMS IN THE ENGLISH TRANSLATIONS OF ORHAN KEMAL'S BABA EVİ, AVARE YILLAR AND CEMILE

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 04/07/2019 for the total of 138 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 7 %.

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I respectfully submit this for approval.

**Name Surname:** Kader MUTLU  
**Student No:** N13224878  
**Department:** Department of English Translation and Interpreting  
**Program:** English Translation and Interpreting MA with Thesis

04.07.2019

**ADVISOR APPROVAL**

APPROVED.

Asst. Prof. Dr. Hilal ERKAZANCI DURMUŞ

