Hacettepe University Graduate School of Social Sciences
Department of Translation and Interpretation

THE EFFECTS OF CULTURAL AFFINITY / DISTANCE ON THE TRANSLATION OF POSTCOLONIAL LITERATURE: SALMAN RUSHDIE'S *SHAME*

Sezen Ergin Zengin

Master's Thesis

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KABUL VE ONAY

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15.06.2010

Sezen Ergin Zengin

ÖZET

ERGİN ZENGİN, Sezen. *Kültürel Yakınlık/Uzaklığın Sömürgecilik Sonrası Edebiyat Çevirisine Etkileri: Salman Rushdie'nin Utanç'ı*, Yüksek Lisans Tezi, Ankara, 2010.

Bu tezin amacı, kültürel yakınlık ve uzaklığın özellikle sömürgecilik sonrası metinlerde kullanılacak çeviri stratejilerinin seçilmesinde oynadığı rolü araştırmaktır. Bu amaçla Salman Rushdie'nin *Utanç* adlı romanı, sömürgecilik sonrası edebiyata ait özellikleri ve kültüre özgü sözcüklerin çevirisi bağlamında incelenmiştir. Salman Rushdie'nin basılan 3. kitabı olan *Utanç* postmodernizm ve büyülü gerçekçiliğin yanısıra yeni sözcükler türetme, kültüre özgü kelimeler, kasıtlı dilbilgisi yanlışları ve bileşik sözcükler gibi yenilikçi bir tarzı sentezleyen kendine özgü sömürgecilik sonrası nitelikleriyle karmaşık çeviri problemleri ortaya koymaktadır. Bu özelliklerin tümünün çeviri yoluyla aktarılması güçtür fakat yazarın kendi kültürünün ve kimliğinin tanınması için kullandığı bu özelliklerin aktarılması elzemdir. Bu noktada çeviri kilit rol oynamaktadır.

Kültürel yakınlık ve uzaklık kavramları bu çalışmaya *Utanç* adlı roman vasıtasıyla dahil edilmiş ve örneklendirilmiştir. Türk kültürünün Pakistan/Hint kültürüne İslami geleneklerin etkisinin güçlü biçimde hissedildiği alanlarda yakın olduğu farz edilirken Fransız kültürünün bahsi geçen kültürlere uzak olduğu varsayılmıştır. Kültürel yakınlık ve uzaklığın etkilerini göstermek amacıyla romandaki kültürel öğeler Arapça/Farsça ve Hintçe/Urduca olmak üzere iki alt başlıkta toplanmıştır. Bu sayede iki çevirmenin kullandığı stratejiler değerlendirilmiş ve Türk ve Fransız çevirmenlerin sömürgecilik sonrası metinlere yaklaşımları gözler önüne serilmiştir.

Sömürgecilik sonrası edebiyat, güç ilişkileri ve ideoloji ile iç içe olduğundan Lawrence Venuti'nin "yabancılaştırma" ve "yerlileştirme" yaklaşımları tezin amacına uygun oldukları için bu çalışmanın bel kemiğini oluşturmaktadır. Bu çalışmada kültürel öğeler bağlamında çevirmen kararlarını ortaya koymak ve bu kararları açıklamak amacıyla Javier Franco Aixela'nin kültürel öğelerin sınıflandırılmasına ilişkin çalışması Venuti'nin yaklaşımına ek olarak kullanılmıştır.

Yapılan çözümleme sonucu, bir "yabancılaştırma" yaklaşımı olan "tekrarlama" yönteminin Batı-Doğu hiyerarşisini yıkmak için kültürel içeriği mümkün olduğunca aktarma amacıyla iki çevirmen tarafından en sık başvurulan yöntem olduğu sonucuna varılmıştır. Yine de "tekrarlama" stratejisi, uygulanan tüm stratejilerin yalnızca %40'ını oluşturmaktadır. Bu da, çevirmenlerin yaptıkları çevirinin anlaşılır olması için çaba gösterdikleri ve bu amaçla çeşitli yöntemler uyguladıklarını göstermektedir. Türkçe ve Fransızca çevirilerin arasında göze çarpan bir farklılık Fransız çevirmenin bir "metin dışı açıklama" yöntemi olan dipnotu kullanmasıdır. Bu yöntem Fransız çevirmen tarafından ortalama %29 oranında kullanılırken, Türk çevirmen bu yönteme hiç başvurmamıştır. Bu seçim, çevirmenin görünmezliğiyle ya da editör, yayınevi, edebi çevreler ve okurlar gibi yetkili kurum ve kişilerin çeviride görünmezlik isteğiyle bağlantılı olabilir.

Anahtar Kelimeler:
Sömergecilik Sonrası Edebiyat, Çeviri, Kültürel öğeler, Venuti, Yabancılaştırma, Yerlileştirme

ABSTRACT

ERGİN ZENGİN, Sezen. *The Effects of Cultural Affinity/Distance on the Translation of Postcolonial Literature: Salman Rushdie's Shame*, Master's Thesis, Ankara, 2010.

This thesis aims at exploring the role that cultural affinity and cultural distance play in the selection of translation strategies, particularly in a postcolonial text. To achieve this principal aim Salman Rushdie's *Shame* is examined, placing special emphasis on its postcolonial nature and on the translation of culture-specific items used by the author. *Shame*, the third published novel of Salman Rushdie, presents complicated translation problems due to its unique postcolonial features which combines postmodern and magic realist aspects with the innovative style of the author such as neologisms, culture-specific items, deliberate grammar mistakes and compound words. It is hard to accomplish the complete transfer of these features, yet it is absolutely crucial to do so since for the postcolonial author these features are the only way of attesting his culture and identity. At this point, translation constitutes the key element of this process.

The concepts of cultural affinity and cultural distance are included and exemplified in this study via Turkish and French translations of the novel *Shame*. It is assumed that Turkish culture is similar to Pakistani/Indian culture in fields which are strongly connected to Islamic traditions and that French culture remains distant to the mentioned cultures. In order to demonstrate the effects of cultural affinity and distance, the culture-specific elements found in the novel are categorized into two; Perso- Arabic cultural terms and Hindi-Urdu cultural terms. By doing so, the strategies used by both translators are evaluated and the stance of Turkish and French translators to postcolonial literature is revealed.

As postcolonialism implies power relations and ideology, Lawrence Venuti's foreignizing and domesticating approaches form the backbone of this study since they suit well to the objectives of this thesis. In addition to Venuti's approach, this study also incorporates Javier Franco Aixela's categorization of culture-specific items with an aim to categorize and explain the translator's decisions on cultural terms.

The primary conclusion derived from the analysis carried out is that "repetition" – a foreignizing method- is the most employed strategy by both translators due to the attempt of

the translators to transfer as much as possible the cultural content in order to subvert the hierarchies of West over East. Still, repetition strategy on average only makes up 40% of all the strategies adopted which shows that translators also strive for comprehensibility and for this reason they employ various strategies. One striking difference between Turkish and French translations is the use footnotes which is an extra-textual gloss strategy by the French translator. While this strategy constitutes on average 29% of the methods used by the French translator, Turkish translator has never adopted this strategy. This fact may be linked to pervasive invisibility attempts of the translator or that of other authorities such as the editors, publishers, literary circles or readership.

Key Words:

Postcolonial Literature, Translation, Culture-Specific Items, Venuti, Foreignizing, Domesticating

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LIST OF ABBREVIATIONS

Culture-Specific Items: CSI

The Oxford Dictionary of Foreign Words and Phrases: Oxford

Collins English Dictionary and Thesaurus: Collins

The Random House Dictionary of the English: Random House

The Harper Dictionary of Foreign Terms: Harper

The World Book Dictionary: World Book

The American Heritage Dictionary of the English Language: Heritage

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CHAPTER I: INTRODUCTION

We are living in a globalized world described as a "global village". With the proliferation of new information technologies and the development of rapid transportation services cultural and national barriers are lifted. Due to these progresses, images, information, techniques, systems and products from various cultures and communities are disseminated leading to the mixture of cultures despite vast geographical distances separating them.

The globalization phenomenon encompasses a range of social, cultural and economic changes and it involves different levels of tension and conflict. Globalization has met with a mixed reaction since it has been brought up as a subject of debate. Although it has produced at times positive reactions, it has also elicited negative responses especially among many postcolonial and postmodern critics. Among the harshest criticisms levelled at globalism is the homogenization of cultures which erode within the dominant Western culture. Globalization is bringing about the destruction of local traditions and diversity as well as the subordination of economically weaker nations. Thus, globalization is seen as standardization and a process of cultural hegemony which aims at permeating local cultures.

Lawrence Venuti, as a part of the "Cultural Turn" opened up in translation studies in 90s, has looked into the cultural hegemony and ideology in the practice of translation. He puts forward that translation from third-world languages into English is often standardized where everything foreign is erased (1995, Ch. 1). This brings into mind the globalization process where the dominant Anglo-American culture is foregrounded while local cultures are assimilated. Portraying this cultural favouritism, Venuti calls for the adoption of a method called "foreignizing" which privileges the dominated cultures and highlights the differences of the source text rather than employing the commonly used "domesticating" method.

Venuti's foreignizing and domesticating approaches are well suited to the handling of postcolonial texts. Domesticating approach serves the interest of dominating/colonizer culture since it denudes the source text from its cultural references, whereas foreignizing approach promotes the interests of the colonized people as it foregrounds the cultural references, shifting the focus on difference. This way local cultures which are often dominated either through globalization or colonization engage in an ideological struggle for the protection of their identity from melting in the oppressor's culture.

As seen, culture plays a vital role in this process. For this reason, the success rate of a postcolonial translation increases in proportion to the complete transfer of the culture-specific items from the source language into the target language. However, this is a challenging task since the translator is not free from the socio-cultural factors surrounding him/her. The translator works under the constraints such as the literary norms established interdependently by publishing houses, literary circles and readers, which impose the priority of comprehension above all. Thus, it is not possible to expect from a translator to reflect all the features in the postcolonial text which attest identity, even if the linguistic equivalence would be magically achieved.

Cultural affinity, at this point, offers a remedy to this ideological problem. Culture-specific items are better understood or more accurate predictions can be made and cultural connotations and cultural landscape is better grasped in the presence of cultural affinity. Cultural distance, on the other hand, risks the comprehension of the text and if domesticating approach is employed, the foreign essence of the postcolonial text is erased which furthers the hegemonic stranglehold on the once dominated/colonized people.

1.1. AIM AND RESEARCH QUESTIONS

The principal aim of this thesis is to investigate the role of cultural affinity and distance on the translation of a postcolonial novel. In order to explore this role, the translation of culture-specific items in Salman Rushdie's *Shame* is examined and the strategies

employed in translations are classified, examined and commented upon. The concepts of cultural affinity and distance are materialized through the Turkish and French translations. While Turkish language, culture and translation represent cultural affinity to the languages and cultures of the author, French language, culture and translation stand for cultural distance.

Related to the aim of this thesis mentioned above, this thesis claims that cultural affinity assists in overcoming the comprehension problems arising from the postcolonial nature of the novel and in achieving the aim of the postcolonial author, which is to represent the once-dominated and incorrectly depicted culture of his/her country. This study also maintains that a culturally distant country may resort to different strategies while translating such a novel in order to alleviate the comprehension problems.

Apart from questions related to the above-mentioned primary objective of the thesis, this study will also try to find answers to related questions such as:

-How can the problem of cultural distance be overcome?

-Which strategies can be employed? Which strategies are most appropriate for the postcolonial texts?

-Can cultural affinity at times misguide the translator or the readers? How?

-How can Venuti's foreignizing and domesticating approaches and Aixela's categorization be applied to the translation of postcolonial texts?

-Which strategies are mostly adopted in Turkish and French translations?

-What could be the reasons? To what extent is the innovative style of the author is transferred?.

1.2. METHODOLOGY

The case study consisting of the examination of culture-specific items and their translations will be analyzed within the framework of Venuti's (in)visibility concept. In his book *The Translator's Invisibility* (1995), Lawrence Venuti introduces two opposing tendencies within the translation practice, namely foreignizing and domesticating methods. These strategies are strictly bound to ideology and hegemony. Thus, they are perfectly fit for the handling of postcolonial translations. Domestication is the most

widely used method in the Anglo-American culture with an aim to render the translator invisible by adopting a fluent discourse which erases the culturally different. Foreignizing, on the other hand, is the most appropriate method for the postcolonial translations since it seeks to highlight the differences.

Although Venuti's approach is quite beneficial for discovering the ideology behind the translation, it falls short due to the lack of a detailed analysis. For this reason, Venuti's concepts are supported by Javier Franco Aixela's categorization of culture-specific items. Aixela's method is highly compatible with Venuti's approach since Aixela also puts forward in his article (1996) that translation is subject to manipulation. In fact his categorization of "conservation and substitution" methods almost overlaps with Venuti's "foreignizing and domesticating" approaches respectively. Thus, for the examination of a postcolonial translation which is subject to varying degrees of intercultural manipulation, Aixela's categorization also suits well.

1.3. SCOPE AND LIMITATIONS

In this thesis, the effects of cultural affinity and distance will be demonstrated via the translation of culture-specific items in Salman Rushdie's *Shame*. The reasons behind the selection of Salman Rushdie are various. First of all, Salman Rushdie is a postcolonial writer who also brings together postmodernist and magical realist techniques in his novels. Moreover, he is an influential and best-selling writer who is known worldwide. Due to the controversy fuelled by the publication of *Satanic Verses*, Rushdie is also well-known in Turkey. Rushdie chooses to write in English, in other words in the colonizer's language.

Shame is Rushdie's third published novel. Like his other novels, *Shame* is a postcolonial novel. *Shame* also carries magic realist overtones though not as strong as in *Midnight's Children* – Rushdie's second and most popular book. In this thesis, *Shame* forms the basis of the case study as it is well suited to the portrayal of cultural affinity from a Turkish point of view and cultural distance from a French point of view. In *Shame*, political corruption and religious opportunism are depicted. These issues are also

inherent in Turkish politics, for that reason, Turkish readers can easily identify themselves with the fictitious setting of the book. More importantly, the story is embedded into an Oriental and Islamic understanding which works for the benefit of Turkish readers and against French readers.

1.5. OVERVIEW

This thesis consists of six chapters. The introduction part forms the first chapter whereas conclusion constitutes the sixth chapter. The second chapter provides background information on "culture", presenting definitions and characteristics of culture. Furthermore, it gives brief information on the relation of culture with important concepts such as language, globalisation, grand narratives, postcolonialism and language change. Finally, within the framework of language change, the process of borrowing is explained and the cultural affinity between Turkey and Pakistan/India is clarified.

In the third chapter, introductory information on postcolonial literatures and postcolonial translation is laid out. The concept of postcolonialism is given while unveiling the ideology behind colonialism and exploitation. In addition, the role of language in establishing both colonial and postcolonial identities is investigated with an emphasis on hybridity. Finally, the postcolonial turn in translation studies is portrayed and the role of translation in postcolonial communities is explored.

In the fourth chapter background information on the writer, Salman Rushdie, and the work, *Shame* will be provided. First, the life and literary background of Rushdie will be given followed by the summary of *Shame*. Finally an analysis of *Shame* will be carried out, taking into consideration the postmodern, postcolonial and magic realist nature of the novel.

The fifth chapter covers the case study. In the beginning of the case study, a theoretical background is provided including information on the "Cultural Turn", "Venuti's (in)visibility approach and foreignizing/domesticating methods", and "Aixela's

categorization of culture-specific items". Then, cultural terms of Perso-Arabic origin will be examined within the framework of cultural affinity and culture-specific items of Hindi- Urdu origin will be observed within the framework of cultural distance. The strategies employed by the Turkish and French translator will be analyzed and discussions on the choices of the translators will be given in the last part of the case study.

CHAPTER II: CULTURE

2.1. DEFINITIONS

Though common, the concept of culture has been at the core of debates since the establishment of anthropology as a discipline in the late nineteenth century. Numerous attempts were made in order to provide a definition to this concept and clarify its boundaries (Bonvillain, 2006, p. 24). Among these attempts that of Edward Tylor is considered as the first formal definition. In his book *Primitive Culture* Tylor defines culture as "…that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society" (Eagleton, 2000, p.37).

Even though this definition dates back to 1871, it shares some important characteristics with the contemporary definitions of culture. First of all, the definition of Tylor sees culture as a "complex whole" encompassing all attitudes, beliefs, knowledge, etc. of human beings. Besides, Tylor points out that those characteristics are "acquired" rather than genetically passed on. Finally, Tylor underlines the fact that in order to speak of culture there has to be "society" since "society" acts like a bond that makes interactions and thus acquisition of culture possible (Bonvillain, 2006, p. 24).

Another significant definition was made by Clifford Geertz in 1973 who characterized culture as "control mechanisms- plans, recipes, rules, instructions, what computer engineers call programs for the governing of behaviour" (Geertz, 1973, p.44). These previously set mechanisms are learned by people belonging to a particular culture who, through the filter of these systems, interpret their world, share their feelings and come to any judgment (Kottak, 2006, p. 272).

Culture can be loosely summarized as acquired values, beliefs, rules of conduct shared and passed on among members of a society that guide their behaviours and affect their perception of themselves as well as that of the world. Culture is the sum of symbolic culture; broadly ideas and ways of spreading those ideas, and material culture; tools,

clothing, constructions, and other objects made and used by people (Bonvillain, 2006, p. 5-6).

David Katan stresses the importance of definitions used for culture in his book *Translating Cultures* (1999). According to him, although defining culture is a difficult task, it is highly significant since the definition "delimits how culture is perceived and taught" (p. 16). Providing a narrow and specific definition would end up in describing a specific culture at a specific time or in defining a "high culture" (p. 16).

Although culture is seen as unique, belonging to the members of a certain society, it is an undeniable fact that in the contemporary world cultural encounters are to be observed in various societies. Within this context, Edward Said suggests that "all cultures are involved in one another; none is single and pure, all are hybrid, heterogeneous, extraordinarily differentiated, and unmonolithic" (Said, 1993, p. xxv).

2.3. CULTURE AND LANGUAGE

The relationship between language and culture has always been a popular debate among anthropologists, linguists and related scholars. Is language a mirror that reflects the cultural traits of its speakers? Are language and culture completely separable bearing no similarities, or are they so intertwined that any one of them automatically imply the other?

In his introduction to the first volume of Handbook of American Indian Languages, Boas continuously rejects the idea that one's language, culture and physical type are related to each other (Salzmann, 1998, p.40). Boas' thought on language and culture are supported by many anthropologists. It has been pointed out that culture, race and language are historically separable. It is certain that language has played a significant role in the development of human culture, yet, there is no proof that a certain culture is tied to a certain language (Salzmann, 1998, p. 39). It is known that countries which demonstrate similar cultural characteristics may not speak the same language, even, with their unrelated languages they are far from understanding each other.

German-born anthropologist-linguist Edward Sapir, on the contrary, asserted more than sixty years ago that culture and language are connected to each other in a way that one is very useful in describing the other. Sapir states that “language [is] a symbolic guide to culture” (Sapir, 1949, p. 162) and that “vocabulary is a very sensitive index of the culture of a people” (p. 27). Culture is expressed and passed on from one generation to the other by means of language. And it is also a defining feature of culture for Sapir. From his point of view, one would agree that especially vocabulary, as a component of language, functions as a torch that lights up what’s culturally important for people and what they pay attention to.

Accordingly, Edward Sapir suggests that the differences in the items of vocabularies in various languages show us that cultures produce vocabularies which suit their needs. Thus, distinctions which are employed in one language may be totally ignored in languages that reflect another culture (Sapir, 194. Hence, it can be observed that the vocabulary of a language and the life of a society are strongly attached to each other (Wierzbicka, 1997, p.1). This fact can be explained by words from different languages that are deemed equivalent by dictionaries yet whose meanings do not match. These words reflect the ways of thinking of a society and they give priceless clues on their culture.

German diplomat and scholar, Wilhelm von Humboldt (1907) also shares the idea that “the spiritual traits and the structure of the language of a people are …intimately blended…” and that “language is the outward manifestation of the spirit of people…” (Salzmann, 1998, p. 39).

In a similar vein, Whorf, in his essay “Linguistics as an exact science” introduces two principles that demonstrate a connection between language and culture. “Linguistic determinism” is, according to Whorf, the principle that the thought of a person is determined by his/her language. In addition, with the principle of “Linguistic relativity”, Whorf underlines the differences among languages and suggests that these differences must reveal the differences in the worldviews of their speakers (Whorf, 1956,p. 221).

These ideas gain more importance in a globalized and postcolonial world where local languages die along with their cultures due to the global domination of “English” and the Anglo-American culture.

2.6. POSTCOLONIALISM AND CULTURE

Postcolonialism can be better understood if we define colonialism and investigate the reasons behind its inception. Growth of capitalism lies at the core of colonialism. The industrial society required land, labour force, natural resources and raw materials in order to flourish. In the fifteenth century European explorers, merchants, soldiers, missionaries and settlers began to travel around the world in order to find new lands, resources, and markets to use for their benefits. Although European imperial and colonial powers had specific goals, each one of them had the intention of increasing their national wealth and power (Bonvillain, 2006, p. 178).

Colonial powers have attempted to justify their exploitation of foreign lands. Their perception of themselves and others has been one of these justifications. Westerners often see themselves as being at the centre of the universe, this tendency is called “ethnocentrism”. Ethnocentric people often evaluate their culture as normal and natural whereas they view other cultures as strange and inferior and even sometimes as unnatural or inhuman (Bonvillain, 2006, p.11).

Since first explorations and first contacts from fourteenth century onwards, Northern European powers maltreated and abused other races. Also, these treatments have persisted long after the industrialization in the eighteenth century (Abbott, 2004, p.101). Prior to industrialization, the differences between races were explained through natural differences which were thought to be designated by God. With this idea, many Europeans assumed that they represented the highest form of civilization since this superiority was given to them by God (Abbott, 2004, p. 101). Thus, abusing other races could be easily justified when those except Westerners are regarded as “primitive” or “savage”.

The inferior status of non-Westerners has not changed in the modern industrial society; it just found another way to express this difference between Westerners and non-Westerners. According to Darwin's "Theory of Evolution" formulated in the nineteenth century, all species evolved through time and by a process called natural selection. This natural selection favoured the strongest of the species which was termed as "survival of the fittest" by Darwin. In the nineteenth century, Westerners applied this rule to themselves and came into conclusion that they were far superior than others both physically and intellectually which led to the exploitation of those deemed inferior and also to the exploitation of their lands (Abbott, 2004, p. 101). It is obvious that justifications that were based on religious judgements have evolved into scientific explanations of why the non-Westerner is inferior to the Westerner. Thus, it can be said that Westerners have always found a way to prove themselves right.

Later on when modern nations were established, significant improvements were made in terms of democracy and equality. French declaration of the Rights of Man and Citizen [1] or the American Declaration [2] can be counted as examples of these improvements. However, it is obvious that they do not count non-Westerners as individuals (Kottak, 2006, p. 101). Developments made in order to raise the status of the man clearly casted out those who were not a citizen of the countries that carried out these improvements or those who needed these improvements the most, i.e. slaves, women, other races etc.

2.7. CULTURE AND LANGUAGE CHANGE

Cultures and languages are not isolated systems, they keep changing. These changes may occur due to internal changes or external changes stemming from interactions with other cultures (Foley, 1997, p.381). These changes may take place via numerous channels. New practices gained through developments in technology or previous experiences may lead to internal cultural change whereas external change emerges as

[1] The last article of Declaration of the Rights of Man and Citizen was adopted 26 or 27 August, 1789 by the National Constituent Assembly (*Assemblée nationale constituante*), during the period of the French Revolution.

[2] TheAmerican Declaration of the Rights and Duties of Man was adopted by the nations of the Americas at the Ninth International Conference of American States in Bogotá, Colombia, in April 1948.

long as people adopt ideas and values, borrow artefacts from their neighbours or from people with whom they have contact through migration, commerce, etc. (Bonvillain, 2006, 36).

Cultural change as a consequence of cultural contact is mostly reflected in linguistic change. Changes in cultures due to external factors become more visible and concrete via linguistic changes. Also, linguistic changes give invaluable clues as to the nature of the cultural contact (Foley, 1997, p. 384). Borrowing is a type of external linguistic change which can exert strong influence on the receiving culture. It can be a sign of cultural affinity or it can create a cultural affinity between the donor language and borrowing language. The case of Turkish-Pakistani cultural affinity can be explained via borrowing tendencies of each community; therefore first a basic knowledge on borrowing will be presented, followed by a part where Arabic and Persian loanwords will be examined in order to demonstrate the cultural affinity between Turkey and Pakistan.

2.7.1. Borrowing

Borrowing can be defined as the integration of foreign words to another language (Foley, 1997, p. 384). Another definition provided by Haugen as "the attempted reproduction in one language of patterns previously found in another" (1950, p. 212). There are numerous objections against the use of "borrowing" in this context due to the semantic content of the term. First of all "borrowing" denotes a conscious action in which the donor language is aware of the fact that another language is taking the propriety of a word for a temporary moment to make use of it. Another objection of the use "borrowing" stems from the opinion that nothing is given back when lexical borrowing is the point in question [3](Haugen, 1950, p.211).

Haugen is, of course, aware of the deceptive metaphor that the term "borrowing" harbours, however, he keeps on using the term. Alternatives to borrowing can be listed

[3] In fact, in a process called "reborrowing" a language takes back the word that was borrowed by another, which in turn travels back to the originating language, in a different form and meaning. "Bergamot" is an example of reborrowing in Turkish language in which the word "bey armudu (prince's pear)" is adopted as bergamotta in Italian. Then, the word travels back to Turkish as "bergamot".

as “transfer”, “switching”, “language-mixing”, “integration”, “substitution”. In addition, Lars Johanson introduces the term “code-copying” as an alternative to “borrowing” and discards other traditional contact linguistics terminology owing to their vague and misleading nature (Johanson, 2002, p. 288). In this study, however, the term “borrowing” will be used for its prevalent use.

Languages borrow foreign words mostly because they simply want to verbalize foreign concepts, objects, procedures or places. As Langacker (1967) argues, the easiest way is to directly transfer the existing word used for the foreign item, rather than creating a brand new term for the utilized item (p. 181). This phenomenon is quite natural as it reinforces the argument that languages are alive and they are in constant change as they are constantly in contact.

Borrowing heavily from a language may be a sign of strong cultural influence. A language which views another as culturally superior in one or more areas tends to enrich its language with loanwords belonging to the domain of that superior culture. Thus loanwords in a language provide invaluable information as to which communities were prospering and influential in certain subject fields at a certain time. For instance, gastronomical terms are often taken from French, music terms are from Italian and terms related to geophysics generally come from German. Nowadays terms that belong to technology is generally adopted from English. In a similar way, Arabic words in English reveals a period – the early medieval period – in which Arabs exerted great influence in the fields of science and mathematics, since those loanwords denote scientific terms such as *zero, cipher, zenith, alchemy, algebra, nadir, alcohol, bismuth* and *alkali* (Langacker, 1967, p. 181).

If not isolated, it is hard to find communities that have not established contact with other communities, not even commercial or economic contacts. These relations established among other communities will inevitably leave their imprints on the native language. Therefore, linguistic change will definitely be the by-product of these interactions between cultures (Jones, Singh, 2005, p. 30)

Borrowing can be performed in various grammatical forms; however, lexical borrowing makes up the most of the borrowing that takes place between different cultures. Words that are incorporated to one's native language usually provide us with the nature of the culture contact. It is not unnatural to heavily borrow from a culture which is deemed superior in specific fields such as technology, music, gastronomy, etc. whenever a contact is made (Foley, 1997, p 384)

2.7.2. Arabic and Persian Loanwords in Turkish Language

Modern Turkish language is teemed with Arabic and Persian loanwords. According to the study conducted by the Turkish Language Association in 2005, Turkish vocabulary contains 6,463 word of Arabic origin, whereas Persian loanwords are 1.374. It can be observed that Arabic is the language which Turkish language has extensively borrowed from. Persian, on the other hand, is seen to be taken the third place, French occupying the second (Dil Listesi, n.d.).

The influences from the two languages, namely Arabic and Persian, dates back to eleventh century when most of the Turkic tribes accepted Islam as their religion. After this century onwards the number of loanwords taken from Arabic and Persian has increased. Arabic and Persian loanwords reached its peak during the Ottoman period. The number of words having Arabic origin in today's Turkish is almost 10.68 percent of total Turkish vocabulary. This percentage was higher during the reign of Ottoman Empire and the first years of Turkish Republic; however, as a result of Turkish Language Reform initiated in 1932 by the founder of Turkish Republic, Atatürk, the percentage of loanwords gradually decreased especially during 1932-1970 when the Reform could be considered as "effective" (Durmuş, 2004).

Conversion to Islam was the starting point of a period when massive influx of borrowings was received. In such circumstances, when it comes to basic religious terms one would suppose that those terms would come from Arabic language, yet this is not the case. Terms such as *namaz* "prayer", *oruç* "fasting", and *peygamber* "prophet" are Turkish words having Persian origin. This fact can be explained by geographical

proximity of Persian lands and lands of Turkic tribes.Persian lands which were located between the Arabic peninsula, Middle East and Central Asia, constituted a bridge between Arab lands and non-Muslim territories that bound them together and facilitated the exchange of culture. After the 10th century the utmost importance of the Persian lands was the role they played while the religion of Islam was introduced to Central Asia and Indian subcontinent. It is without doubt that conversion to Islam was realized under the influence of Persian people whose language was replete with Arabic loanwords due to their common past (Rashidun conquest, n.d.).

The flow of Arabic and Persian loanwords following the 11th century within the Turkish language can be linked to certain facts about the social, religious and political conditions of the Turkish people in the subsequent centuries. As stated above, the primary reason of borrowing words from Arabic and Persian is the conversion to Islam. Secondly, Turks migrating from Central Asia to Minor Asia, passed through Persia. This journey which took many years led to several cultural exchanges including that of language. Another reason of frequent borrowing can be understood if the extent of Ottoman Empire, a Turkish Empire that reigned at its peak from mid-Europe to North Africa and Middle East, is taken into account. Governors and officials designated by the Ottoman Empire at its golden age who were sent to Middle East and beyond borrowed words from the local people. Lastly, literary influences from Persia played an important role in the limitless borrowing of Persian and Arabic words (Durmuş, 2004, p.6).

When linguistic elements other than those belonging to the same speech area (also defined as dialects) of the native language are integrated into one's language, linguistics speak of "cultural borrowing". These borrowings are similar to the concept of "cultural diffusion" which is used in anthropology for defining the spread of artefacts, habits and procedures from one community to the other. The difference between the two terms lies in the fact that "cultural borrowings" occur only among languages, and that it is an exchange of speech-forms (Bloomfield, 1933, p. 444-445).

Communities establishing contacts often meet with novelties, objects, procedures or notions that are uncommon to them, a phenomenon which is not unexpected especially

when globalism is not merely a term but a fact. If the contacted community begins to use such newly introduced items the most common way to verbalize them would be taking the original foreign speech form as a starting point. This type of borrowing shows us the lexical or grammatical deficiencies of a language. In this case, the reasons of this borrowing are filling a lexical or referential gap found in the native vocabulary for the relevant concept (Jones, Singh, 2005, p. 31). The motive for such borrowings is closely related to learning, applying, using knowledge and fulfilling needs.

In the light of the theoretical information above, numerous cultural borrowings were made from Arabic and Persian languages from different areas. According to Uriel Heyd (1954) loanwords taken from Arabic and Persian can be grouped into five: "a.) exotic and untranslatable words b.) simple concrete words c.) popular religious, moral and legal words d.) simple abstract terms and e.) learned words" (p. 58-59). Of the 5 groups, the first three groups are mostly made up of cultural loan-words. Belonging to the first group, loanwords such as *lale* "tulip", *bülbül* "nightingale", *karpuz* "watermelon" and *kahve* "coffee" were borrowed due to a lexical gap in denoting the flowers, animals and articles of food and clothing of a foreign land. On the other hand, the second group of words consisting of simple concrete terms was taken when Turkish people came into contact with the Middle Eastern and Arabic lands. Turkic tribes were mostly nomads at the time, therefore borrowing terms of settled civilizations such as *çarşı* "market", *dükkan* "shop", *hamam* "bath" and *sokak* "street" were quite normal. The loanwords in the last group are the ones which can be directly linked to the conversion to Islam as it covers religious, moral and legal terms. Borrowings such as *ahlak* "morals", *cami* "mosque", *peri* "fairy", *sadaka* "alms", *namaz* "ritual prayer" and many more words denoting ideas and things linked to Islam were adopted (Heyd, 1954, p.58-59).

Cultural borrowings are the inevitable results of establishing relations with other communities. In fact, the absence of borrowing can mean that the language is isolated; a case which is almost impossible. However, "prestige/intimate borrowings", another type of linguistic borrowing, are not deemed as normal and inevitable as cultural borrowings. This type of borrowing is only one-sided where a lower language borrows from an upper/dominant language. These two languages are often spoken in the same or adjacent

geographical territories that are bound politically. In most cases, the speakers of upper language are the conquering forces who are seen as privileged and superior. Thus, the borrowings are mainly from the upper language, and the loanwords are taken not only to fill a lexical gap but also to be respected in the community. As a consequence of this mindset, beside the lexical borrowings, the lower language can adopt phonemic features as well as grammatical rules (Bloomfield, 1933, p. 461-5).

Sharing a common religion and culture related to that religion simplified the process of explaining the loanwords taken from Arabic and Persian; however, extensive borrowing from these languages does not fully arise from this situation. Since the 11th century until 20th century Turks have borrowed words in virtually every semantic field from these two languages. The amount of borrowing was so high that after the foundation of the Ottoman Empire in the 13th century Turkish language went through a massive change, to such an extent that it was only for political reasons to name the language as Turkish. This language, called as Ottoman Turkish had its precursors early in the Seljuk Empire (1037-1194), a medieval Muslim empire established by Turks, where all sectors of life were influenced by the Persian culture. This influence was so pervasive that even the official language of this Turkish Empire was set as Persian, a choice which shows the value attributed to Turkish language (Lewis, 1999, p. 7).

In its zenith, Seljuk Empire ruled on a vast area stretching from Hindu Kush to eastern Anatolia and from Central Asia to the Persian Gulf. As seen in prestige borrowings, normally the upper language which dominates other communities politically transfers numerous lexical and grammatical items into the lower languages. In this case Seljuk Empire acts like an inferior community that borrows from the upper language although it is politically superior compared to Persian communities. Same circumstances can be observed in the Ottoman Empire (1299- 1922). Reigning for over 6 centuries, this Turkish Empire at the height of its power controlled much of South-eastern Europe, Western Asia and North Africa. Nevertheless, its official language, Ottoman Turkish became a mixed language containing more Arabic and Persian lexical items than Turkish ones.

These two powerful Turkish Empires have exerted great political dominance over vast geographical areas including Arabic and Persian lands, yet their languages showed a complete submission in almost every area. For instance, Arabic was the language of religion and science in the Seljuk Empire whereas Persian was used as the language of art and literature. Similarly, in the Ottoman Empire, the official language, namely Ottoman Turkish, is an artificial language formed by the intrusion of Arabic and Persian loanwords into the mother tongue Turkish. While common people were speaking Turkish, Court Society, intellectuals and literary figures were using a high-flown language full of loanwords. The discrepancy between these two different usages of language usually led to misunderstandings since the Ottoman Turkish was nearly unintelligible to common people (Lewis, 1999, p.8). Moreover, literary works of the time, especially following the 15th century, could not appeal to the citizens as those works were under the influence of Persian literary styles both in content such as loanwords, in themes influenced by Persian mythology and spiritual works and in form such as poetic meters (Lewis, 1999, p.7).

Borrowing as a historical fact may show certain tendencies that can be observed, especially in the types of linguistic patterns that are borrowed. William Dwight Whitney points out in his study that some patterns such as nouns and verbs are more likely to be borrowed, whereas other parts of speech like suffixes, inflections and sounds are the less borrowed items. Grammatical features, on the other hand, usually resist to borrowing since they are the least material and the most formal part of a language (in Haugen, 1950, p. 224). Cultural borrowings stemming from the need to define foreign concepts relies heavily on lexical items, prestige borrowings, however, in addition to lexical items may extend to other speech forms and also grammatical features as there is almost no restriction to borrowing. When the linguistic communities in question are stable, lexical units are prior in borrowing while grammatical units are affected much later (Siemund, 2008, p. 5).

Due to the high prestige of Arabic and Persian in the Ottoman Empire, the replication of speech forms has not been confined to lexical units. Grammatical features that were against the nature of Turkish language were also imported from Arabic and Persian.

One example of this intrusion is the grammatical gender in Arabic. Although Turkish language does not have such a grammatical convention, applying gender to adjectives and nouns was thought as an obligatory rule especially when the nouns or adjectives in question are also loanwords from Arabic. Moreover, when singular words were imported, Turks found it appropriate to take the plural version as well. While plurality is indicated by adding "-ler, -lar" suffix to the noun without any alteration of the root, the Arabic convention completely changes the root, thus makes the word harder to recognize. Therefore, when *ilm* (feminine) "knowledge" was imported, it brought along the plural form *ulūm* as well. Another example of grammatical borrowing is the widely used "i" (Persian *izafet*), an interposition between a noun and its qualifier. Taking into account the fact that Turkish adjectives precede their nouns while Arabic and Persian adjectives follow them, along with gender and plurality conventions, loanwords were far from natural. For instance, the loanword "*Edebiyat-ı Cedide*" is formed in accordance with the conventions of Arabic gender (*edebiyat* "literature" is feminine, thus *cedid* "new" becomes *cedide*), and Persian *izafet* (adjective following the noun linked by an "i"). While a more pure form given in Turkish conventions could be used (*Yeni edebiyat*), Arabic-Persian form was preferred in order to give it an elevated style (Lewis, 1999, p. 6-7).

Besides the limitless loanwords, both in lexical and grammatical units, an exponential increase has occurred among the Arabic loanwords as the inflectional character of the language was transferred to the loanwords. Arabic verb formation depends on triconsonantal roots, where the roots transform with the addition of vowel structure and affixes. Thus, when the concept carried by the root K-T-B is borrowed, its whole family is also imported such as *KaTiB* "writer" and *MaKTuB* "written" (with phonetic adaptations "*Katip*" and "*Mektup*"). In consequence, taking one concept from Arabic means that more than one word would enter the Turkish language. The concept of "knowledge" İLM, therefore, would generate *alim* "scholar", *ulama* – the plural form, *malum* "known", *muallim* "teacher", *talim* "instruction", *istilam* "request for information" and many more (Lewis, 1999, p.6).

The loanwords taken from Arabic and Persian can be grouped into both cultural and prestige borrowings (see p. 19-20), but when the Turkish language up to 1920s is examined, one would conclude that most borrowings are of the prestige type. The reasons of this fact could be brought to light when the political, social, and religious circumstances of the period are taken into account. It can be said that the conversion to Islam is a defining point as the religion has affected other relations that were build afterwards. Embodying a strong Muslim identity, every Turkish Empire assumed a pivotal role in spreading the religion. Therefore, Turkish communities gave a top priority to their religious cause. The main reason of this devotion is the perception that they were a part of the community of believers, namely *Ümmet-i Muhammed* (Lewis, 1999, p 5). Thus, Turkish Language and culture were constantly exposed to the influence of Muslim culture and correspondingly to the influence of the language of the Holy Book – Koran. Here, both Arabic and Persian Language are perceived by Turks as superior and more prestigious, which leads to extensive borrowings from those languages even the Turkish language has an indigenous word for the foreign concept.

Owing to the high prestige of Arabic and Persian, even the Turkish native vocabulary was partly replaced. Moreover, the borrowings that were taken into the administrative and literary Ottoman Turkish soon began to infiltrate into common speech. Those loanwords became so assimilated that in some cases it was hard to recognize the origin (Johnson, 2004, p. 17). The result of this assimilation depends on the familiarity with the foreign language. If the introducer or later user of the loanword has knowledge of foreign phonetics, then the loanwords can be close to the original sound. However, generally the loanword is adapted to the native phonetics by replacing the foreign sounds with native phonemes (Bloomfield, 1933, p.445-6). Some loanwords that were assimilated in Turkish Language are: *çamaşır* “linen” (jāmešuy), *çerçeve* “frame” (čārčuba), *çarşamba* “wednesday” (čāršanbih), *merdiven* “staircase” (nardubān) from Persian, *muşamba* “oilskin” (mušamma), *maydanoz* “parsley” (makdūnis) from Arabic (Lewis, 1999, p. 8). These words which are considerably altered have their place in Modern Turkish as daily words. On the other hand, the fate of many borrowed words that could not take root in the common language was decided within the scope of Turkish Language Reform.

1928 marks the beginning of this reform which was instigated by Atatürk and whose aim was purify the Turkish language by eliminating foreign elements. As part of this reform, the Arabic-Persian script used in Ottoman Turkish was replaced with a new script composed of Latin characters. While the former script was much more suitable to keep the Arabic- Persian loanwords with their original spellings, the latter one was formed in order to meet the requirements of Turkish language, therefore loanwords stand out if they were not adapted to native spelling features (Heyd, 1954, p.22-23). The reform targeted at making the language comprehensible to common people and to form a national language, not a class language as Ottoman once were (p. 20). Successfully implemented, the reform initiated a stage of purism in which existing Turkic forms were either preferred or new words were created in accordance with the rules of Turkish language. Therefore other than stock words and words that have infiltrated to common speech, Arabic and Persian loanwords could not survive (Versteehgh, 2001, p. 495).

With its vocabulary, writing system and grammatical rules Modern Turkish and its predecessor Ottoman Turkish shows significant differences though they were spoken on the same territories. However, although the linguistic data shows that the influences of Arabic and Persian were mitigated, the culture that co-occurs with the language has lasted. This is due to the fact that Ottoman Turkish which depended on Arabic and Persian lexical and grammatical items, has created a cultural bond with these communities during 900 years. Although Modern Turkey does not share borders with Saudi Arabia and both Iran (Persia) and Arabia do not enjoy the immense cultural and literary prestige that it used to have on Turkey, Turkish people have shared a past for 9 centuries which in turn found its repercussions both in language and in culture. The loanwords from Persian and Arabic may have decreased, yet values stemming from the religion or from geographical conditions generally coincide.

In this context cultural and linguistic affinities between Turkey and Pakistan may at first seen as superficial, however, if one gains knowledge on the history of Pakistan and its official and national language “Urdu”, s/he would understand the net of connections between the two country. First of all, religion of Islam acts as a bridge among all Muslim communities including Pakistan. Since religion establishes a set of rules that

govern human behaviour, it is quite normal to assume that religion affects culture and the thoughts and customs that accompany religion are often reflected in their culture. Therefore, a Muslim Turk may better understand the culture of other Muslim communities owing to the similarities that they share.

Another factor which converges Turkish and Pakistani culture is the "Persian" factor as an intermediate language. Just as Persian provided a connection between Turkish people and Arabs in spreading the Islam religion, the process was almost the same in the case of India. Persian functioned as an intermediate language in the 11th century when Islam spread in the Indus Valley[4] (Versteegh, 2001, p. 496). Persian language, already including many Arabic loanwords, entered the languages of Indian Muslim people. Pakistan which has been a part of India once, shares its culture to some extent. After the partition from India in 1947, Pakistan was seen as a Muslim India since the reasons for the partition largely depended on the conflicts raised due to different religions and beliefs. Thus, the culture emerging from a common religion was strengthened with the common intermediate language. In fact, the national language of Pakistan, namely "Urdu", belongs to Indo-Iranian branch of Indo-European language family and its vocabulary derives from Sanskrit, Arabic, Persian and Turkish vocabulary. The influence of Persian language is overwhelming especially in literary tradition, as it was in Ottoman Turkish. Urdu writers have used Classical Persian as a source of supply for lexical items (Versteegh, 2001, p.496). The script of Urdu also resembles the script of Ottoman Turkish as it is written in Arabic script. It can be concluded that Turkey and Pakistan not only shares a similar cultural background but also they have a common denominator in terms of language and loanwords: Arabic and Persian.

In the following chapter the characteristics of postcolonial literature will be briefly given and information on postcolonial translation will be provided since the novel that will be examined in the case study shows certain features of the postcolonial literature and poses translation problems stemming from its postcolonial stance.

[4] This region is presently in Pakistan.

CHAPTER III: POSTCOLONIAL LITERATURE & POSTCOLONIAL TRANSLATION

3.1. POSTCOLONIAL LITERATURE

3.1.1. Colonialism and Ideology

Postcolonialism is a far-reaching and extensive concept. Modern European colonial powers and their colonies covered 84.6 percent of the land surface of the world by the 1930s. The word "colony" definitely refers to a settlement out of one's parent state, yet in cases where we speak of a "colony" it, unconsciously or not, evokes an encounter of the colonizer with a group of indigenous people, which leads to conquest or domination. Therefore, reaching such a geographical and historical extent, the European colonialism affected more than three- quarters of the people living in the world. The effects of this colonial period and the complex and traumatic relationships between the colonizer and the colonized have influenced many study fields including literature, economics, politics, anthropology, etc.

A brief definition of colonialism can be given as "the conquest and control of other people's land and goods" (Loomba, 1998, p. 2). Niranjana (1992) refers to the same concept as "what has, in the language of national liberation struggles, been called the transfer or power usually from the reigning colonial power to an indigenous elite" (p. 7). Although there have been many conquests throughout the world and the history has witnessed many mighty and vast empires, they are not defined as colonizers. Loomba (1998) explains their differences from an economical point of view. She states that according to Marxist thinking, modern European colonialism is not only driven by an impulse to conquer, it more importantly co-operates with capitalism (p.2). Colonial powers saw the colonised lands as a source of raw material, as cheap workforce such as slaves or indentured labourers, and also as a market where manufactured raw material is sold back to the colonised country. This economic relationship is one-sided through there is a flow of people and goods on both side, since the colonized country is rendered dependent on the "mother country" – the addressee of all the profit. All in all, colonialism has provided a fertile ground for the establishment of a capitalist order (p.

3-4). The definition of colonialism thus can be expanded to include the thrust of capitalism as "the forcible takeover of land and economy…and a restructuring of non-capitalist economies in order to fuel European capitalism" (Loomba, p. 20).

To define the term "postcolonial" is much more complex. The prefix "post" can imply an aftermath, yet from two points of view; one temporal, the other ideological. From the temporal view "post" refers to the period after the demise of colonialism. Yet this usage would hinder any generalization since decolonization has been realised at different times in different countries. So, it is virtually impossible to announce the beginning of postcoloniality. On the other hand, from an ideological point of view, postcolonial may be used to stress the formal independence of the colonized countries. In fact, this view is also debatable since a formerly colonized country may still be dependent on the colonizer economically or culturally. Boehmer (1995) defines this circumstance which is called neo-colonialism by economy theorists as "the continuing economic control by the West of the once-colonized world, under the guise of political independence" (p. 9). Thus, an erstwhile colonizer country can never be seen as independent unless it is also economically free from other global powers. Furthermore, many once-colonized countries are still subject to oppression which complicates further the definition of postcolonialism (Loomba, p.7). Yet, bearing in mind these pitfalls of the term, a proper and brief definition of postcolonialism could be given as "the contestation of domination and the legacies of colonialism" (Loomba, p. 12).

Decolonization signifies "the surrender of external political sovereignty …over colonized non-European peoples, plus the emergence of independent territories where once the West had ruled or the transfer of power from empire to nation state" (Springhall, 2001, p. 2). This term which defines the formal independence of the once-colonized countries is also related to the decolonization of minds in which colonial culture and its effects are sought to be eliminated. Decolonization process critically inspects the colonial relations and it refuses to accept colonialist perspectives. Decolonization is put into practice by undermining the discourses that are pro-colonization – the myths of power, the classifications of races and the concept of subordination (Boehmer, p. 3).

Decolonization is also associated with a series of developments in Western thought. Western intellectual tradition covering language, ideologies, subjectivity of science and hegemony has had the most pervasive influence on the justification of colonization throughout the conquest years (Loomba, p. 20). It can be stated that an understanding of this Western intellectual tradition affords an insight as to how the indigenous peoples have wrestled with the effects of the ideology, imperial discourses and so-called scientific observations that are at work in the colonial period. Before moving on to the postcolonial period and the subversion methods employed by the natives, it is useful to elucidate the above mentioned intellectual traditions.

Ideology which includes our "mental frameworks, our beliefs, concepts, and ways of expressing our relationship to the world" (Loomba, p. 25) is also directly linked to the colonial experience, taking an active part in shaping both the colonizer's and the colonized's views. From the colonizer's point of view, conquest of other lands and exploitation of people can be justified by the allegations that Westerner's are superior than other races, and they are a blessing to the inferiors since they bring them civilization, education and development. Thus, as Boehmer (1995) states "colonized peoples were represented as lesser: less human, less civilized, as child or savage, wild man, animal, or headless man" (p. 79). This downgrading of the native people forms the backbone of the ideological mechanism that operates in order to persuade people that the natives are "unfit to rule or manage their own resources" (p. 80). Moreover, in the colonization period Darwin's thoughts on the "survival of the fittest" is easily adapted to mean that stronger nations rightfully impose their power on the inferior and they deserve to exert hegemony (p. 80). So, through ideology, Western colonial powers have found good reasons for accumulating wealth and they have adeptly masked their true intentions by the help of ideological discourse.

From the colonized peoples' point of view, the part which ideology plays in their colonization is much more complicated. It is obvious that people are somehow persuaded to think and behave in a certain way. For example, it is quite easy for a Westerner to believe in his or her superiority, yet it must be hard for masses to accept the complete domination of another country. At this point, it is beneficial to mention

Italian communist Antonio Gramsci's concept of hegemony which can be summarized as "power achieved through a combination of coercion and consent" (p. 29). For Gramsci, force is not the only way to dominate other's, creating consent and thus subjects who "willingly submit to being ruled" plays also an important part (p. 29).

Sharing similar views with Gramsci, the French communist theorist Louis Althusser argues that force is achieved by "Repressive State Apparatuses" exemplified by the army and the police, whereas consent is created by "Ideological State Apparatuses" like schools, the Church, the family, media and political systems. Ideological apparatuses thus involve in the moulding of subjects to individuals who accept the values of the system without questioning (Loomba, p. 33). These theories of ideology are significant in deciphering the mindset of Europeans and their success in making the masses of colonized people believe that being dominated is their fate.

3.1.2. Language, Identity and Hybridity

Language is also ideological since it reflects a socially determined system of prescriptions. Thus the examination of discourse gives valuable information about the social, political and historical processes such as colonialism. A community which learns to express their ideas within the possibilities of their native language, is bound to perceive the world according to its culture and set of values. Hence it is possible to say that "no human utterance could be seen as innocent" as language is a means of power and control (Loomba, p, 37). When language empowers the West in its conquest and hegemony, the same language incapacitates the colonized people. In the colonies, English is imposed upon the natives as the norm while their native language and even the hybrid English they speak is disdained and seen as impurity. For this reason, postcolonial writing can be seen as a way of interrogating the central status of received English and subverting the oppressive power of the language (Ashcroft et al, p. 7-8).

Language may also act as a tool of domination and as a means of constructing identity. In his book *Orientalism*, Edward Said talks of the power of discourse in creating cultural gaps between East and West. According to him, scientific studies carried out

with a so-called objectivity produced knowledge on Orient which contributed to the development of colonialism (Said, 1979, pp. 21-22). Anthropology studies, for instance, have tried for a period to put across the idea that non-Europeans are primitive, savage and backward, thus contributed to the consolidation of East/West binary. Supported with biased information pouring from all science fields, the discourse and knowledge become agents of hegemony (Loomba, p. 48).

When European colonial powers contacted the non-European people, the images that were built with the help of biased knowledge were either perpetuated or reshaped. They were strengthened because they fit into the images of the uncivilized "other", in other words the wild men who lived outside society and threatened the rational values. When Europeans encountered the native people, their so-called inferiority paved the way for civilising projects such as religious missions, military activities, trade, missionary schools, and European settlements. Colonizers also reshaped the image of non-Europeans to their ends. For instance, Spanish colonists used the term *cannibal* for a group of natives living in Caribbean and Mexico who were resistant to their hegemony, yet no cannibal practices were witnessed among their groups. This exemplifies an act of reshaping and producing false knowledge which is in return applied to justify their domination (Loomba, p. 57-9).

Decolonization from the postcolonial perspective is always related to the above mentioned colonial justifications and the subversion of binaries which form the background of such justifications. Although decolonization is the common wish of every once-colonized country, the content and the objectives of decolonization is the subject of heated debates. Some suggest that the recuperation of pre-colonial languages and cultures are what should be at the core of decolonization process. Yet, many critics oppose to this appeal since it is virtually impossible to disentangle the pre-colonial features out of the postcolonial culture. The nature of the postcolonial society hinders the purification process as the colonial culture and the pre-colonial culture is fused into one syncretic culture. Moreover, many critics submit that cultural hybridity and syncreticity, in other words the merging of two cultures are unavoidable as well as fruitful. Feeding from different cultures, literatures and languages in fact is the source of the peculiar strength of postcolonial societies (Ashcroft, Griffiths, Tiffin, 1989, p. 30).

Through the literary canon, the use of Received Standard English exerts hegemony over postcolonial literature which is seen as peripheral and non-standard. This way, Britain dominates the literary activity asserting that the English of south-east England is the universal norm which creates a cultural hegemony leading to the relegation of postcolonial texts to marginal and subordinate positions. Yet recently British literature has begun to embrace postcolonial literature as a part of their literary production when the success and scope of those texts cannot be overlooked (Ashcroft et al., 1989, p. 7). It is useful at this point to distinguish these two English from one and other as they represent completely different ideologies. Ashcroft et al. put forward that the languages spoken in the colonies of Britain are transformed and subverted varieties of the standard code English, thus their difference must be accentuated with the lowercase "english" denoting all postcolonial englishes (p. 8).

Postcolonial literatures have undergone through several stages before fully reaching its consciousness and attaining its goal of asserting its identity. First step in forming a literature of their own is the imperial period. At this stage the authors write from the colonies in order to depict the landscape, language, customs etc, of the colony. These texts cannot be seen as a part of the indigenous culture since the writers are representatives of the imperial power, settlers, travellers, or officials. Although the native lifestyles are presented in these texts they are not written from a native's point of view, thus they are far from privileging the colonized peoples. As such, they are merely tools and mirrors of the colonial discourse (Ashcroft et al, p. 5).

Second step is the literature produced by natives under the imperial licence. At this stage, although the writers are colonized people rather than colonizers, they do not aim at establishing their identity. These texts are under the strict control of the imperial power which constraints the discourse of the colonized. Thus, only the texts which are written according to certain standards and acceptable forms established by the colonizer are published and distributed (Ashcroft et al, p. 5-6).

In the final stage of the postcolonial literature the authors are indigenous; furthermore there is no need to request the permission of the mother country. The language that was

once used by the imperial as a power against them is subverted and the privilege of the Standard English is questioned. This process is realized through the seizure of the language of the centre and the adaptation of this standard language into a variety that can express fully the colonized culture and experiences (Ashcroft et al, p. 39). An important feature of this stage is the determination to "develop a symbolic vocabulary that was recognizably indigenous…and yet at the same time intelligible within a global grammar of post-war politics" (Boehmer, p. 187). In particular, the postcolonial authors requested from each other to exploit lucrative sources of their own cultures in order to counterbalance the Western influence in their literature. Thus, many authors have turned to the recuperation of oral and mythic traditions (p. 187).

The stance that postcolonial authors maintain towards the usage of language can be categorized into two: abrogation and appropriation. Abrogation is the refusal of the colonizer's impositions such as attachment to the Standard usage, being constantly compared to the colonizer's culture, its aesthetics, its ways of seeing the world. Abrogation is an important part of the decolonization process similar to the above mentioned approach according to which pre-colonial cultures are privileged, yet for the production of texts which are embedded in the postcolonial culture a further step, namely appropriation is needed. In the appropriation process, the standard language is tailored to fit the needs of the indigenous culture. Thus, by creating an alternative language they reject the hegemony of the colonizer's language (Ashcroft et al, p. 39).

Abrogation is parallel to the attitude adopted by some postcolonial authors who choose to write in their own native language. The uncompromising stance of these authors stems from the thought that language is one's culture and if a community is cut off its mother tongue, a detrimental loss of culture will occur. Moreover, as the colonizer's language was imposed on the natives and the vernacular languages were suppressed, using English in a postcolonial novel have been disapproved since it is seen as a form of national betrayal (Boehmer, p. 207).

Others see no harm in using the colonizer's language in their novels. Many reasons for this particular choice are cited by the postcolonial writers. In the case of Indian

literature, English acts as a binding agent for a national unity since India is a multicultural and multilingual country. Being able to address to all communities in India is only possible paradoxically by the mediation of English. A similar concern can be discerned among international postcolonial writers who would like to access to a broader readership (Kachru, p. 291). Yet the English in question is not Received English. It is a manipulated version of english which is adjusted to local conditions. Thus the colonizer's language is nationalized by adopting local idioms and cultural references. Boehmer describes these strategies as "a process which can also be termed cultural boomeranging or switchback, where the once-colonized take the artefacts of the former master and make them their own" (p. 210). This process is far from being a betrayal as the motive behind the selection of English is actually for national reasons. It is for dismantling the authority of the colonizer.

Appropriation method, thus, can be employed by a postcolonial writer who chooses to write in the colonizer's language. Yet, as mentioned above, he or she intervenes the texts, making substantial changes using specific strategies. These strategies of appropriation are various. Glossing, in other words the explanation of the indigenous concept within parenthesis is the most obvious method used by a postcolonial writer. Still, this method runs the risk of reducing the literary text to an informative one where any foreign term is clarified. All the same, there might be a substantial cultural gap between the explanation within parenthesis and the native concept. Thus, many cultural allusions and collocations might be lost when the native concept is given only in one word. Another method is the employment of "untranslated words", which stresses the postcolonial communities' cultural distinctiveness. In this method the author leaves the reader without any explanation as to the meaning of the cultural concept. The reader, thus, has to extract the meaning from the context, or undertake a research where the concept seems particularly complex. To assert a cultural identity, it is highly probable that the postcolonial author prefers using untranslated words rather than "glossing" method since glossing attaches a higher status to the colonizer's culture (p.61-6).

Appropriation by the postcolonial author, as in moulding the language of the centre to meet the needs of his/her culture is much more striking in the last three methods which

are “interlanguage”, “syntactic fusion” and “code-switching”. The common feature in these methods is the hybridity of the language both in a cultural and a linguistic point of view. In “interlanguage” linguistic structures of the native language and the colonizer’s language are fused into a genuine linguistic system. In “syntactic fusion” the syntax of the native language merges with English. “Code-switching” technique the hybrid language used in the postcolonial communities, for instance the Indian-English vernacular as in the case of Indian literature is employed in the works of the author interchangeably with the standard language. Often the standard language –Received English, for instance, is used throughout the narration whereas the dialogues of the characters are given in the Indian –English vernacular. This way the daily life and daily language is integrated into the literary work. The dialect can be given by the author according to the orthography of the standard language in order to make the text more accessible to the reader. In all of the three methods mentioned above, a distancing from the standard language is observed which might result in the dismissal of the work as colloquial or idiomatic. These critics emanate from the centre – Britain which assumes an authority of the standard language. Yet, for the postcolonial author the permission of the centre is never sought as they reject their authority (Ashcroft et al, p. 66-72).

Colonialism and postcolonialism have certainly affected on a massive scale the language and literatures in terms of ideology behind the choice of language, themes and styles preferred by the postcolonial authors. Apart from language, colonialism has influenced and still shapes the identities of postcolonial subjects. These subjects may be formally free yet they still suffer from the social and psychological damage inflicted by cultural oppression and racism. Their colonial past of cultural denigration – labelled as the “other” and as inferior - , slavery and indentured labour cannot be wiped out from their collective memory Erstwhile colonized people subjected to radical distortions of their language, law and civil society go through a crisis of identity characterized by an inferiority complex (Richards, p. 10-11). Fanon in his book *The Wretched of the Earth* (1961), defines the circumstances that the colonial subjects are in as “a constellation of delirium” which transforms the subjects to silent and invisible individuals who wish to, yet cannot return to a state prior to colonial invasion. Fanon believes that there is no cure to this situation and that recovery is only through “violence”. Violence here acts as

a psychological necessity to set free the colonial subjects from the repressive effects of the empire (p. 13).

Another central notion in postcolonial theory is “hybridity” which also related to the concept of identity. It can be defined as “the creation of new transcultural forms within the contact zone produced by colonization” (Ashcroft, 1998, p. 118). In the colonial period hybridity was used as a derogatory term representing a mixed breed, the lowest form of human, not Indian but definitely not European either. In the postcolonial discourse on the contrary, hybridity is a positive term denoting an advantageous in-betweenness characterized by a cultural identity that has a superior position within and between two worlds (Hoogvelt, 2001, p. 170). Thus hybridity is now seen as a strength rather than a weakness since they survived and even derived benefits from the oppressions resulting from the binaries of colonizer and colonized and the clash of cultures. Thus, hybridity is the symbol of new formations, cultural exchange and growth rather than static, pure and monolithic communities and ideas.

3.2. POSTCOLONIAL TRANSLATION

Since 1980s, translation studies have diversified and expanded form linguistic perspectives to a cultural perspective. Thanks to this changing paradigm it is now accepted that translation is not a merely linguistic transfer, it is also a complex act which depends on power relationships and ideology. Around mid-eighties some postcolonial scholars turned to translation studies when they realised that culture is mediated through language, and that translation is the mirror of power and ideology. At present, translation having an interdisciplinary character is studied within a postcolonial context by translation theorists, postcolonial theorists and it is also examined by cultural studies theorists yet generally from a metaphorical point of view.

Translation, in a figurative sense, refers to on one hand the globalization of culture on the other hand the experience of (post)colonial subjects who struggle between two worlds and two languages. In its first sense, translation represents a globalized world where many cultures and many ideas flow from different communities resulting in a

multicultural and hybrid formation. Simon (1997) talks about this translation metaphor, pointing out that:

> We all live in "translated" worlds, that the spaces of knowledge we inhabit assembles ideas and styles of multiple origins, that transnational communications and frequent migrations make every cultural site a cross-roads and a meeting place (p. 462).

It is second metaphorical meaning of translation which is being mostly used within a postcolonial context. Postcolonial subjects residing in their homeland as well as migrants who have chosen to live in the lands of those who once colonized them have gone through similar stages in which the colonizer's language and culture is imposed upon their own. Secondary meanings of translation – interpretation, transformation, change, and adaptation – closely correspond to their experience. In *Shame,* Rushdie highlights his special circumstance which can be applied to other immigrants as well: "I, too, am a translated man. I have been *borne across*" (p. 23). As translated beings, there are taken out of their native contexts and carried into another foreign context. Yet, Rushdie declares that he is hopeful: "It is generally believed that something is always lost in translation; I cling to the notion…that something can also be gained" (p. 23). Thus the displacement of colonial subjects can turn out to be a source of strength contrary to the common belief that dislocation leads to identity issues among colonial subjects. Later, in *Shame,* Rushdie shares with his readers what his thoughts on migration are:

> I am an emigrant from one country (India) and a newcomer in two (England, where I live, and Pakistan, to which my family moved against my will). And I have a theory that the resentments we *mohajirs* engender have something to do with our conquest of the force of gravity…. The anti-myths of gravity and of belonging bear the same name: flight. *Migration, n., moving, for instance in flight, from one place to another.* (*Shame*, p. 84, his emphasis)

Rushdie compares migration with flying which is according to him the ability of an emigrant. He, then, states that flying is the same as freedom- not belonging to any place. Thus, Rushdie refers to a concept widely used in postcolonial theory, a space in-between, in Homi Bhabha's terms "Third Space" (1994, p. 36). Just as translations which cannot be deemed as the exact replica of the source text and also not a fully adapted target-oriented text, the colonial subjects and immigrants cannot see themselves as a part of any culture. In other words they have become "hybrids".

Translation may also serve as a metaphor of the colonized lands. It is a fact that translations are defined by American and British law as a second-order product, an adaptation. They are merely a copy of a copy, a false image without resemblance (Venuti, 1992, p. 2-3). Relatedly it is no surprise that the use of the term "translation" which embodies such degrading labels is associated with the colonies. The originating point in such an analogy is the Eurocentric view of the mother country as the originator and the centre of diffusion of civilization. Whereas Europe is the original, colonies are the copies or translations as they are seen as adapted versions of the original (Bassnett, 2010, p. 87).

The literal use of the term "translation" holds a special place in postcolonial literatures. After the cultural turn, it is commonly recognized that translation cannot be isolated from its social, cultural and political context. Thus, translations are not judged according to the criteria of linguistic equivalent. As mentioned above, the image of translation whether figurative or literal, have come to stand for a bridge whose motive is to provide a link between the supposedly irreconcilable, which is the gap between cultures. As Alvarez & Vidal (1996) underscore rightly its significance, translation is "one of the most representative paradigms of the clash between cultures" (p. 2). This clash between cultures reaches the highest degree when the cultures in question are that of the colonizer and the colonized.

It is traditionally held that the act of translation becomes more problematic and that the decisions taken about the strategies related to cultural items may turn out be fateful, the more differing the languages and cultures are (Carbonell, 1996, p. 83). The translation strategies employed to tackle these problems can be crucial especially when striking cultural differences are specifically introduced in the source text by the author with an aim to assert a distinct cultural identity, which is the case in postcolonial literatures.

Culture constitutes the most important problem in the translation of a postcolonial text. Facing such a problem the translator may privilege the source culture and work to convey the cultural component of the text, or s/he might favour the target culture which requires an adaptation in varying degrees. Alvarez and Vidal cite many culture-related problems within a postcolonial context:

> The death of what Lyotard has called the "*Grand Récits*"; the consequences of colonization in the interpretation of other cultures; the problems springing from the rebirth of xenophobia and racism; the understanding of the exotic, not in terms of false imaginary constructions, but as an historic reality in itself which must be respected disregarding hierarchical cultural boundaries (p. 3).

When addressing such problems the side that the translator would take largely depends on the conditions of knowledge production. When transferred in to a different culture the knowledge belonging to a given culture is relocated and reinterpreted according to the unwritten canons that are "deeply inscribed within politics, the strategies of power, and the mythology of stereotyping and representation of other cultures" (Carbonell, p. 80).

As the issues related to knowledge production and translation of cultures exacerbate the difficulties that the translator experiences, the role of the translation as a bridge could be reversed. The translation may turn into a tool in the hands of a hegemonic culture which could be used for erasing the source culture, and undermining its identity.

For those who have no access to the source culture at first hand, translation serves as the image of the original, yet as mentioned above, this image may not correspond to the reality it reflects due to systematic manipulations of the target culture. Therefore, translation has the power and authority to distort and manipulate reality. The reasons and the extent of such distortion can be linked to the translator who is under the pressure of a series of constraints. These constraints are summarized by Alvarez and Vidal as follows:

> …by their own ideology; by their feelings of superiority or inferiority towards the language in which they are writing the text being translated; by prevailing poetical rules at that time; by the very language in which the texts they are translating is written; by what the dominant institutions and ideology expect of them; by the public for whom the translation is intended. (p. 6)

The translators may or may not be aware of the constraints surrounding them since ideology can be grafted in the translators' minds. A western translator who cannot free

himself of the hierarchy of West over East is likely to find in himself the authority to adapt the source text according to his personal tastes.

Yet in most times, ideology demonstrates itself within complex institutions and structures as a social formation rather than an individual one. Although performed generally by one person a translation tends to reflect the inner workings of a society which disguises itself within the choices of the translator. After all, translation is not an isolated act, it is highly manipulative since translation "does not happen in a vacuum, but in a continuum" (Bassnett & Trivedi, 1998, p. 2). The ideology is also crucial in finding excuses and justifications when exerting power over the non-western or representing the "other". Moreover, central to any discussion involving ideology and power is the role of language. Thus it can be stated that "translation always implies an instable balance between the power one culture can exert over another" (Alvarez & Vidal, p. 4)

Jacquemond (1992) exemplifies in his article the power relations and the cultural hegemony over the global translation flux. According to him, global translation flux and thus intellectual production is extremely affected by the cultural hegemony and economic hegemony. For instance, In Southern countries 98-99 % of the translated book market is represented by Northern languages, whereas in Northern countries books translated from Southern languages only make up the 1 or at best 2 % of the market (p. 139). This is, no doubt, a result of the ideology which considers Western cultures superior.

Ideology and power relations are also at the heart of the textual strategies used by translators. In colonial times translation has been a tool for announcing the hegemony of the colonizer. The eastern texts chosen to be translated were tailored specifically to the needs and expectations of the western reader. Vague cultural content was either discarded or adapted. It is thus convenient to refer to translation as a key instrument which "shapes and takes shape within the asymmetrical relations of power that operate under colonialism" (Niranjana, 1992, p. 2).

Translation that was employed for the colonizer's interest has come to a privileged position after the emergence of postcolonial literatures Translation whose task is to negotiate the cultural differences that are inherent in language, assumes more than trivial importance in the middle of the struggles between the colonizer and the colonized. At this point, the translator may stand for the dominated culture and convey the cultural content and the identity of the colonized as much as possible by adopting a foreignizing strategy (see p. 77 for Venuti's foreignizing and domesticating approaches). Or the translator may domesticate the text, adapting it to the target readers by denuding the text from its cultural content.

Postcolonial translation, thus, seeks to answer certain questions which eventually lead the translator to exercise his or her judgement and to take a side either by reclaiming the power of the colonized or to strengthen the hegemony of the colonizer. These questions are summarized by Carbonell as: "how to interpret other cultures; how to comprehend in an objective way what appears to us as the exotic Other; how to work out one's own historical reality and the other's; how to construe one's own actual cultural frontier" (p. 81).

Apart from the difficulties that the translator encounters while trying to find answers to the above mentioned questions, the translator also deals with textual and linguistic problems unique to the postcolonial text. Postcolonial writing as well as postcolonial translation occur in the contact zone of minimum two cultures. This is why these postcolonial texts are called as "hybrid" or "métissés". The translator has to deal with a text which cannot be defined as a foreign text that can easily lend itself to translation due to the culture-linguistic layering which transforms the text into a new language. Therefore linguistic equivalence is no more the only concern of the translator who has to work in a space "in-between" and with two or more cultures and languages "in-between" (Mehrez, 1992, p. 121).

Amidst the discrepancies of culture and language of source and target texts, the translator has to create a translation which will indicate the cultural tensions between the colonizer and the colonized as the ultimate goal of the postcolonial literature is to "subvert hierarchies by bringing together the "dominant" and the "underdeveloped""

(Mehrez, p. 122). While trying to accomplish this goal, the translator has to strike a balance between the voices of the dominant and the dominated since if the dominated is accurately represented, then the development of the literary and cultural identity of postcolonial nations can be enriched. Otherwise, if the voices of the dominated are silenced in the translation then their formation of identity can be impeded.

In this context, translation proves itself as a key instrument in the representations of cultures. Gaining itself a privileged and decisive position among significant power relations, translation finally receives all the credit that it deserves.

CHAPTER IV: THE AUTHOR AND THE WORK

4.1. ABOUT THE AUTHOR

4.1.1. His Life and Literary Background

Salman Rushdie was born in Bombay on 19 June 1947, in the year of Indian independence from British rule. His paternal father was an Urdu poet and his father, Anis Ahmed Rushdie was a barrister turned businessman who had a law degree from Cambridge University. Rushdie's mother Negin, on the other hand, was a teacher from Aligarh. Salman Rushdie's parents have been a great source of influence in his literary career. Especially his father, whom Rushdie remembers as being a perfect storyteller, must have touched on his literary side. Although his parents were devout Muslims, they were not fundamentalist since discussions of any type were freely permitted. Rushdie's father Anis Ahmed was also an open-minded pro-Western man whose thoughts reflect perfectly the education that Salman Rushdie receives (Goonetilleke, 1998, p. 1-2).

In 1954, Salman Rushdie began attending an English Mission school, the Cathedral and John Connon School. His detailed and vivid descriptions of the "*Cantonment School*" in *Shame* (p. 39-40) may rest upon the observations of Rushdie during those years in the Mission school. In 1961, Rushdie at the age of fourteen was sent to the famous Rugby School in England. There, he encountered acts of bullying in spite of his fair skin. Affected profoundly by his rejection, Rushdie wrote a short autobiographical anti-racism novel titled *Terminal Report* (Clark, 2000, p.11).

Until 1964, Rushdie's parent had resisted to the migration of Muslims to Pakistan where they felt safer after the Partition of India, and they remained in Bombay. However, in 1964 they decided to move to Karachi, Pakistan when anti-Muslim intolerance mounted in India. The Partition and their exodus to Pakistan must have deeply hurt Rushdie since he frequently alludes to the Partition in many of his novels and describes the rich pluralism threatened by religious intolerance (2-3). For instance, in *Shame*, the father of

Bilquis, Mahmoud the Woman, dies in the explosion of a bomb which was probably planted by a "fanatical co-religionist" because of Mahmoud's "fatal personality flaw, namely tolerance" (*S* p. 58). He owned a picture theatre and before partition he decided to show a movie for "one-godlies" followed by a movie for "washers of stone gods" in order to demonstrate that it was "time to rise above all this partition foolishness" (*S*, p. 58). Interrupting the flow of story, Rushdie breaks in to say a few words on the partition:

> This was the time immediately before the famous moth-eaten partition that chopped up the old country and handed Al-Lah a few insect-nibbled slices of it, some dusty western acres and jungly eastern swamps that the ungodly were happy to live without. (Al-Lah's new country: two chunks of land a thousand miles apart. A country so improbable that it could almost exist.) (p. 57)

In 1965, Rushdie entered King's College, Cambridge which, in fact, was also the wish of his father and he continued his studies up to 1968. In King's College he studied History which provided him with the opportunity of selecting and reading literary books to his delight. In his last year, Rushdie signed up for a course titled Mohammad and the Rise of Islam. His selection of such a subject reveals his sense of cultural identity as the course had no value in the Western society at that time. During this class he came across the *Satanic Verses* incident which established a solid base for his novel *Satanic Verses*. His college years also generated a keen interest in the occult, which is reflected in Omar Khayyam's experimentation of hypnotism, the leading character of *Shame* and in "The Harmony of the Spheres" in *East, West* (Goonetilleke, p. 3-4).

After graduating in 1968, Salman Rushdie returned to Karachi, Pakistan and he worked in Pakistan's new television service. However, his colleagues were not as open-minded as Rushdie. The television at that time practised a very strict censorship and Rushdie was alienated by the pervasive and rigid religious taboos that had invaded the country. Thus, he flew back to England in search for better opportunities for his literary career. To earn, he performed acting in a theatre group at the Oval House in Kennington. From 1971 to 1981 he worked intermittently in the advertising sector as a copywriter (Clark, p. 4-5).

As a novelist, Rushdie's first published novel is *Grimus* (1975), with which Rushdie enters a science-fiction competition. The book draws on a twelve-century Sufi narrative poem Farid-ud-din Attar's *The Conference of Birds*. Rushdie combines in his first book *Grimus* the Persian mythology along with Eastern philosophy written according to the Western convention (Goonetilleke, p. 6).

His second novel, *Midnight's Children* was published in 1981. It won the Booker Prize for Fiction, along with other prizes and in 1993 it was chosen the best novel to have won the Booker Prize for fiction in the award's 25-year history. The novel, which had turned Rushdie into an international post-colonial writer, tells through the narrator Saleem Sinai, the key events in Indian history. Saleem Sinai is one of the 1001 children born at the night of India's independence from Britain (1947) who all have magical powers. Rushdie's *Midnight's Children*, which is written with magical realism techniques, has heavily influenced the late-twentieth century novel. *Shame* (1983), his next novel, will be explained in detail since it is the primary source of this study. *Satanic Verses* (1988) is Rushdie's fourth novel which won the Whitbread Novel Award. The novel narrates the miraculous transformation of two Indian actors, Gibreel Farishta and Saladin Chamcha who survive a plane crash and then take on the personality of Archangel Gabriel and the devil respectively. Although praised in Western countries, the novel caused great controversy among the Muslim community. Rushdie was accused of blasphemy, his book was banned in India and many Muslim countries and violent riots break up. Moreover, in February 1989, Ayatollah Khomeini issued a fatwa calling on Muslims to execute Rushdie and his publishers. Under these circumstances, he was forced into hiding under the protection of British government and the police (Procter, 2009).

Salman Rushdie kept writing and publishing books including a children's book, *Haroun and the Sea of Stories* (1990), a collection of essays entitled *Imaginary Homelands: Essays and Criticisms 1981-1991* (1991), an anthology of short stories, *East, West* (1994), and a novel titled The Moor's Last Sigh (1995) which tells the story of Zogoiby who traces four generations of his family along with 100 years of India's history. *The Ground Beneath Her Feet*, which is published in 1999, presents an alternative history of

modern rock music, combining it with Greek mythology, European philosophy and references to famous figures. *Fury* published in 2001, tells the story of Malik Solanka a Cambridge educated millionaire who has serious drinking problems. At one point he moves to New York fearing that he would hurt his family when he is drunk where he continues to face his personal demons of furies. *Shalimar the Clown* (2005) narrates the story of an assassin named Shalimar. The incidents revolve around the Indian region of Kashmir, yet the novel opens up in Los Angeles. His last book published in 2008, The Enchantress of Florence, is a historical romance depicting two cities at the height of their powers, Renaissance Florence and India's Mughal Empire, as well as the story of a mysterious and beautiful woman believed to possess the powers of enchantment and sorcery (Procter, 2009).

4.2. THE *SHAME*

4.2.1. Summary of the Novel *Shame*

Shame is Salman Rushdie's third novel, published in 1983. Rushdie wrote *Shame* after publishing Midnight's Children which was a novel on India, narrating the independence and partition. *Shame*, on the other hand is a novel about Pakistan with its constraints. Although it is clear that the portrayed country is Pakistan, the author does not openly announce it to the reader, in fact, he states that "the country in this story is not Pakistan, or not quite. There are two countries, real and fictional, occupying the same space, or almost the same space" (p. 22).

The plot of *Shame* consists of many layers of stories however the main story revolves around the family of two men: Iskander Harappa and Raza Hyder, characters based on Zulfikar Ali Bhutto (1928-79) and General Zia-ul-Haq (1924-88), respectively. The hero, as a matter of fact, the anti-hero of the novel is the character Omar Khayyam who is the embodiment of shame. Omar Khayyam provides the link between these two families whose fates are tightly intertwined. The novel, thus, can be seen as two dimensional, blending fiction into history. This is why *Shame* could be categorized as a historiographic metafiction by Linda Hutcheon (1989, 72-3).

The novel opens with the account of Old Mr. Shakil and his three daughters, Chhunni, Munnee and Bunny living in a huge mansion in the town of Q. After the death of their father, three sisters throw a party to celebrate their freedom from the harsh bringing up of their father. The party that they organize is quite flamboyant and snobbish and mostly Angrez sahibs are invited rather than "indigenous worthies" (p. 8). Following the party, the rumours that sweep the town about one sister being impregnated by one of the guests turns out to be right. Meanwhile, the three sisters confine themselves into the infinite mansion stuffed from floor to ceiling with possessions, cutting themselves off the society. Throughout the novel the questions as to who the pregnant sister is and who the father of the baby is never answered by the author, nevertheless Rushdie hints at the possibility of the child's father being one of the "Angrez or British sahibs"(p. 12).

The only contact with the outside world of Shakil sisters who recede entirely from the world is established by a dumbwaiter specially built for them in order to provide their supplies. Thus, no eyes see the mother and her illegitimate child who is no more than the anti-hero of the novel Omar Khayyam. As a matter of fact, even the servants of the mansion are ignorant of the mother due to magical happenings where each sister displays "the entire range of symptoms that the third was obliged to display" (p. 12). They endure the same cravings, they feel identical pains they all begin to thicken at the waist and in the breast, and lastly they all nurture the baby when he is born. Rushdie intrudes the novel, commenting on these phantom pregnancies:

> In spite of biological improbability, I am prepared to swear that so wholeheartedly did they wish to share the motherhood of their sibling – to transform the public shame of unwedlocked conception into the private triumph of the longed-for group baby – that in short twin phantom pregnancies accompanied the real one…(p. 13)

Omar Khayyam Shakil, thus, enters life with three mothers and no father, growing up in confinement where the only way out is through the dumbwaiter which is equipped with secret panels that can shoot blades. Omar is named after the famous twelfth century Persian poet Omar Khayyam who is noted for his Rubaiyat. Apart from his literary side Omar Khayyam is also a mathematician and an astronomer just as Rushdie's character Omar who fell in love with the shiny brass telescope that he finds among the abundance of things that fill up the mansion although he uses it for voyeurism instead of

astronomic observations. In that mansion, called Nishapur – the name of the city that the poet Khayyam lived- Omar developed the habit of "forty winks" (p. 15), in other words sleeping only for forty minutes. Omar passes 12 years in that mansion, wasting his most crucial years of development, yet during those years he discovers his grandfather's study room where he finds and devours books on literature, language and science as well as the legacy of his grandfather which are the books on hypnotism.

One day, Omar at the age of twelve, demands to leave the house and moreover he wants to know who his father is. However three sisters reluctantly grant only one of his wishes, which is to allow him into the outside world. Thus, Omar is permitted to go to the Cantonment school. Yet his mothers warn him, stating gravely: "You need not be too happy, because when you leave this house you will be wounded by many sharp names, which people will throw at you, like knives, in the street" (p. 32). As seen, the three mothers have kept him from the "forbidden emotion shame" (p.33), just as they have locked themselves into the mansion in order to free themselves from that emotion. The concept of "shame" central to the novel as its name implies, is therefore introduced to the story via Omar Khayyam who is wholly unfamiliar with the emotion.

As themes of opposites mostly dominate Rushdie's novels, *Shame* also harbours one: shame/shamelessness. The concept of shamelessness is represented by Omar, who asks his mothers the feeling of shame. Before moving on to the story, the author intrudes in order to contemplate on the meaning of the word "shame" in detail:

> This word: shame. No, I must write it in its original form, not in this peculiar language tainted by wrong concepts and the accumulated detritus of its owners' unrepented past, this Angrezi in which I am forced to write, and so for ever alter what is written…*Sharam*, that's the word. For which this paltry "shame" is a wholly inadequate translation. … A short word, but one containing encyclopaedias of nuance. (p. 33)

This complex concept of sharam, which cannot be translated as "shame" since it encompasses nuances such as "embarrassment, discomfiture, decency, modesty, shyness, the sense of having an ordained place in the world, and other dialects of emotion for which English has no counterparts" (p. 33), slowly builds up in the novel, starting with Omar's misdeeds, only to continue with other types of *sharam* during the

novel. Shame transforms within each character and it manifests itself differently like the emotion that inherits Omar Khayyam as the author further asks: “What is the opposite of shame? What’s left when *sharam* is subtracted? That’s obvious: shamelessness” (p. 33).

Omar’s acts of shamelessness have already begun when he used the telescope he found for peeping. His voyeurism continues in close-up, “unashamed, accustomed to solitude” (p. 40) and nearly invisible. From his school years to his death, Omar takes part in numerous shameless incidents, some of which are impregnating Farah through the use of hypnotism, debauchery and drinking with Isky, marrying into the family that killed his half-brother, impregnating his wife’s Ayah and financing her abortion. Omar is a peripheral man who is not even the hero of his life and such a character signalled as the novels hero by the author is questioned by Rushdie as “Dizzy, peripheral, inverted, infatuated, insomniac, stargazing, fat: what manner of hero is this?” (p. 18).

When Omar leaves the town to attend the best medical college in Karachi with the scholarship that he has won, the plot shifts to the lives of two families: Harappa and Hyder. However, Rushdie first introduces the character Bilquis, rather than Raza or Iskander who dominate most of the story. Bilquis is the daughter of a cinema owner, Mahmoud the Woman who has a “fatal personality flaw, namely tolerance” (p. 58). Before the Partition, in Delhi Mahmoud decides to exhibit films both for the Muslim audience and the Hindu audience. During those years when tolerance is shown as a casualty, he loses his audience and his life when his picture house is bombed. Bilquis, left alone, takes refuge in the Red Fort which is allocated to Muslims in order to protect them from the massacres during the Partition. There, Bilquis encounters Raza Hyder, only a captain at that time. Raza is an ambitious character and a devout Muslim who gets promoted after marrying Bilquis.

When Raza is in temporary quarters at the Army base, Bilquis is obliged to stay in a large family house, reminding the reader another infinite mansion at the beginning of the story, living together with 40 female relatives of Raza along with the matriarch Bariamma who governs the huge mansion. In that house, Bilquis meets Rani Humayun

who will soon wed “the fair-skinned, foreign-educated, sensually full-lipped young millionaire Iskander Harappa” (p. 70). Bilquis, as “the newest arrival” (p. 72) is certainly not treated like a queen in the Empire of Bariamma.

Through the wedding of Rani and Iskander, Omar Khayyam at thirty re-enters the story as a character “with high reputation as a doctor and a low reputation as a human being” (p. 79). Although Omar becomes an expert in immunology and is Pakistan’s leading specialist in the field, he is still a dissolute and a shameless person who is also Iskander Harappa’s companion in debauchery.

After the good news of Bilquis’ pregnancy to a boy, a tragedy follows. Raza’s first son- his pride – dies in the womb, strangulated by his umbilical cord. Bilquis finds consolation in the fact that Rani Harappa gives birth to a daughter – named Arjumand Harappa. Bilquis who cannot bear the insults thrown by Bariamma and 40 cousins because of her infecundity, requests from her husband to move out that mansion. As soon as they move to a small residence in the Army base, Bilquis becomes pregnant again, anxiously waiting the birth or the incarnation of his son. Yet, when Bilquis enters labour, Sufiya Zinobia – “the wrong miracle” is born. Refusing to believe that the baby is a girl, Raza rages and roars and according to the family legend, Sufiya blushes at that instant.

Sufiya soon contracts a brain fever which turns her into an idiot. The heroine of the story, Sufiya is innocent and benevolent as she cannot understand what is going on in this corrupt world, however she has the power of feeling the shame that those who do not feel. Rushdie confesses in the novel that Sufiya has grown out of a Pakistani girl in England killed by his father because of making love to a white boy, thus bringing dishonour to her family. Although Rushdie is horrified with that incident, he states that he could understand the killer as he himself has “grown up on a diet of shame” (p. 117). Shame and shamelessness, according to him, are the “roots of violence” (118). Quite sincerely, Rushdie also explains why he has made Sufiya an idiot. He states that he “couldn’t think of another way of creating purity … and idiots are, by definition, innocent” (p. 123).

Meanwhile, Raza Hyder and Iskander Harappa meet at the Commander-in Chief's invitation and there they turn into eternal rivals, Atiyah Aurangzeb (Pinkie), the wife of Joint Chief of Staff becoming their initial prize. Iskander, the millionaire playboy and the husband of Raza's cousin Rani, humiliates Raza in front of Pinkie and whisks her away under his nose. From that day on, Pinkie becomes Iskander's mistress.

Ten years pass from the story and Sufiya's blushing intensifies to such extents that kissing her results in burns and her clothes smell of burning. Rushdie, interrupting the narrative voices his suspicion on the blushing of Sufiya: "the brain fever that made Sufiya Zinobia preternaturally receptive to all sorts of things that float around in the ether enabled her to absorb, like a sponge, a host of unfelt feelings" (p. 124). Rushdie keeps on contemplating on what may happen to the unfelt shame, comparing the shame to a fluid, finally deciding that the unfelt shame is "siphoned off by the misfortunate few, janitors of the unseen, their souls the buckets into which squeegees drip what-was-spilled" (p. 125). It is clear that Sufiya is among those unfortunate janitors who fill themselves up with the shame that others should have felt.

In these ten years, Raza has been promoted to the Ministry of Education, Information and Tourism. Iskander,at the age of forty, who cannot stand any more the success of Raza as well as Little Mir's similar achievements, vows to become powerful, thus he gives up his misdeeds and launches his own campaign, gaining victory in the end by becoming the Prime Minister through oratory and personal charm. In this process, Iskander's daughter Arjumand is at his side, supporting his transformation and adoring, or more likely worshipping this second Iskander that burst out from the old one. Arjumand will soon earn her nickname "the virgin Ironpants", hating her weak woman body that does not hold a place in this man's world.

Raza Hyder and Bilquis's second daughter Naveed –Good News Hyder has grown into a beautiful girl to whom all parental love is poured. Naveed is thus "soaked in a monsoon of love" (p. 123) whereas poor Sufiya "remains as dry as the desert" and always maltreated. Sufiya still blushes, however there is more. A beast stirs inside Sufiya feeding on "shame" around her. The first time the beast takes control, it makes

Sufiya decapitate the two hundred and eighteen turkey that were fed by Pinkie who lives next door, who is a widow and Iskander's mistress not any more. Beast inside Beauty, Sufiya is found sleeping next to the turkeys covered with blood. She wakes up with the voice of her ayah, screaming at the top of her voice, however when she sees what she has done, she faints and does not wake up. Omar Khayyam enters for the third time into the story as a prominent immunologist who becomes Sufiya's doctor and devouts himself to her case. However, patient-doctor relationship takes one step further when Omar falls in love with her.

7 years later, Naveed Hyder is about to marry Haroun Harappa, the nephew of Iskander, when on a polo match her eyes meet those of Captain Talvar Ulhaq's, who is the great star of the Police team. She instantly falls in love and that night she elopes with Talvar. Although causing shame and scandal in the family, their wedding takes place. The beast inside Sufiya emerges again that day almost snapping Talvar's head off. When the incident is forgotten Omar Khayyam and Sufiya marries quietly.

When Iskander Harappa assumes office as a Prime Minister, the author intrudes to discuss the nature of elections and declares that his party has been involved in corruption, though he does it in a very ironical manner, reasoning naively that it must be because of the "confusion of people who have lived too long under military rule, who have forgotten the simplest things about democracy" (p. 186). Bewildered men and women must have lost the way to ballot boxes and failed to cast a vote, whereas others must have "succeeded in expressing their preferences twelve or thirteen times"(p. 186). Soon after Iskander's appointment, he promotes Raza Hyder to the rank of General and places him in command of the Army, and also makes Talvar Ulhaq the youngest police chief in the country's history. "Some men are so great that they can be unmade only by themselves" (p. 189), the author comments. Iskander has in mind using Raza as a puppet. He believes that he can easily manage him which turns out to be wrong. Raza Hyder, Harappa's protégé, becomes his executioner. Raza launches a coup, sending Iskander to prison for political crimes as well as for murdering Little Mir Harappa. He announces right after the coup that Army's role is that of an honest referee, yet elections are constantly postponed and finally cancelled.

Meanwhile Naveed Hyder, the daughter of Raza gives birth to babies in an increasing number, first year twins, second year triplets and at the end of 6 years she gives birth to 7 children, having in total 27. This "endless stream of humanity" (p. 218) is due to her husband Talvar Ulhaq who has the magic gift of clairvoyance. Since he dreams of having more and more children, he knows which nights are best for conception. Bilquis having her personality "squashed by the presence of children who were so numerous that she forgot their names" (p. 218) soon becomes depressed and her "absolute determination to be beautiful (p. 218)" fades slowly. The sight of her favourite girl "suffocating beneath the soft avalanche of her children" will be the last straw moment for Bilquis, who breaks down and decides to become invisible by putting on a black burqa even though she is at home and only family members are present.

Iskander Harappa is kept in Kot Lakhpat jail where he lives in miserable conditions. At the end of the six-month trial he is sentenced to death by hanging. At that night, Naveed Hyder, commits suicide by hanging herself, declaring in her suicide note that she was scared of the "arithmetical progression of babies marching out of her womb" (p. 241). As for, Bilquis and Arjumand Harappa, they are kept in house arrest in their own estate Mohenjo for four years after and two years before the execution of Iskander Harappa. Bilquis who never had high opinions of her husband, even referring to him as "the world champion of shamelessness, …international rogue and bastard number one" has begun long before her captivity years to embroider shawls the theme of which is Iskander Harappa, her husband. When her eighteen shawls entitled "The Shamelessness of Iskander the Great" signed by Rani Humayun, her maiden name, are complete she places them within a trunk and nobody sees them until Bilquis sends the trunk to her daughter Arjumand who has seen her father as a martyr and a demigod. Eighteen shawls are depicting vividly all the misdeeds of Iskander Harappa, with names such as the torture shawl, the swearing shawl, the election shawl, and so on.

As for the aftermath of Omar and Sufiya's wedding, they are wife and husband on paper. Shahbanou- Sufiya's nursemaid - fearing that Omar will hurt this innocent girl, visits him every night to fulfil the wife's duties that Sufiya cannot carry out. When Sufiya finds out what is happening, shame floods her and the Beast lurking inside her takes

over “bursting forth to wreak its havoc on the world”. Soon after four headless bodies are found, thanks to Talvar’s clairvoyance, it is realized that Sufiya is behind the killings. Raza and Omar jointly decide to lock Sufiya in the attic as she poses danger. However, on the night of Iskander’s hanging, Sufiya breaks out and escapes into the wilderness.

Meanwhile, the spirit of Iskander haunts Raza, whispering into his left ear quotations from Machiavelli, whereas Maulana Dawood voice whispers holy words. Soon rumours about a beast called white panther spreads. The wild animal-like creature kills without mercy humans as well as animals. Raza, already the President, Omar and Bilquis are forced to leave his house wearing burqas and disguising themselves as woman when a coup overthrows Raza and more importantly when the Beast draws closer. Omar takes them to his hometown and to his Nishapur- the infinite mansion of his childhood. The three sisters Chhunni, Munnee, and Bunny welcome the guests, however soon they devise a plan to take the revenge of their second son Babar who is killed in an attack lead by Raza. At the end Bilquis dies from malaria, Raza is killed by the blades placed inside the secret panel in the dumbwaiter, when he tries to escape. Finally Omar is confronted with the Beast – Sufiya and is killed by her. The novel ends with the explosion of Sufiya right after she kills Omar.

4.2.2. The Analysis of the Novel Shame

Shame is a complex novel which operates at different levels, thus the novel can be examined from different angles. Briefly, *Shame* is a satirical political novel which has postcolonial, postmodern and magical realist aspects. These dimensions which seem superficially different, yet which are co-operative and mutually complementary at its core, will be examined, along with the analysis of the novel including the style, plot, narration and symbols.

In the previous part, where the summary of the novel is given, Pakistan or as the author states “not quite Pakistan” is the setting of the novel. This fact has led to the designation of the novel as “the Pakistan book” among literary circles, just as Midnight’s Children

is called as “the Indian book”. Rushdie in an interview with John Haffenden (2000) opposes such epithets however he does not deny that *Midnight’s Children* reflects the plurality of India with its “open-structure” covering “multiple possibilities” (p. 49) and Pakistan illustrates a “closure of possibilities” or “loss of possibilities” (p. 49) which clearly affects the tone and more importantly the plot of the book which becomes “a clamp in which everybody is held” (p. 49).

In fact the plot of *Shame* moves from India, Delhi to Pakistan through the character of Bilquis, during the time when the rich pluralism is threatened by religious extremism. Thus, the author narrates the story of repressed and humiliated people to express the evils that exist in a closed society. Pakistan as the antithesis of India, therefore, becomes a suitable setting for such a story as a conservative and repressive country which Rushdie describes as “a failure of the dreaming mind” and a place “insufficiently imagined” (p. 86).

The narrator of the novel also gives significant clues about the author as he overlaps with Salman Rushdie. The narrator/Rushdie, although writing far from there- actually from England, portrays a story set in Pakistan, where his actual family lives. Yet, he confesses in-between the narrative that although he chooses to write about Pakistan, he himself has learned Pakistan “in slices” since he has never stayed there for longer than six months at a stretch. He thus admits that “I am forced to reflect that world in fragments of broken mirrors….I must reconcile myself to the inevitability of the missing bits” (p. 66). Defending himself against imaginary adversaries who call him an “outsider”, Rushdie replies with questions such as “is history to be considered the property of the participants solely? In what courts are such claims staked, what boundary commissions map out the territories?” (p. 22).

Rushdie who has bonds with Pakistan and India, thus claims authority in writing such a novel and throughout the book he shares his personal experiences and thoughts on certain issues via some of his characters. For instance, he declares himself as a “translated man” and someone who is “borne across” while writing on Omar Khayyam,

bringing into mind his past as an immigrant, from Pakistan to England. Moreover, when Bariamma calls Bilquis as a mohajir, he interrupts the story stating that

> "I, too, know something of this immigrant business…I have a theory that the resentments we mohajirs engender have something to do with our conquest of the force of gravity. We have performed the act of which all men anciently dream, the thing for which they envy birds; that is to say, we have flown… We have floated upwards from history, from memory, from Time." (p. 84-5)

And again when recounting the story of Bilquis he points out that "All migrants leave their pasts behind, although some try to pack it into bundles and boxes….it is the fate of migrants to be stripped of history, to stand naked amidst the scorn of strangers" (p. 60). As seen, the reader learns about the writer as if reading an autobiography when at the same time she or he follows the story.

The narrator/Rushdie seems to be omniscient, however from time to time, he acts like he has no authority in some parts of the story. For instance he questions Omar Khayyam, his own hero as "what manner of hero is this?" (p. 18), he inserts into his narration sentences such as "in my opinion" (p. 45) "let me voice my suspicion" (p. 124), "I discover him in…" (p. 131), "you can imagine how depressed I am by the behaviour of Omar Khayyam Shakil. I ask for the second time: what kind of a hero is this?" (p. 146), "I must admit that his love for the damaged girl is beginning to seem as if it might be genuine" (p. 208), "I haven't changed my opinion of Mr. Haroun Harappa" (p. 274). He also strongly suspects that his character Omar Khayyam has married Sufiya in order to find a way to avenge his half-brother Babar who is killed by Sufiya's father Raza Hyder. At the end of the novel, Rushdie's suspicion turns out to be groundless.

In some cases, the opposite happens; the author assumes full authority, adopting the omniscient narrator position. When Bilquis moves to Karachi from Delhi, the author intervenes: "…I have brought my tale into a second infinite mansion" (p. 71). By stating so, he overtly shows the reader that he is the decision-maker. Furthermore, his inspiration behind the creation of the character Sufiya is communicated to the reader by Rushdie who explains the process in length (p. 117-120, 123). Rushdie also demonstrates itself as the inventor of the story when he announces that:

> Well, well, I mustn't forget that I'm only telling a fairy-story. My dictator will be toppled by goblinish, faery means. "Makes it pretty easy for you", is the obvious criticism; and I agree, I agree. But add, even if it does sound a little peevish: "*You* try and get rid of a dictator some time". (p. 272, emphasis not mine)

Shame or *sharam* is the central theme of the novel. Shame is used by the author at various levels. Rushdie believes that the emotion shame is "the most central way of orchestrating our experience" and it is "a part of the architecture of the society" (Haffenden, p.40). The examples of shame given by Rushdie within the novel are from the Pakistani society, however at one point he states that "shame, dear reader, is not the exclusive property of the East" (p. 22), thus putting forward that shame is inherent in every society, eastern or western. The only difference is the way it demonstrates itself. Examples of shame from the novel are both from public and private spheres of life: a baby without a father, Omar's impregnation of Farah and later on Shahbanou, Bilquis' affair with Mengal, not being able to give birth to a boy, giving birth to a mentally ill girl, Omar's marriage to Sufiya, Naveed's elopement with Talvar when her wedding is near, Iskander's debauchery, cheatings and political crimes and finally Raza's despotism.

These examples of shame does not epitomize utterly foreign values however some of them are specific to Eastern cultures such as "not being able to give birth to a boy" and some examples of shame may actually have serious consequences due to different attributions in the East. As Rushdie makes it clear while explaining the concept *sharam,* East have different connotations for *sharam* such as "embarrassment, discomfiture, decency, modesty, shyness, the sense of having an ordained place in the world and other dialects of emotion for which English has no counterparts" (p. 33). This strong eastern and Islamic concept is at the background of the whole story thus an eastern including Turkish readers would definitely digest the novel better. The women, for example, both in this novel and in reality are severely affected by this notion. Shameful acts such as cheating, having an extramarital child or cancelling a wedding in order to elope with another generally have serious physical and psychological repercussions on women in eastern cultures.

Throughout the novel, the place of woman in an eastern and Islamic society is well portrayed. Women's role culturally seen as being a wife and giving birth to children, as well as men's view with regard to women are successfully conveyed by Rushdie in the following extracts: "the family had a high opinion of Raza, the women admitted that he was a good man who did not beat his wife" (p. 73), "take a wife…but who?...some decent girl, plenty to chose from" (p. 155),"although she was barely twenty years old the city's matchmakers had already begun to think of her as being on the shelf" (p. 162), "It's got to be somebody, Haroun stated, and there's nothing wrong with her" (p. 161), "I mean uncle, whatif the girl really couldn't bear the husband chosen for her?...You have become too Westernized…this is a completely Eastern story" (p. 165), "I hope this Good News of yours is a fertile girl" (p. 159),"the loss of her virginity drove her wild with worry" (p. 172), "A daughter, Major Sahib, and so beautiful, like the day, dontyouthinkso?... Raza was quiet too. Silence: the ancient language of defeat" (p. 88), "the disgrace of your barrenness, Madam, is not yours alone. Don't you know that shame is collective?" (p. 83).

The above extracts unfold the view of the woman in terms of marriage and childbearing: marriage is a woman's fate and only wish, thus it is more than enough for the man to pick a decent wife for the marriage to take place. It is not an option for the woman not to love her husband, even if it is an arranged marriage because not having a husband is worse than having a husband that you do not love. Also, the best bride is the most fertile one, and the one who can give birth to a boy. Infertility is a disgrace and a source of shame and also the loss of virginity. Having a girl is a defeat. The age of twenty is too late for a marriage and a good husband is someone who does not beat his wife. All in all, Eastern views on woman are very well depicted within the novel.

Rushdie further emphasizes the weakness of women through his characters Arjumand and Mahmoud. Arjumand, Iskander's daughter, loathes her sex and her feelings are strengthened with her father's warnings: "It's a man's world Arjumand. Rise above your gender as you grow. This is no place to be a woman in" (p. 129). Idolizing her father and being aware of the gender division, Arjumand declares war against her body, binding her breasts tightly (p. 129), cutting her hair short, slouching, wearing baggy

trousers and using no perfume or cosmetics (p. 162). She even says at one point that: "This woman's body…it brings a person nothing but babies, pinches and shame" (p. 107). Another character, although a peripheral one, Mahmoud has been named as Mahmoud the Woman since he acted as a mother for his daughter Bilquis after his wife died. Yet the affectionate title began to leak the hidden pejorative meanings when the movies that he screens are not approved. Suddenly, they speak of "Mahmoud the Weakling, the Shameful, the Fool" (p. 58). The character Mahmoud, then, voices author's thoughts on the issue stating "what a term! Is there no end to the burdens this word is capable of bearing? Was there ever such a broad-backed and also such a dirty word?". Mahmoud, thus, reveals the negative connotations that the word "woman" carries.

Closer to the end of the book, Rushdie interrupts the narration again to put forward his thoughts on the oppression of women:

> Repression is a seamless garment; a society which is authoritarian in its social and sexual codes, which crushes its women beneath the intolerable burdens of honour and propriety, breeds the repressions of other kinds as well….It is commonly and, I believe, accurately said of Pakistan that her women are much more impressive than her men…their chains, nevertheless, are no fictions. They exist. And they are getting heavier. (p. 181)

As seen, Rushdie takes a side and he points to the importance of her women characters by indicating that "I had thought, before I began, that what I had on my hand was an almost excessively masculine saga…But the women seem to have taken over; they marched in from the peripheries of the story to demand the inclusion of their own tragedies, histories and comedies" (p. 181). It is true that the novel encompasses two plots, male and female. However they are both treated differently, the overall ironic and satiric tone of the book mostly applies to the male plot, where Iskander and Raza are ridiculed with the help of standard satiric techniques. The female plot on the other hand is more realistic and tragic rather than amusing. Thus it can be stated that the author depicts the actual victims of the emotion shame in a relatively serious way.

4.2.2.1. Historiographic Metafiction

Shame is as the name applies, a novel on different types of shame, yet although many types of shame are epitomized within the novel, the most elaborated one is shame that is inherent in politics. The political turmoil in Pakistan is portrayed through the characters Iskander, a civilian politician and Raza, a military dictator. When the overall political events are outlined, it is impossible for the reader not to discern the close resemblance of the narrative events to the actual happenings that took place in Pakistan prior to the publication of Shame. As mentioned earlier, Iskander and Raza are based on real life political figures Zulfikar Ali Bhutto and Zia-ul-Haq, respectively. At this point, it is necessary to ask, is this novel a satirical make-up of the history, is it purely fictional without any references to those figures, or is the novel a mixture of history and fiction?

Rushdie in an interview admits that Iskander and Raza have something in common with Bhutto and Haq (Haffenden, p. 39). Their story was created from one common point which is "the protégé becoming an executioner". However, Rushdie says that he had no intention of portraying them just as they were since it is impossible to arrive at a satisfactory conclusion as to their personalities of the real figures. Still one can find many similarities when the history of Pakistani politics and those of Bhutto and Haq. To illustrate, Bhutto was also accused of vote fraud just like Iskander Harappa before being overthrown in a bloodless military coup by Haq– and in the novel by Raza. Bhutto was executed by hanging after spending months in a filthy, tiny cell, again identical to the events in *Shame* (Clark, 2000, p. 101-2). Moreover, when Bhutto was put into prison, his family- wife and daughter- was placed under house arrest, just like Arjumand and Rani. General Zia, on the other hand, bears a close resemblance to Raza Hyder as they are both fundamentalists, and dictators. Also, it is very natural to compare Arjumand Harappa, the daughter of Iskander, to the real life figure Benazir Bhutto since she is the daughter of Zulfikar Ali Bhutto, however Rushdie openly states that "To say Arjumand Harappa is Benazir Bhutto is nonsense, she isn't, that was never the intention". Still Arjumand bears a remarkable likeness to Benazir Bhutto in that, she tends to see her father as someone who can do no wrong and she uses her father's name to come into power.

Although many events in the novel some of which are mentioned above matches the real-life events, Rushdie indicates earlier in the novel that "this is not a realistic novel" with his frequent warnings: "If this were a realistic novel about Pakistan" (p. 65), "But suppose this were a realistic novel! Just think what else I might have to put in" (p. 66), "How much real-life material might become compulsory! (p. 67). Although Rushdie's warnings are of ironic nature, the reader cannot help noticing the underlying sad tone of the author which builds up as a reaction to the restrictions and pressures on the writers. Rushdie further points out to the restrictions on the freedom of speech ironically:

> By now, if I had been writing a book of this nature, it would have done me no good to protest that I was writing universally, not only about Pakistan. The book would have been banned, dumped in the rubbish bin, burned. All that effort for nothing! Realism can break a writer's heart. Fortunately, however, I am only telling a sort of modern fairytale, so that's all right; nobody need get upset, or take anything I say too seriously. No drastic action need be taken, either. (p. 67-68)

In the above-mentioned extracts, Rushdie clearly attests the fictionality of the book, trying to cut the novel off its historical roots. However, when he shares his views on the rewriting of history by mohajirs, he accepts the factuality of the novel: "It is possible to see the subsequent history of Pakistan as a duel between two layers of time, the obscured world forcing its way back through what-had-been-imposed" (p. 86). In other words, the author has the intention to tell his part of the history which is "obscured" by others and imposed upon themselves (for instance by colonizers). Sharing history through the lenses of his experiences and perceptions exhibits factuality, although still a personal one. What he does, in this novel, is actually unveiled by himself: "I build imaginary countries and try to impose them on the ones that exist. I, too, face the problem of history: what to retain, what to dump…" (p. 86). It is thus clear that, *Shame* overtly blends history and fiction, imposing an imaginary Pakistan harbouring his characters onto the real Pakistan, which matches in certain ways. Yet, as mentioned the real Pakistan is not an objective one, it is his personal history of Pakistan, which fits to the definition of history in postmodern novels represented as "unstable, contextual, relational, and provisional" (Hutcheon,1989, p. 67).

Linda Hutcheon, in her book *The Politics of Postmodernism* (1989), pointing out that a story is narrated within "a context that is historical, social, and political, as well as

intertextual" (p. 51), declares that Salman Rushdie's postmodern fiction is both a historical and a political act (p. 51). She also defines history in postmodern point of view as the "representations of the past from which to construct our narratives or explanations" (p. 58). In this sense, history is generated via archival materials and testimonies, thus it is only a puzzle which can be put together in many different ways. Due to the inevitable characteristic of the history as a representation, postmodern authors do not try to change the situation, as it is impossible; rather, they are criticized via irony and parody (p. 58).

4.2.2.2. Postmodern Characteristics and Symbols

The boundaries of fact and fiction are blurred as the extracts given above demonstrate. The writer frequently reminds the readers that he is only telling a fairy tale, not a realistic book, yet he also confesses that he incorporates history by imposing his fictional Pakistan into the real one. These are unmistakable signs pointing to the postmodern approach adopted by the author and this approach can also be seen in other aspects of the novel.

Another distinctively postmodern feature of *Shame* is the frequent authorial interventions which could take up to 3-4 pages. The reason and content of these prevalent intrusions may appear as comments on characters, personal experiences or thoughts, justifications and even jokes. The flow of the narrative which would normally create a frame, an illusion on the reader is disrupted by these intrusions. Consequently, the reader is being constantly alerted that he or she is reading a fiction, thus the reader is alienated from the story which is being narrated. According to conventions of literary realism, the aim of the author is to create a realistic atmosphere which can allure the reader into its frame of story so that the reader can delve into the narrative forgetting the story's fictional character. A postmodern novel, on the other hand, constantly reminds the reader that he or she is reading a fictional book, written by someone else through its frame-breaking methods. *Shame*, as a postmodern novel, is highly illusion-breaking since the author frequently shows himself as the creator of the plot, he even shares with the reader how he created the character of Sufiya (p. 117-120, 123).

In *Shame*, the boundaries of past and present are also transgressed. Salman Rushdie writes: "All this happened in the fourteenth century. I'm using the Hegiran calendar, naturally: don't imagine that stories of this type always take place longlong ago" (p. 6). Stated earlier in the novel, the first sentence may be thought as natural by the reader as the story recounted is not a Western and modern tale. However, the use of Hegiran calendar may startle the reader, leading to the questioning of the concept of modernity according to the date mentioned. 14th century in Hegiran calendar corresponds to the 20th century in Gregorian calendar, thus the author suggests that not every country in the 20th century can be deemed as modern. The same inference can be made by the reader, therefore the cultural codes of modernity and outdatedness are subverted by the author. Using Hegiran calendar can also be interpreted as an attempt by the author to distance the story in order to convince the reader of the story's fictionality, as if the story is a medieval tale.

Rushdie also abuses the conventional narrative style by not assuming the role of a coherent narrator. Throughout the novel, Rushdie generally acts as an omniscient third person narrator, who, according to the traditional literary conventions, has the privilege to know every detail – past, present- in his plot. Rushdie, exercising absolute authority in some cases such as admitting that he has created Sufiya as an idiot since "idiots are, by definition, innocent" (p. 123), subverts the convention of omniscient narrator by suspecting one of his characters – Omar Khayyam. He, also, in a couple of times expresses his dissatisfaction with his character, Omar by asking "what kind of a hero is this?". These plays on the traditional style inarguably stress the distinctive postmodern characteristic of *Shame*.

Salman Rushdie as a postmodern writer alludes to numerous Eastern and Western texts either through direct quotations or merely references. According to Julia Kristeva (1986) "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (p. 37), an idea which describes the notion of "intertextuality" coined by herself. Thus, a text is created by other texts which are read by the author. *Shame* is also an intertextual novel as mentioned above. It makes use of religious texts such as *The Koran* as well as literary texts: Attar's *The Conference of the Birds*, Kafka's

The Trial, Saul Bellow's *The Adventures of Augie March*, Milan Kundera's *The Book of Laughter and Forgetting*, Niccolo Machiavelli's *The Prince*, Nikolai Erdman's *The Suicide* and Georg Büchner's *Danton's Death*. These are attributed and unattributed references which are given by Rushdie in the *Acknowledgements* part at the end of the book.

There are also allusions to the prehistoric Indus Valley civilizations which is contemporary to Mesopotamian and Sumerian civilizations. First and most important allusion is created through the character Iskander Harappa, since his last name Harappa is the name given to the archaeological site containing the remains of Indus Valley civilization. Iskander Harrappa, thus is a combination of Indian roots –Harappa, yet Western-oriented looks and opinions- Iskander (alluding to Alexander the Great). Rushdie also entitles the estate of Harrappa as "Mohenjo", and the estate of Raza Hyder as "Daro", which together – Mohenjo-Daro refers to another settlement of the Indus Valley civilization. The difference of these allusions is the fact that Rushdie never tries to hint at these references unlike the literary allusions which are given as a list.

4.2.2.3. Postcolonial Features

Apart from its postmodern features, *Shame* also displays a postcolonial stance. As a writer of India which is colonized since the 16th century up to its independence in 1947, Rushdie struggles for the establishment of an Indian-Pakistani identity which is crushed under the British influence still omnipresent in the subcontinent.

The colonial past of India is felt at the background of the narrative, beginning in the second page of the novel where Mr. Shakil's mansion is described. The house is located in an open maidan "equidistant from the bazaar and the Cantt" (p. 4). Cantt is described by the author as a place "…inhabited…by the alien colonizers, the Angrez, or British, sahibs" (p. 4). Later when Shakil sisters throw a party, mostly Angrez sahibs are invited and Western style dance music is played (p. 9), which reveals the psychology of the colonized Indians, seeing the colonizer as the power and authority, thus attaching great value to the British sahibs. When Omar discovers in the huge mansion the library of his

grandfather, he realizes that many books including dictionaries, manuscripts of poetry, history, and literary works actually belonged to a certain Colonel Arthur Greenfield. Books that are the propriety of his grandfather, in other words his "true legacy" are those related to the theory and practice of hypnosis (p. 26-7). It can be inferred that the colonizer here represents the "rational" whereas Omar's grandfather stands for the "spiritual".

Later on, when Omar goes to the Cantonment School, the reader encounters again the colonizers and their special fondness for green lawns: "It was clear that those curious grey beings from a wet northern world could not survive unless grass and bougainvillaea and tamarind and jackfruit thrived as well" (p. 39). The author, then, ironically inquire the Angrez children who disappear after the age of eight, then he concludes that they are sent to the mother country in order to save them from "the perils of an Oriental upbringing" (p. 39). Here, we can see that the author is secretly resenting the colonizers who see themselves as superior and who disdain India's educational system

When the story progresses, while Raza and Bilquis are on their honeymoon, we encounter a bearer who asks Raza: "Please, great sir, do you know, when are the Angrez sahibs coming back?" (p. 92). Rushdie portrays here the hypocrisy inherent in the colonized country. Although the colonizers are extremely criticized due to their exploitations, some are still in need of them.

Rushdie is an immigrant from India to England. He is a postcolonial author who writers in English, in other words in the colonizer's language. For that reason, he sometimes needs to defend himself, even in his novels. In *Shame* for example, he makes up an imaginary dialogue between himself and probably Pakistani who blame him:

> *Outsider! Trespasser! You have no right to this subject!....Poacher! Pirate! We reject your authority. We know you, with your foreign language wrapped around you like a flag: speaking about us in your forked tongue, what can you tell but lies?* I reply with more questions: is history to be considered the propriety of the participants solely? In what courts are such claims staked, what boundary commissions map out the territories? Can only the dead speak? (p. 22) (author's emphasis)

Those who imaginarily attack Rushdie claim that he cannot be deemed as an authority when he tries to tell the story of India and Pakistan since he uses English. They accuse him of being cut off from his roots, being one of them. Yet Rushdie sees himself capable of the job as history is nobody's propriety. Although he writes in English, his intention is –similar to other postcolonial author who writes in English or in the colonizers language – to voice his own version of history, erasing the colonizers imposed history, as he confesses "It is true desire of every artist to impose his or her vision on the world" (p. 86). Thus, he strives to give life to "the obscured world forcing its way back through what-had-been-imposed" (p. 86).

As a matter of fact, the English that Rushdie uses is far from the Standard English. Rushdie's language can be defined as the "English used in a specifically and recognizably Indian way" (Cundy, 1996, p. 6). This usage of Indian-English is a way of indicating the presence of a long-oppressed culture. During the colonization years Standard English has undergone changes leading to an Indianised English fit for the local people's needs. As Cundy (1996) states, writing in this particular Indian-English is "an assertion of identity rather than an indication of its loss" (p. 6). Rushdie points out to this particular objective of the postcolonial writer who uses the colonizer's language against the colonizer: "Those of us who do use English do so …perhaps because we can find in that linguistic struggle a reflection of other struggles…To conquer English may be to complete the process of making ourselves free" (Rushdie, 1991, p.17). Thus the accusations levelled at him are groundless since Rushdie's intention of writing in English is not to glorify it but to fight with it using India's own dialects of English and deliberately distorting its standard usage. His style, depicted by Mary-Snell Hornby (2006), is incorporating the language and culture of the colonizer, then expressing it "enriched with "indigenous" elements, in their own eminently creative English" (p. 63).

In the following extract, Rushdie stresses again that although there are various views of histories in the eyes of the colonized and the colonizer, only the version of the colonizer gets accepted as the true history:

> History is natural selection. Mutant versions of the past struggle for dominance; new species of fact arise, and old, saurian truths go to the wall, blindfolded and smoking last

> cigarettes. Only the mutations of the strong survive. The weak, the anonymous, the defeated leave few marks…History loves only those who dominate her: it is a relationship of mutual enslavement. (p. 127)

Rushdie could be an outsider, yet he is also an insider, thus he sustains a duality. In *Imaginary Homelands* (1992), he explains this condition as follows: "Our identity is at once plural and partial. Sometimes, we feel that we straddle two cultures; at other times, that we fall between two stools – but however ambiguous and shifting this ground may be it is not an infertile territory for a writer to occupy". (p. 18)

According to Bandyopadhyay (2005) Rushdie's partiality can be likened to an Indian tapestry with hundreds of tiny mirrors which "reflect reality in its partial, fragmented form, distorting the whole picture and yet the sheer range of plurality of such reflections creates a dazzling view simultaneously" (p. 85). The fragmented mirror can also symbolize the colonizer and the colonized as they share the same history on the whole, yet they reflect different sides of it. Rushdie, although without a safe haven, had the advantage of using both sources namely the central or metropolitan culture and the native and indigenous lifestyle (Bandyopadhyay, p. 85).

Rushdie, at one point, demonstrates the imaginary attackers the true nature of himself by accusing his own character, Omar Khayyam for forgetting his past. Yet, underneath, he accuses the colonized people for wiping the slate clean, an indictment issued by the imaginary attackers which originally charged Rushdie. Rushdie states: "Men who deny their pasts become incapable of thinking them real" (p. 149) thus criticizes those who turn a blind eye on the exploitation of their own country by the colonizers.

In the following chapter, the Turkish and French translations of Shame will be compared and the methods used in their translations will be demonstrated. Then the results of the study will be discussed in the light of theoreticl backgroung which will be given at the beginning of the case study.

CHAPTER 5: CASE STUDY

5.1. THEORETICAL BACKGROUND

This study investigates the methods chosen by the Turkish and French translators of Salman Rushdie's *Shame* in transferring the cultural aspects that are found and expected to be found in a postcolonial novel with an aim to discover the most employed method between the opposite tendencies that Venuti names as domesticating and foreignizing. Cultural elements in a postcolonial novel perform a task rather different than just creating an exotic atmosphere or adding colour to the text. It may contain above mentioned tasks as well, however the most important mission that must be accomplished is to question the power relations between the oppressor and the oppressed and to subvert those binary oppositions to re-establish their identity once suppressed and distorted by the colonial powers.

Embodying such ideological targets, a multicultural postcolonial text must be examined with certain translation theories that take into consideration such power relations and underlying ideologies. Lawrence Venuti's foreignizing/domesticating concepts fit perfectly for this purpose as these concepts are strictly bound to ideological issues and hegemony in translation practices. Venuti focuses on cultural differences and stresses the domination of the Anglo-American domesticating strategies that are applied without discrimination to all kinds of texts that contain foreign cultural items with an aim to tone down the cultural other. He suggests a method called "foreignizing" in order to highlight the cultural differences and to enhance its status (1995, p.20). "Domestication" and "foreignizing" concepts are well-suited to the handling of postcolonial material since the hegemony of Anglo-American translation practice can easily be applied to the hegemony of colonial powers – the strongest of which is Britain. In fact, Venuti's "foreignizing" concept is used by scholars such as Sherry Simon (1992, p. 168-9) and Samia Mehrez (1992, p. 130, 135-137) when referring to issues related to postcolonial translation.

Venuti's foreignizing/domesticating concepts have a basic aim of finding out a general tendency of the source culture at a certain translation brief. However, examining the translation of cultural elements within a certain novel would require an examination method which is wider in scope. For this reason methods employed by the translators will be further examined in detail with the aid of the categorization of culture-specific items developed by Javier Franco Aixela in his article "Culture-Specific Items in Translation" (1996). Aixela's translation methods fall in two major categories – conservation and substitution - which almost overlap with Venuti's foreignizing/domesticating methods. Moreover, subcategories under the two major groups consist of strategies that cover almost any strategy that is used in the translation of *Shame* written by Salman Rushdie. Aixela's categorization also rests upon the degree of intercultural manipulation, from the less manipulated to the most, which helps to reveal the extent of manipulation exerted by translator and other power agents.

Before giving detailed information on Venuti's and Aixela's methods, an introductory information on the concept of "Cultural Turn" will be given, as this broad notion encompasses both Venuti and Aixela's approaches as well as post-colonial approaches in translation studies. Examination of the translation of Culture-Specific Items in *Shame* will follow the theoretical background information where "cultural affinity" and "cultural distance" sections will form the subcategories of the case study. Affinity and distance notions will be used in defining the relations between source culture (including that of author and readership) and of the Turkish translator and reader. Choosing French translation of the book in order to compare it with the Turkish translation has a plausible reason. Turkish culture is closer to Pakistani culture for religious and other reasons explained in Chapter I. Therefore, it can be presumed that Turkish translator and French translator may choose different methods in translating culture-specific items since both cultural affinity as in the case of Turkish translation of Perso-Arabic cultural items, and also cultural distance as in the case of Turkish and French translations of Hindi/Urdu cultural items will put different social constraints on the translator.

5.1.1. Cultural Turn

In 1990, Susan Bassnett and André Lefevere announced a shift of paradigm in the translation studies in their co-edited anthology *Translation, History and Culture* (1990, p. 3). In the introduction to the book, Bassnett and Lefevere discard linguistic approaches to translation which "have moved from word to text as a unit, but not beyond" (p. 4). The new approach, however, views "culture" as the operational unit of translation (p. 8). This cultural move in which "translation as text" is replaced by "translation as culture and politics" is called as the "cultural turn" by Bassnett and Lefevere, the term, however, is proposed by Mary Snell-Hornby in her essay within the same anthology. The "cultural turn" metaphor taken up by Bassnett and Lefevere denotes briefly a new approach to the analysis of translation in which cultural, political and ideological factors that shape translation are taken into account.

Before the new developments that took place, approaches within the translation studies were linguistic-oriented and they were classified under either Linguistics or Comparative Literature. Mary Snell-Hornby (1995) cites the definition of translation from a linguistic-oriented perspective and reveals the inner workings of this approach:

> It has for centuries been taken for granted that translation merely takes place between languages. This assumption unleashed the word vs. sense debate in traditional theory and lies at the heart of the concept of equivalence. It is also apparent in dictionary definitions of translation, as in the meagre sentence accorded to the headword *translation* in the *Encyclopaedia Britannica*: "translation, the act or process of rendering what is expressed in one language or set of symbols by means of another language or set of symbols" (Micropaedia 10:93). (p. 39)

Culture-oriented translation studies opposes to the belief that "translation merely takes place between languages". It postulates that language cannot be separated from culture, since values, conventions, traditions and even language itself is culture-specific. The nature of the translation from cultural perspective is discussed and advocated by numerous translation theorists. Snell-Hornby (1995), for instance, defines translation as a "cross-cultural activity" (p. 2) in her book *Translation Studies: an Integrated*

Approach. Susan Bassnett and André Lefevere, on the other hand, claim that translation should adapt to cultural requirements.

Lefevere, also, introduces new concepts such as "patronage, poetics and ideology" in order to explain the constraints under which translators have to work. Lefevere, thus, breaking free from text-bound analysis methods puts the translation phenomenon in a larger context where social, cultural, and ideological factors can be examined. Inspired from the cultural component of translation, this new method of analysis paves the way for answering such substantial questions on the translation process which operates under complex and manipulative conditions: How is a text selected in the first place? Which factors assume a leading role in selecting texts and suggesting methods? How do literary canons act on the reception of foreign texts, and so on.

In his book *Translation, Rewriting and the Manipulation of the Literary Fame* (1992) André Levere describes how these factors that shape translation process relate to the concept of "ideology". Summarized by Hatim and Mason (1997) as "the tacit assumptions, beliefs and value systems which are shared collectively by social groups" (p. 144), this concept lies at the heart of the cultural turn. Lefevere (1992) states that ideology together with the dominant poetics dictate the translation strategy and imposes solutions for specific problems (p. 41). He further suggests that ideology is so pervasive and powerful that "on every level of the translation process, it can be shown that, if linguistic considerations enter into conflict with considerations of an ideological and/or poetological [dominant poetics] nature, the latter tend to win out (p. 39).

Lefevere also addresses the concept of "rewriting", suggesting that translation is type of covert rewriting (p. 4) and further adds that "all rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way (2004, p. 120). Before the cultural turn the concept of "rewriting" has been touched on to some point by many scholars including James

Holmes, Susan Bassnett, Lawrence Venuti, and Theo Hermans who all emphasized though in different ways that "translation is a rewriting of an original text". It can be said that these theorists have realized the need for incorporating culture and working on a broader level and they have achieved a cultural awareness that could be interpreted as the precursors of the cultural turn.

In addition, both Itamar Even-Zohar's "Polysytem Theory" (1978) and Gideon Toury's work on "Norms" (1978) describe the translated literature as a system which operates within the larger social, historical and literary systems in the target culture. This view also challenges the idea that linguistic methods must be taken into consideration. Influenced by these systemic approaches and Toury's work on finding a methodology for Descriptive Translation Studies, certain scholars from Belgium, Israel and Netherlands established the "Manipulation School" whose view can be summarized by Theo Hermans in the key publication of the School entitled *The Manipulation of Literature: Studies in Literary Translation* (1985) edited by Theo Hermans:

> What they have in common is a view of literature as a complex and dynamic system;… an approach to literary translation which is descriptive, target-organized, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translations… (p. 10-11)

Sharing the above mentioned basis for their work, Manipulation School's scholars published many texts, including Even-Zohar (1990), Hermans (1985), Holmes et al. (1978), Holmes (1988), Lambert & van Gorp (1985) van Leuven-Zwart & Naaijkens (1991) and Toury (1980, 1995). These scholars made invaluable contributions in providing a basis for the cultural turn and acting as a step between linguistic-oriented approaches and culture-oriented approaches.

Resting on such novel approaches, Cultural Turn proved to be extremely helpful to the expansion of the field. Hanish Trivedi, who co-edited the *Post-Colonial Translation: Theory and Practice* with Susan Bassnett, states that with the new awareness that it

harboured, cultural turn "served to extend and revitalize the discipline and to liberate it from the relatively mechanical tools of analysis available in Linguistics (p. 3). Indeed, with cultural turn, translation studies began drawing on fields from a variety of other contemporary cultural theories such as literary hermeneutics, reception aesthetics, feminism, deconstruction and post-colonialism. Fed on cultural studies, translation studies expanded its boundaries and opened up new fields of study like translation and gender, post-colonial translation that are among the most prominent ones. Bearing the mark of cultural studies, Lawrence Venuti focuses on the cultural differences and their transfer linked to ideology and poetics. In what follows, Venuti's concept of Invisibility and his domesticating and foreignizing strategies will be examined in detail.

5.1.2. Venuti's Foreignizing and Domesticating Approaches

In his book *The Translator's Invisibility* (1995) Lawrence Venuti follows the same path entitled the "Cultural Turn" unfolded by Bassnett and Lefevere, only this time the primary focus shifts onto cultural differences, hegemony and ideology. Venuti's influential work covers the definition of the concept of invisibility, the revelation of the dominant translation method used in Anglo-American culture, the consequences of such a preference and the "call for action" for another method of translation rarely used in the mentioned cultures.

The concept of "Invisibility" used by Venuti (1995) refers to the "translator's situation and activity in contemporary Anglo-American culture" (p. 1). Invisibility, according to Venuti, is determined by on one hand the "illusionistic effect of discourse, of the translator's own manipulation of English" on the other hand by the "practice of reading and evaluating translations that has long prevailed in the United Kingdom and the United States, among other cultures, both English and foreign language" (p.1). The illusionistic effect of the translation is the transparency which is created consciously by the translator, and which hides the various factors that shape the process as well as the by-product: the translated text. The translator uses a fluent discourse that stresses the intelligibility of the translation (Venuti, p.5).

In the Anglo-American culture it is observed that the translator does not enjoy the freedom to choose the translation method that s/he prefers due to the imposition of the fluent discourse by the publishing sector, literary agents, reviewers and readers (see chapter I). These constraints put on the translator stem from the fact that the translations are judged acceptable only if "it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance … that the translation is not in fact a translation, but the "original" (p.1). In a culture where fluent discourse is praised whereas deviations from it are damned, the translator is left with almost no options to choose from. The variety of texts belonging to different genres and to different socio-historical backgrounds does not even assume a role on the translation method (p.2). In this context, Hatim and Munday (2004) talk about translations from foreign languages into English that "tend to sound the same, almost as though written by one writer and translated by one translator" (p. 93). As seen, translation process is manipulated to such an extent that even discursive features that normally show infinite variation among authors are minimized.

Pointing out to the dominant position of the Anglo-American culture, Lefevere and Bassnett argue in a similar vein that " translations into English , particularly from third world languages, are almost invariably slanted toward English, we are confronted with what we may term the "Holiday Inn Syndrome", where everything foreign and exotic is standardised , to a great extent" (p. 4). Just as Lefevere and Bassnett hints at the prestige and technological supremacy as the reason of this domestication strategy Anuradha Dingwaney links the dominance of fluency to "asymmetrical relationships of power". She suggests that under these circumstances which are governed by those relationships, translations:

> Proceed, not surprisingly, in a predictable, even predetermined, direction: alien cultural forms or concepts or indigenous practices are recuperated (translated) via a process of familiarization (assimilation to culturally familiar forms or concepts or practices) whereby they are denuded of their "foreignness", even, perhaps of their radical inaccessibility (4-5).

Venuti sees translation as a cultural practice and he opposes to the assumption that "meaning is a timeless and universal essence, easily transmittable between languages and cultures…" (p. 61). Rather, he believes that both the source text and the target text

are “derivative”, in other words, they “consist of diverse linguistic and cultural materials that neither the foreign writer nor the translator originates, and that they destabilize the work of signification, inevitably exceeding and possibly conflicting with their intentions” (p. 18). These diverse materials include cultural assumptions and personal interpretations within a broader content shaped by certain social circumstances and different periods in history. Hence the meaning does not have a fixed essence; it shouldn’t be interpreted according to concepts such as “semantic equivalence”. Similarly, evaluating translation –which is a network of meanings- by comparing it with the original one, does not yield satisfactory results since canons of accuracy such as “fidelity” and “freedom” are categories closely bound up with socio-historical conditions (Venuti, p. 18).

As translations function within the target culture, the target socio-cultural and historical values that will label the translation as a success or vice versa will no doubt play more part in the shaping of a translation rather than the values according to which the source text is created. Regarding this, Aixela mentions the “unstable balance of power” which emerges due to the nature of the translation in which two languages as well as two cultures struggle for dominancy. According to Aixela (1996) target language generally decides on the method of translation since the translation is done from the source culture to target culture (p. 52). The influence of the target culture is strongly felt in every step of the translation process – from deciding on the texts to be translated, to the selection of translation strategies, to the editing, reviewing and reading of the translations. According to Venuti, every step is “mediated by the diverse cultural values that circulate in the target language, always in some hierarchical order” (p. 308).

The translator who has to take into account different variables operated by the target culture needs to take a side by either submitting to the dominant cultural values in the TL with the aim of “locating the same in a cultural other” or resisting the dominant values with the aim of “locating the alien in a cultural other [and] pursuing cultural diversity, foregrounding the linguistic and cultural differences of the source-language text and transforming the hierarchy of cultural values in the target language” (p. 308).

In 1813, Friedrich Schleiermacher introduced these two methods in translation in his lecture *Ueber die verschiedenen Methoden des Uebersetzens* (On the Different Methods of Translating). Schleiermacher suggested that "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). Following Schleiermacher's model, Venuti names the first category as "foreignizing" and the second as "domesticating". Briefly, Venuti describes the domesticating method as "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" and the foreignizing method as "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (p. 20).

The illusionist effect of translation is mostly maintained by using a domesticating translation which is widely accepted as the main method used by the Anglo-American culture. Domesticating translation strives for transparency. According to this method in order for the translation to be successful it must not challenge the reader in any way. Venuti (1995) asserts that the reason why the transparent discourse is so permeative lies in the cultural trends of a community. He believes that advancements within the fields of science and communication technology have exerted a massive impact on both the printed and electronic media which valorized "a purely instrumental use of language and other means of representation and thus [emphasized] immediate intelligibility and the appearance of factuality" (p. 5). Intelligibility would mean in this vein the removal of items that confuse readers, and that block the way to comprehension.

The fluent discourse strategy prescribed by the Anglo-American culture requires the translators to "insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning" (Venuti, 1995, p. 1). These strategies are further strengthened by discursive features that were praised in the past and are still praised. Venuti summarizes these discursive features that have showed up in literary journals and reviews, especially since World War II:

> A fluent translation is written in English that is current ("modern") instead of archaic, that is widely used instead of specialized ("jargonisation"), and that is standard instead

> of colloquial ("slangy"). Foreign words ("pidgin") are avoided, as are Britishisms in American translations and Americanisms in British translations. Fluency also depends on syntax that is not so "faithful" to the foreign text as to be "not quite idiomatic," that unfolds continuously and easily (not "doughy") to insure semantic "precision" with some rhythmic definition, a sense of closure (not a "dull thud") (p.4-5)

The aim of the translator in such a strategy is to familiarize the text and transform the text to such an extent that it no longer manifests its status as a translation. Instead, the translation hides its status and tries to act as the original.

Along with the demands on intelligibility by the Anglo-American culture, another factor encouraging the dominance of fluent discourse is the "individualistic concept of authorship". According to this concept writer is the originator of a work, he creatively expresses himself thus the end product is considered as an original, the translation, on the other hand, is "derivative, fake, potentially a false copy" (Venuti, 1995, p. 7). Therefore, the translator opts for a fluent and illusionist discourse to camouflage its "second-order status". Therefore, as long as the translator chooses using a domesticating method, the reader will accustom to the fluent discourse, the expectations of the reader will, then, influence the cultural trends that constraint the translators. On the whole, this vicious cycle governs the translators' decisions, directing them at the end to the domestication method which has become the authoritative discourse for the translations.

This "individualistic concept of authorship" which treats translations as copies has direct consequences, among which the most important one is the gap between publishing figures of book production and the figures of translations, and linked to this fact the "trade imbalance". Venuti emphasizes that since 1950s translations have constituted 2-4 percent of the total in British and American publishing sector. The reason of this huge gap is that publishers consider translated books as financially risky (p. 12). In other countries, including Turkey, the tendency is on the opposite direction. Translations, especially from English, hold a high percentage of total book production. Jacquemond (1992) also emphasizes this inequality; however he chooses to term the dominant culture as "North". He states that while North-North translations are globally the most common scenario, it is no surprise that North-South translations involve unequal powers and are open to the effects of cultural hegemony. Moreover he points out that translation made from Southern cultures hold at best 1 or 2 percent of the

translations made in the North, whereas translated book sector in the South depends largely on books translated from Northern languages, forming 98 or 99 percentage (p. 139).

The trade imbalance caused by these disproportionate publishing figures has serious consequences. Venuti states that the most profitable part of this imbalance is the Anglo-American publishing sector which imposed their cultural values on countless countries, and adds that this trade imbalance has created a readership in these countries that are "aggressively monolingual, unreceptive to the foreign, accustomed to fluent translations that invisibly inscribe foreign texts with English-language values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other" (p.15).

In this context, translations that address Anglo-American readers must be "purified" from any possible content that may hinder easy readability. Thus, the pressures from the publishing sector enforces the translator to choose a fluent strategy due to the economic value of translation; the more consumable a translated book is, the more profitable it will be. Moreover, as Hatim and Munday put it, target norms may turn into ideological weapons for erasing the authorial presence "by resorting to such ostensibly harmless procedures as omission or normalization, often in the service of such seemingly noble goals as "sustaining fluency", "combating boredom" (p. 95).

The trade imbalance leading to the international expansion of Anglo-American culture entails the weakening of other cultures compared to the dominant Anglo-American culture. Translations from foreign cultures are not eagerly welcomed, if they are, then, they are submitted to domestication strategies where the text is stripped off its foreign essence. This fact is described by Venuti as "a complacency that can be described …as imperialistic abroad and xenophobic at home" (p. 17)

The opposing method, foreignizing, on the other hand is suggested by both Schleiermacher and Venuti. Venuti emphasizes that translation is a process in which the translator seeks to find similarities between languages and cultures. According to him,

this overexertion stems from the continuous dissimilarities inherent in each text which is compared to another written in a different language and belonging to a different culture. Under these circumstances, when confronted with such dissimilarities a translator has the choice either to delete the differences or to highlight them. Venuti discards the first possibility claiming that the translator should never eliminate completely the "culturally different" as a strategy. Rather, the text that s/he produces should be "the site where a different culture emerges, where a reader gets a glimpse of a cultural other, and resistancy, a translation strategy based on an aesthetic of discontinuity, can best preserve that difference, that otherness, by reminding the reader of the gains and losses ... and unbridgeable gaps between cultures" (Venuti, 1995, p. 306). Lefevere and Bassnett (1998) favor a similar method, expecting to find a way to "translate the cultural capital of other civilizations in a way that preserves at least part of their own nature" (p. 11).

Thus the aim of the foreignizing strategy is to foreground the differences of the foreign text whereas the aim of domesticating strategy is to blur the differences. In order to foreground the differences the translator must deviate from the prevailing domestic discourse and cultural codes. The outcome of such a strategy would be an "alien reading experience" where native norms are disrupted (Venuti, p.20). The translator can challenge the domestic literary codes in two ways, on the one hand by choosing a text acceptable to domestic literary canons but translating it with a marginal discourse such as archaism, on the other hand by choosing a marginal foreign text omitted from the literary canon of the target culture and translating it with a canonical discourse. As such, the key word summarizing the foreignizing method would be "dissident" since this method rejects the established domestic values (Venuti, p. 148).

Venuti suggests the use of foreignizing method for a number of reasons but the most important aim of this method is to "restrain the ethnocentric violence of translation". As explained previously, translations are made mostly from Anglo-American culture yet translation percentages are quite low, moreover foreign texts are translated with the domesticating method which in the end helps developing intolerance against different cultures among readers. Foreignizing method struggles to subvert this hegemony of

English-language nations and to act as “a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations (Venuti, p.20).

Although the foreignizing method is used as a way to diminish the ethnocentric violence of translation, translation always contains violence. This violence is in fact the essence of the translation process which could be summarized by Venuti as follows:

> the reconstitution of the foreign text in accordance with values, beliefs and representations that preexist it in the target language, always configured in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts. Translation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target language reader (p. 18)

From the very beginning to the end the translator works under the hierarchy of cultural values that mediate every decision made. The translator, in the first place interpret and encode the text according to canons, codes and ideologies of the target culture, thus even if the translation strategy entails foreignizing method ethnocentric violence is inevitable; no matter which method is employed “foreign languages, texts, and cultures will always undergo some degree and form of reduction, exclusion, inscription” (Venuti, 1995, p. 310). In this respect, Bassnett (1998) shares Venuti’s view, comparing translation to a negotiation, and claims that “ ...negotiation is, in the end, always slanted toward the privileged language, and ...[it] does not take place on absolutely equal terms” (p. 4). After all, the marginality of the foreign text can be expressed only by the marginal discourses specific to target culture. Nevertheless foreignizing method does not strive for hiding this hypocrisy, rather it tries to show the discontinuities stemming from two different cultures.

5.1.3. Aixela’s Categorization of Culture-Specific Items

In his article, Aixela (1996) deals with culture-specific items (CSI) that constitute a considerable problem in translation and mentions the difficulty of finding a suitable tool that can be used in defining, analyzing and differentiating CSIs from other components such as linguistic or pragmatic ones. In this process the nature of the language

complicates the task of the translator since everything, even the language itself is culturally produced (p. 57). In this context, the translator is left with a dilemma of either narrowing the cultural items or enlarging it to cover virtually everything.

Aixela moves on to elaborate a definition of the cultural items and underlines the fact that a cultural component may not necessarily be an object, it also can be disguised as the "transcription of opinions" or as "the description of habits equally alien to the receiving culture" (p. 56).

Aixela also talks about a "variability factor" that has to be taken into account, especially in the translation of culture-specific items. Every community has a cultural baggage which is loaded with values, concrete objects, habits, procedures, etc. It is highly unlikely to find two communities that are identical in their each and every cultural item; however it is quite possible to encounter two communities that share similarities in certain spheres and differences in other areas (p. 53). This" variability" points to the fact that although cultural transfer is the order of the day in this global world, no two linguistic communities randomly chosen would share the exact same cultural package.

Hence, according to Aixela, a word denoting a cultural concept found in the vocabulary of the language, and used in various text can only be called a CSI when the word becomes visible "as a result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value...of the given item in the target language culture" (p. 57). So the cultural component is decided from the beginning every time the source text collides with the target text, and then the strategy is implemented. Moreover a CSI identified may not be counted as a CSI after a period of time, even if it is used in an identical context. Aixela links this situation to the "dynamic nature" of intercultural relationships and adds that "no two elements retain the same relationship over a sufficient period of time" (p. 57). In other words, as a result of technological innovations more and more cultures come into contact which explains the rapid changes of status that CSIs undergo. A cultural item that is once treated as foreign may be absorbed in the target culture as time passes.

This is why there is a growing need in developing a "flexible" definition of a culture-specific item especially if the definition provided will be valid for many years due to intercultural evolution. Aixela having these in mind offers a comprehensive definition:

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

Once a proper definition is given, Aixela mentions the potential opacity and unacceptability that the CSIs create for the target readers and for the translator in the first place whose task in these circumstances is to adopt a strategy that is designed to either show the presence of the CSI with a "conservation" method or hide the presence of the CSI with a "naturalization" method, both of which are introduced by Aixela. First strategy is explained as "acceptance of the difference by means of the reproduction of the cultural signs in the source text" (p. 54) whereas the naturalization method is defined as "the transformation of the other into a cultural replica" (p. 54). In similar vein to the connection that Venuti establishes between the method employed and the hegemony of culture, Aixela states that the choice the translator exercises demonstrates the "degree of tolerance" of the receiving society (p. 54). It may be inferred that societies that are more tolerant to a cultural other would not give a critical reaction which may lead to the questioning of the strategies, whereas those who are not tolerant would favour only domesticating strategies which replace the foreign cultural items with their own.

Aixela's two major groups are further divided into different strategies according to a scale of intercultural manipulation which goes from minimum to maximum. The less manipulated strategies fall under the category of "conservation" which includes methods such as "repetition", "orthographic adaptation", "linguistic (non-cultural) translation", "extra-textual gloss" , and "intra-textual gloss" that are again listed from the less manipulated to the most. On the opposite pole "substitution" techniques cover " synonymy", "limited universalization", absolute universalization", "naturalization", "deletion", and "autonomous creation" (pp. 61-64).

Conservation	Repetition
	Orthographic adaptation
	Linguistic (non-cultural) translation
	Extra-textual gloss
	Intra-textual gloss
Substitution	Synonymy
	Limited universalization
	Absolute universalization
	Naturalization
	Deletion
	Autonomous creation

Table 1.1 Javier Franco Aixela's Categorization of Translation Strategies for Culture-specific Items

Conservation methods aim at preserving the cultural other in the translation. Most "respectful" of all the 5 methods is "repetition" where cultural item is conveyed without change, yet this method runs the risks of exoticizing the target text and making the text alien to the reader (p. 61). "Orthographic adaptation" is one step closer to the target culture where repeated cultural item is expressed according to the phonetical rules of the target system. Transcription and transliteration are procedures that are widely used in this strategy (p. 61). In "linguistic (non-cultural) translation", the translator chooses a pre-established translation already found within the repertoire of the target culture, if there are no previous translations s/he uses a denotatively close item that actually hold no place in target culture but understood and recognized as a part of the source culture due to the transparent nature of the CSI. Units of measures and currencies fall under this category (p. 61-2). Extra and intra-textual gloss methods stand at the end of the conservation line. Both methods use explanation added to the target text in order to solve the ambiguities and to clarify implications. In extra-textual gloss these explanations are given as footnote, endnote, glossary commentary/translation in brackets, in italics etc., whereas in intra-textual gloss they penetrate the text (p.62).

Substitution methods are those parallel to Venuti's domestication strategies. The most innocent strategy of this group is "synonymy" where repeated CSIs are given by means of synonyms or similar references. Two "universalization" methods aims at finding a general term for the CSI, however in "limited universalization" CSI is replaced with a general but much recognizable reference belonging to the source culture, in "absolute universalization" CSI is given with a neutral reference bearing no cultural value. "Naturalization" according to Aixela is a strategy rarely used in literature with the exception of children's literature where CSI belonging to source culture is replaced with a cultural item belonging to target culture. When the translator cannot find a suitable method the easiest way is to delete the CSI (p. 63). "Deletion" as a strategy is the method almost the closest to the end of the substitution pole. Most manipulated method is "autonomous creation" where the translator enjoys the freedom of including a cultural reference belonging to the target culture that does not exist in the original text (p. 64).

Aixela mentions briefly other strategies that are excluded from his classification such as "compensation" in which a CSI deleted is given at another point in text, "dislocation" in which the same reference is displaced, and "attenuation" in which a stronger and unacceptable reference is replaced with a softer one (p. 64).

5.2. CULTURE-SPECIFIC ITEMS IN SALMAN RUSHDIE'S *SHAME*

5.2.1 Cultural Affinity: The Methods Used in the Translation of Perso-Arabic Culture-Specific Items

As explained in the first chapter (2.7.2) Salman Rushdie's and the Turkish translator's (Aslı Biçen) background overlaps in certain areas due to the religion of Islam and Perso-Arabic culture that they both were exposed to. Richard Nelson Frye (1989), a prominent American scholar of Iranian and Central Asian studies, states underlining the role of Iran and the Persian language in the formation of Islamic culture: "Many times I have emphasized that the present peoples of central Asia, whether Iranian or Turkic speaking,

have one culture, one religion, one set of social values and traditions with only language separating them [...]" (p. 236).

Salman Rushdie, the author of the book *Shame*, is a multifaceted writer as described in the previous chapter. His Muslim identity – coming from his parents and surroundings, although he has proclaimed to be atheist – is often reflected in his Works. *Shame* is among his works where Islamic way of life from religious aspects to its extension on daily life and social relationships is reflected. Although he treats religious matters in a satirical manner, he touches on deep religious terms that he tries to explain within the sentence. Taking into account Rushdie's style, it can be stated that Turkish translator in the first place and then, Turkish readers will gain considerable advantage due to their shared religious background in decoding the meaning from the novel.

The term "cultural affinity" is thus used in order to denote the similar background of the author's culture and the Turkish translator and readers' culture. Owing to its colonial past French culture has been in contact with Muslim culture, yet being acquainted with a culture would not suffice to grab the essence of an Islamic concept. Therefore in this part, culture-specific items that would evoke deeper meanings in Turkish readers will be examined. French translations, on the other hand, will reveal the tendencies in finding equivalents for Perso-Arabic cultural items. It would also give us hints about the French society who are in constant contact with the Islamic culture.

As put forward in Chapter 1, Arabic and Persian loanwords are not restricted to the realm of religion. At a time when these two languages were at the top of their prestige in Ottoman Empire, loanwords were taken virtually from every field. Thus, culture-specific items that will be analyzed in this part will either belong to the religious field or to daily life such as artefacts, professions, clothes, social categories, etc. These examples will also show that some Persian and Arabic cultural items which are borrowed by the Turkish language at one point have preserved the original semantic meaning. Yet in some other Perso-Arabic loanwords it is observed that the original semantic meaning has slightly changed in Turkish language. The mechanics of borrowing is briefly explained in the first chapter.

As for the classification method, the examples taken from the original book and the two translations will be classified according to the translation strategy employed by the French translator (Jean Guiloineau) since it is predicted that the repetition strategy will be sufficient for the Turkish translation to convey the meaning. As noted in the theoretical background, Aixela's categorization will be used; however the raw data will be interpreted according to Venuti's foreignizing and domesticating strategies with an aim to see the overall picture. Examples will be given in the following order: original quotation, Turkish translation and French translation. English, Turkish and French cultural items that are under examination will be given in bold and italic letters within the examples.

5.2.1.1 Repetition

According to Aixela's categorization of CSIs, "repetition" strategy belongs to the conservation group. Conservation is, as the name implies, the major group in which intercultural manipulation is relatively in lesser degree. Conservation strategies can be a useful tool in studying foreignizing method of Venuti since conservation strategies are parallel to foreignizing method in stressing the exotic colours of the text. Taking into account the postcolonial nature of the novel, it is highly possible that translators try to keep the cultural reference same. In the following pages, examples of repetition will be given with an aim to reveal the patterns of French translator's decisions.

[1]

> "***Sharam***, that's the word. For which the paltry "shame" is a wholly inadequate translation. Three letters, shìn rè mìm (written naturally, from right to left); plus ***zabar*** accents indicating the short vowel sounds." (p. 33)
>
> "***Şerem***, işte kelime bu. Buna karşılık şu pespaye "utanç" kelimesi kesinlikle eksik bir çeviri olur. Üç harf, şın, re, mim (doğal olarak, sağdan sola); artı kısa seslileri gösteren ***zeber*** aksan işaretleri." (p. 43)
>
> "***Sharam***, tel est le mot. Pour lequel ce misérable "honte" est une traduction tout à fait insuffisante. Trois lettres, Shèn ré mèm (écrites naturellement de droite à gauche); plus des accents ***zabar*** indiquant les voyelles brèves." (p. 43)

[2]

> "No matter how determinedly one flees a country, one is obliged to take along some hand-luggage; and can it be doubted that Omar Khayyam (to concentrate on him), having been barred from feeling shame (vb.int: ***sharmàna***) at an early age,…" (p. 33)

> "İnsan bir ülkeden ne kadar büyük bir kararlılıkla kaçarsa kaçsın yanına bir el çantası almadan edemez; küçük yaşta kendisine utanç (geçişsiz fiil: ***şeremen***) hissi yasaklanan Ömer Hayyam'ın (onun üzerine odaklanırsak) hayatının ilerki yıllarında, …" (p. 43)

> "Quelle que soit la détermination avec laquelle on fuit un pays, on est obligé de prendre un bagage à la main; et comment douter qu'Omar Khayyam (pour parler de lui), ayant été empêché d'éprouver de la honte (***sharmāna***) tout jeune…" (p. 43)

A group of cultural items that is translated by repetition strategy falls under religious-social terms that were borrowed from Perso-Arabic culture. *Sharam* is an example of this category. The word is central to the plot of the story and it is also the title of the book. However, as Rushdie explains in several paragraphs the translation of *Sharam* into English as shame is inadequate and he writes about the original word and its letters, usages in order to stress that this "*sharam*" is completely different from the shame concept of the West. *Sharam* is actually a Persian word borrowed into Arab as well as Turkish. In Turkish translation, thus, it is sufficient to write these words as they appear in Turkish sources, as during the borrowing process the receiving culture may alter the loanword according their phonological features. Therefore, *Sharam* becomes *Şerem*, *zabar* becomes *zeber*, etc.

French translation, on the other hand, repeats the cultural items with the exception of *shìn rè mìm,* where French translator performs another strategy called "orthographic adaptation" and adapts the words according to the phonological rules of the French language. It is a fact that percentage of people with Arabic knowledge in Turkey will be greater than those in France, so it is wiser to keep the original reference in French translation and to give the Turkish equivalent in Turkish translation.

[3]

> "When ***takallouf*** gets between a husband and a wife, look out." (p. 104)

> "Bir kadınla kocası arasında **tekellüf** girdi mi dikkat." (p. 114)

> "Quand ***Takallouf*** s'installe entre un mari et sa femme, attention." (p. 119)

Another important concept closely linked to Islamic culture is *takallouf* which is an Arabic word. The Arabic root of the word is *kulfat* (*külfet* in Turkish), meaning "burden, responsibility". *Takallouf's* Turkish equivalent *tekellüf* is a highly religious concept slightly different than *takallouf* as it is used by the author. *Külfet* (burden), the root form

and *mükellef* (liable, responsible), a derivative form are frequently used in Turkish. In this context, *tekellüf* means "assuming a heavy burden when there is no need, enduring unnecessary difficulties". In Islam, it is preached that one must abstain from false displays. *Takallouf* as explained by Rushdie is similar to this concept; however it also encompasses a second meaning of "not being sincere, acting formal". This second meaning is more evident in the Turkish idiom *"(aralarında) teklif tekellüf olmamak*" (to be sincere, not to act formal). Rushdie writes on this concept in length, touching upon the untranslatability of the concept:

> To unlock a society look at its untranslatable words. Takallouf is a member of that opaque world-wide sect of concepts which refuse to travel across linguistic frontiers: ıt refers to a form of tongue-typing formality, a social restraint so extreme as to make it impossible for the victim to express what he or she really means, a species of compulsory irony which insists, for the sake of good form, on being taken literally. (Shame, 104)

Although the concept is explained in detail by the author, French readers would only see the tip of the iceberg. Strong religious and social connotations cannot be carried across unless one lives in that society and learns its culture.

[4]

> "The religious extremists of the ***Jamaat*** Party have their supporters among college students and so forth, but relatively few people have ever voted Jamaat in an election." (p. 266)
>
> "Aşırı dinci ***Cemaat*** Partisi'nin üniversite öğrencileri arasında filan destekçileri var ama seçimlerde Cemaat'e nispeten daha az oy çıktı." (p. 276)
>
> "Les extrémistes religieux du parti ***Jamaat*** ont des partisans parmi les étudiants, mais en fait relativement peu de gens ont voté pour lui aux élections." (p. 285)

Jamaat's dictionary meaning is "society". Used often in religious context, the meaning narrows down to include only groups of people that gather in order to perform religious services such as *Salah* (in Turkish *namaz*). A second meaning of the word *jamaat* is to denote a group of people, a society having similar religious beliefs and belonging to the same religious sect. The term is often associated with extremism and strict rules and hierarchy in religious context. This usage which has negative connotations is more prevalent in Turkish language rather than its denotative meaning. In the following passage, the author uses this word as a proper noun, however Rushdie tries to convey

the negative connotations of the word by adding "religious extremists" to the text. In French translation, the word *jamaat* is repeated and the readers are hinted at the nature of the party, yet extremism is just one connotation of the cultural item. Turkish readers, on the other hand, can draw more meaning from the word *jamaat* thanks to their similar cultural background.

[5]

> "Catch your ears," Dawood shrieked, "***tobah, tobah***! But your God is great, great in his greatness, and so he may forgive such blasphemy." (p. 169)
>
> "Ağzından çıkanı kulağın duysun," diye bağırdı Davut, "***tövbe, tövbe***! Ama Allah büyüktür, senin bu küfrünü de bağışlar." (p. 178)
>
> "***Tobah! Tobah***! Hurla Dawood. Dieu est grand, grand dans sa grandeur, et il vous pardonnera un tel blasphème!" (p. 184)

Tobah is an exclamation of a religious nature. It is to regret committing a sin and begging forgiveness, promising never to repeat that action or thought. Rushdie gives clue as to the meaning of *tobah* within the next sentence, hinting that it is related to repenting and being forgiven. Turkish equivalent *tövbe* is a widely used exclamation and connotations attached to the word *tövbe* overlaps with that of *tobah*. Dawood is a side character in the novel who has a distinctive religious discourse. Thus, the reader would infer that what he says would be of religious character, which facilitates the decoding process of the French reader. Nevertheless, the burden of the French readers is greater than that of the Turkish reader as the word *tövbe* would be adequate to cipher out all the underlying net of connections laid out by the author who gives veiled hints for his international audience.

[6]

> "My country hearkens for me! Why should I stay in this ***harem*** of transvestite whores?" – and returned home to take up the reins of government in what was left of the land of God." (p.188)
>
> "Ülkem bana kulak kesilmiş! Bu travesti orospuların ***hareminde*** neden durayım?" – ve vatana dönüp Tanrı'nın ülkesinden arta kalanın hükümet dizginlerini ele almıştı." (p. 198)
>
> "Mon pays me réclame! Pourquoi devrais-je rester dans ce ***harem*** de putains travesties?" et il rentra pour prendre les rênes du gouvernement dans ce qui restait du pays de Dieu." (p. 204)

Apart from socio-religious cultural words, the Turkish reader also encounters words of Ottoman legacy in the novel. These words namely *harem* and *diwan* would bear strong connotations for the Turkish reader while for the French reader the connotations will be limited to the clues provided by the author. The word *harem* has already entered the vocabulary of English-speaking countries as a concept denoting "a house or a section of a house reserved for women members of a Muslim household" and "the wives, concubines, female relatives, and servants occupying such a place" (Heritage, 2000, p. 3324). An Arabic word coming from "sacred, forbidden place" *harem* was borrowed from Turkish. As it is widely used by Western authors in oriental plots and settings harem would definitely be the cultural word that would create less foreignness.

[7]

> "The tide of human beings carried Bilquis along as far as the large, low, ornately rectangular pavilion that had once been an emperor's hall of public audience; and in that echoing ***diwan***, overwhelmed by the humiliation of her undress, she passed out." (p. 61)
>
> "İnsan dalgası Belkıs'ı, eskiden imparatorun kabul salonu olan uzun, alçak, süslü binaya kadar taşıdı; o yankılı ***divanda*** kıyafetsiz kalmanın mahcubiyetine yenik düşerek kendinden geçti." (p. 71)
>
> "La marée humaine entraîna Bilquis jusqu'à l'immense pavillon bas et surchargé qui avait été autrefois la salle d'audience d'un empereur; et dans ce ***diwan*** sonore, accablée par l'humiliation de sa nudité, elle s'evanouit." (p. 74)

Diwan is a Persian word which is found in French as a loanword taken from Turkish. It denotes "a counting room, tribunal, or public audience room in Muslim countries" or "a government bureau or council chamber" (Heritage, 2000, p. 2209). The word is used in Ottoman court affairs for centuries as well as Ottoman literary circles, yet with a completely different meaning. Although the word has entered the French dictionaries, it still encompasses subtle meanings that are hard to decipher by the ordinary reader. It should also be noted that according to American Heritage Dictionary, the correct orthography would be "divan", however the author may have decided to write it with "w" in order not to confuse the reader's mind since the word "divan" possessing a completely different meaning is already used by the author (see p. 96).

As explained in the first chapter, Turkish language has borrowed extensively from Arabic and Persian. Most borrowings were made in official and literary fields in the first place. However, as the time passed some of those loanwords were adopted to common

speech. Turkish readers would come across with words of this nature very often while reading the novel, and since these words represent widely used concepts, the Turkish reader will easily capture the meaning along with their connotations. Nevertheless, a word which is being used often in daily life runs the risk of semantic change. Cultures and languages are constantly changing , thus a word that is borrowed from a language could well undergo certain changes, the most common being the "semantic restriction" in which the multiple meanings of the original word narrows down to cover only one meaning. Therefore, in certain cases cultural affinity may present a pitfall to the translator. It is translator's duty to stay fully alert to semantic changes.

[8]

> "… and then he hears in the corridors below the soft rat-like sounds, the susurration of servants fleeing the house, their bedrolls on their heads: bearers and ***hamals*** and sweeper-boys, gardeners and odd-job men, ayahs and maids." (p. 278)
>
> "…sonra aşağıdaki koridordan yumuşak, fare tıkırtısı gibi sesler duyuyor, döşeklerini başlarının üzerine vurmuş, evden kaçan hizmetkarların fısıltıları: ***hamallar***, temizlikçiler, bahçıvanlar, ayakçılar, ayahlar, hizmetçiler." (p. 288)
>
> "Alors, il entends dans les couloirs derrière les grattements de souris, les chuchotements des domestiques qui fuient, un paquet sur la tête: les porteurs, ***hamals***, balayeurs, jardiniers, hommes à tout faire, ayahs, et femmes de chambres." (p. 297)

Hamal or *hammal* is an Arabic word which means "a porter or bearer in certain Muslim countries" (Heritage, 2000, p. 3294). In the original sentence the author makes it evident that *hamal* is someone who performs a job, closely related to bearer. However, *hamal* is slightly different than bearer in that a *hamal* carries burdens such as luggage and supplies and it is associated with low social status. In the Turkish translation, the word "bearer" is left out since the translation of this word (*taşıyıcı*) is synonymous to *hamal* in this context. The French translation, on the other hand, keeps the cultural item unchanged.

[9]

> "Later she sits in ***shalwar*** and kurta of Italian crêpe-de-chine on the coolest porch, embroidering a shawl, watching a little dust cloud on the horizon." (p. 94)
>
> "Sonra İtalyan krepdöşinden ***şalvarı*** ve kurtasıyla en serin verandada oturup şal işleyerek ufuktaki küçük bir toz bulutunu seyrediyor." (p. 103)
>
> "Plus tard, elle est assise vêtue d'un ***shalwar*** et d'un kurta en crêpe de Chine italien sous la véranda la plus fraîche, elle brode un châle et regarde un petit nuage de poussière." (p. 108)

Shalwar is of Persian origin denoting "loose trousers worn in some South Asian countries and by some Muslims elsewhere (Random House, 1987, p. 393)". In the Indian subcontinent it is usually worn with a *kameez* – "a loose long-sleeved shirt or tunic" (Random House, 1987, p. 209). This traditional garment is worn by both men and women and it could be plain or embroidered. *Shalwar* in Turkish culture is same in design; however its usage is confined to rural areas. Thus, *shalwar* in our culture is of pastoral nature, and it never connotes fashion in any way. In this context, Turkish reader could wrongly interpret this cultural item.

[10]

> "I wince as I record his vandalism: armed with broomstick and misappropriated hatchet, he rampaged through dusty passages and maggoty bedrooms, smashing glass cabinets, felling oblivion-sprinkled ***divans***, pulverizing wormy libraries; ...." (p. 26)
>
> "İçim sızlayarak kaydediyorum vandallığını: Uzun saplı bir süpürge ve aşırdığı bir nacakla silahlanmış vaziyette tozlu koridorları ve kurtlu yatakodalarını kasıp kavurdu, camlı dolapları kırdı, üzerine unutuş saçılmış ***divanları*** devirdi, küflenmiş kütüphaneleri toza çevirdi; ..." (p. 36)
>
> "Je grimace de douleur en racontant son vandalisme: armé d'un balai et d'une hachette dérobée, il se déchaîna dans les couloirs poussiéreux et les chambres rongées par la vermine, il fracassa des vitrines de verre, s'acharna sur des ***divans*** saupodrés d'oubli, il pulvérisa des bibliothèques vermoulues;…" (p. 35)

Divan is a Persian word that means "a long backless sofa, especially one set with pillows against a wall" (Heritage, 2000, p. 2209). This is also the exact meaning in its Turkish equivalent; therefore no semantic loss will occur for the Turkish audience. French audience on the other hand will have to infer the meaning from the text and will at best conclude that the cultural item in question is a type of furniture.

[11]

> "…invitation, scorning the doormats of the indigenous worthies, had found their way into the Angrez Cantonment, and into the ballroom of the dancing ***sahibs***." (p. 8)
>
> "…Yerli ekâbirlerin paspaslarından esirgenen davetiyeler, Angrez Kışlası'nın ve dans eden ***sahiplerin*** balo salonlarının yolunu bulmuştu." (p. 18)
>
> "… des invitations, méprisant la porte des notables indigenes, étaient allées jusque dans le Cantt des Angrez, et dans la sale de bal des ***sahibs*** qui dansaient." (p. 16)

[12]

> "And the three male servants laughed too: "Listening to you, ***baba***, we are thinking this house has grown so huge huge, there mustn't be room for anywhere else in the world!" (p. 26)

> "Üç erkek uşak da ona gülerlerdi: "Seni dinleyince, ***baba***, bu ev öyle büyümüş öyle büyümüş ki dünyada başka şeye yer kalmamış sanıyor insan!" (p. 36)
>
> "Et les trois serviteurs riaient aussi: "A t'écouter, ***baba***, on croirait que la maison est devenue si grande, si grande, qu'il n'y a plus de place sur terre pour le reste!" (p.36)

[13]

> "The only thing about this business is that it has made me understand my mothers at last. This must be what they locked themselves up to avoid, and ***baba***, who would not?" (p. 49)
>
> "Bu işin tek faydası oldu, nihayet annelerimi anladım. Bundan kaçmak için kendilerini kilitlemiş olmalılar, ***baba***, bunu kim yapmazdı ki?" (p. 59)
>
> "Le seul truc dans cette affaires, c'est que j'ai enfin compris mes mères. C'est sans doute pour ça qu'elles s'enferment." (p. 59)

Sahib and *baba* are two cultural titles that are widely used by the author and that are of Arabic and Persian respectively. *Sahib* in Turkish (sahip) means "owner" which is also the original meaning of the Arabic word. The original word also carries a second meaning: companion. In the Sub-continent (in Hindi-Urdu languages) it is used as a courteous term like the use of Mr. in English but it is mostly used in colonial India to address an Englishman or other Europeans ((Oxford Reference, 1996, p. 375). As the word is used in a colonial context in this sentence, it may lead to misunderstandings if Turkish readers perceive the word's meaning as "owner". In the French translation, the audience could understand that the word is a courtesy term without being misguided by other meanings of the word.

The term *baba*, also spelled as *babu* or *baboo*, is "used as a Hindi courtesy title for a man" (The Oxford Dictionary of Foreign Words and Phrases, 1997, p. 30). It is a derivation of *bapu* which means father. Baba in Turkish means primarily "father" and the usage in Hindi language does not exist. However, *baba* in Turkish is used in colloquial and slang language when addressing very close male friends or for showing respect for an elder man. In this context, while reading the novel the Turkish reader would infer wrongly that the three male servants and Omar Khayyam have a close relationship, while in fact servants are only being respectful. Two examples of the translation of *baba* are given below. In one translation, the French translator repeats the cultural item; however in the second example the translator omits the word.

[14]

> "Come on, ***mohajir***!, Immigrant! Pack up double-quick and be off to what gutter you choose." (p. 84)
>
> "Hadi ***muhacirler***! Göçmenler! Hemen toplanın ve hangi deliği istiyorsanız oraya gidin." (p. 94)
>
> "Va-t'en, ***mohajir***! Immigrante! Emballe tes affaires en cinq sec et va finir dans le ruisseau qui te plaira!" (p. 97)

Mohajir or *Muhajir* is an Arabic word meaning refugee or immigrant or emigrant The author gives already the meaning in the second sentence. Thus for the French reader, there will be no difficulty in comprehension. *Mohajir* in Turkish (*muhacir*) has undergone a semantic restriction, where the reference is made to the Muslims of Balkan ancestry that settled in Turkey after the collapse of Ottoman Empire. However it is quite easy for the Turkish reader to broaden the meaning that the Turkish word expresses.

[15]

> "Illuminated manuscripts of the poetry of Ghalib; volumes of letters written by Mughal emperors to their sons; the Burton translation of the Alf laylah wa laylah, and the travels of Ibn Battuta, and the ***Qissa*** or tales of the legendary adventurer Hatim Tai…" (p. 27)
>
> "Galib'in şiirlerinin aydınlatıcı elyazmaları; cilt cilt, Moğol imparatorlarının oğullarına yazdığı mektuplar; Elf leyle va leyle'nin Burton çevirisi, İbni Batuta'nın Seyahatname'si, sonra efsanevi maceracı Hatim Tai'nin ***kıssaları***, yani hikayeleri…" (p. 37)
>
> "Des manuscrits à enluminures des poèmes de Ghalib, des volumes de lettres écrit par les empereurs moghols et leur fils; la traduction de Burton de Alf Laylah Na Laylah, les Voyages d'Ibn Battuta, et les ***Qissa*** ou contes de l'aventurier légendaire Hatim Tai…" (p. 36)

Qissa means story or adventure in Arabic. It may or may not be a religious narrative. In Turkish *qissa* (kıssa) is not used extensively. There are other words to denote "story" such as *öykü* or *hikaye*. The word *kıssa*, however, is used in the widely known idiom "*kıssadan hisse*" which means the moral of the story, the lesson that is learned from the story told. Although Turkish readers do not use the word on its own, the meaning of *qissa* can easily be made out from the associated idiom.

[16]

> "…living, if still alive, in some seaside bungalow lapped by tides of nostalgia for the horizons of his departed glory, fingering the few miserable artefacts – ivory hunting horns, kukri knives, a photograph of himself at a ***Maharaja***'s tiger hunt – which

> preserved, on the mantels of his declining years, the dying echoes of the past, like seashells that sing of distant seas." (p. 41)
>
> "… deniz kıyısıdaki bir klübede oturuyor, yaşlılığının şömine raflarında duran, uzak denizlerin şarkısını söyleyen deniz kabukları gibi geçmişin silinen yankılarını saklayan üç beş sefil nesneyi – fildişi av boruları, kukri bıçakları, bir ***Mihrace*** ile Kaplan avındayken çekilmiş bir fotoğraf – evirip çeviriyordu." (p. 51)
>
> "Vivait-il, s'il était toujours vivant, dans un bungalow au bord de la mer contre lequel venaient battre les vagues de la nostalgie en souvenir de sa gloire envolée, tripotant quelques misérable objets – un cor de chasse en ivoire, des poignards kukri, une photo de lui prise lors d'une chasse au tigre avec un ***maharajah*** – qui gardaient, pendant ces années de déclin, l'écho du passé, comme des coquillages qui chantent des mers lointaines." (p. 51)

Maharaja is a word of Persian origin meaning "a king or prince in India ranking above a rajah, especially the sovereign of one of the former native states" (Heritage, 2000, p. 4360). *Maharaja* is not explained by paraphrase as it is often done by the author. However it is not a central concept in the novel and it is only used as a descriptive element. Turkish audience will recognize the cultural word because the Persian word is phonologically similar to its Turkish equivalent: *mihrace*.

5.2.1.2. Orthographic Adaptation

Orthographic adaptation is another strategy that is included in conservation strategies. As the cultural item is translated almost the same with the exception of minor sound changes, this strategy is useful like repetition to underline the foreign nature of the cultural item. Thus, translator who opts for this strategy would consciously prefer author's decisions over comprehensibility, just like in the repetition strategy. In orthographic adaptation, as the name implies, cultural item is adapted to the target language's phonological rules. This strategy may be employed to bring the foreign item closer to target culture at least in a phonological way or to show the reader the correct pronunciation of the cultural item.

[17]

> "Sharam, that's the word. For which the paltry "shame" is a wholly inadequate translation. Three letters, ***shìn rè mìm*** (written naturally, from right to left); plus zabar accents indicating the short vowel sounds." (p. 33)

> "Şerem, işte kelime bu. Buna karşılık şu pespaye "utanç" kelimesi kesinlikle eksik bir çeviri olur. Üç harf, ***şın, re, mim*** (doğal olarak, sağdan sola); artı kısa seslileri gösteren zeber aksan işaretleri." (p. 43)
>
> "Sharam, tel est le mot. Pour lequel ce misérable "honte" est une traduction tout à fait insuffisante. Trois lettres, ***Shèn ré mèm*** (écrites naturellement de droite à gauche); plus des accents zabar indiquant les voyelles brèves." (p. 43)

Shìn rè mìm are the letters that make up the word sharam. In Turkish they are pronounced as *şın, re, mim*. In French, on the other hand, these letters are pronounced as *Shèn ré mèm,* with acute accent (´) for short vowels and grave accent (`) for long vowels. This way, while the translator conveys a foreign concept, the orthographic adaptation procedure mitigates the foreignness of the text by at least introducing the cultural item in familiar phonological features.

[18]

> "For what your ***begums*** want this lock-shock now? Invasion has already occurred."(p. 9)
>
> "Senin ***begümler*** bu kilidi şimdi ne demeye alıyorlar? Taarruz çoktan oldu bitti." (p. 19)
>
> "Pourquoi est-ce que tes ***bégums*** veulent ce cadenas maintenant? L'Invasion a déjà eu lieu." (p. 18)

Begum is actually of Turkish origin which means "title given to female family members of a *Beg* (*Bey*). In South Asia, it is as a title of a Muslim woman of an eminent position. Colloquially, the term can be used by men to refer their own wives or as an honorific address to a married or widowed woman (Oxford, 1997, p. 37). In modern Turkish, *Begüm* is a girl name; however the meaning can be deciphered from the context. In the French translation of the term, the translator has made a phonological change by adding an acute accent (é) in order to show the readers that the vowel in the first syllable is to be pronounced as [e]. Otherwise, the French reader may pronounce it as [ə] (the sound [ö] in Turkish).

[19]

> "The mummified figure of Bariamma herself supervised everything blindly from her vantage point of a takht over which a ***Shirazi rug*** had been spread in her honour; gaotakia bolsters prevented her from toppling over on to the floor when she guffawed at the horrifically off-putting descriptions of married life with which the matrons were persecuting Good News." (p.151)
>
> "Mumyaya dönmüş Bariamma, şerefine ***Şiraz halısı*** serilmiş tahtının üzerinden kör gözleriyle her şeyi yönetiyordu; evil barklı kadınların Müjde'ye eziyet etmek için

> uydurdukları korkunç, cesaret kırıcı evlilik hayatı tariflerine gülerken yere yuvarlanmasını büyük yastıklar önlüyordu.” (p. 161)
>
> "La silhouette momifiée de Bariamma supervisait tout avec ses yeux d’aveugle d’un fauteuil sur lequel, en son honneur, on avait étendu une ***couverture de Chiraz***; des coussins l’empêchèrent de tomber sur le sol quand elle éclata de rire en entendant les horribles descriptions du mariage avec lesquelles les matrones se moquaient de Bonnes Nouvelles.” (p. 166)

Shiraz is a city of southwest-central Iran south-southeast of Tehran. It is noted for its carpets and metal works. French translator renders Shirazi as *Chiraz*, employing the orthographic adaptation strategy. In French, the letter combination [ch] gives the sound [sh] in English and [ş] in Turkish, thus by replacing the [sh] sound combination with [ch] the translator prevents the mispronunciation of the original term.

5.2.1.3. Linguistic Translation

Linguistic translation is, as Aixela explains, a strategy in which a denotatively very close reference is used. The cultural item in question is quite transparent which increases the comprehensibility of the term when it gets translated. However, although the meaning is clear, it is still evident that the item belongs to another culture. In this strategy, pre-established translations (generally those of units of measure, institutions, names of historical figures, etc.) generally guide the translator.

[20]

> “Finally, the producer came up with a brilliant, a positively ***Solomonic solution***.” (p. 255)
>
> “Nihayet prodüktör çok zekice ve ***Hz. Süleymanvari*** bir çözüm bulmuş.” (p. 265)
>
> “Finalement, le metteur en scène trouva une solution qui était tout à fait un ***jugement de Salomon***.” (p. 274)

According to the Bible, Solomon is a king of Israel, whereas in Islamic tradition he is known as a prophet. He is extremely wise and fair, thus in English the adjective “*solomonic*” means “exhibiting or requiring the exercise of great wisdom, especially in making difficult decisions”. In Turkish no idiom is used to refer his wisdom, however accounts of his wisdom are found in *Quran*, *hadiths*, and *qissas* (stories). The translation of *Solomon* as *Salomon* in French is an example of linguistic translation

where a pre-established version of the religious figure is given. It is also seen that, in the Turkish translation the title "Hz" standing for "Hazreti" is added. This manipulation is due to the fact that according to Islamic tradition this honorific and religious title precedes the names of all prophets.

[21]

"The ***sacrifice of Abraham*** was mentioned. The painless fatal injection." (p. 247)

"***İbrahim'in adağından*** bahsedilmişti. Acısız, ölümcül bir iğne." (p. 257)

"On mentionna le ***sacrifice d'Abraham***. L'injection indolore et fatale." (p. 266)

Sacrifice of Abraham is another example of linguistic translation. Abraham is the English version of *İbrahim* and in the French version the cultural item is repeated. However, it is still a linguistic translation since the literal rendering of the item is exactly the same in French. The problematic part in this example is the content of the event called "*the sacrifice of Abraham*" or its much common version "the binding of Isaac" and the different religious connotations attached to it. The author has no doubt a broader knowledge on Islamic views of the incident, however as he writes in English he maintains his impartiality by departing from a common ground when referring to the incident.

The sacrifice of Abraham refers to the incident in which Abraham- a prophet in Islam- was commanded by God to offer his son up as a sacrifice. When Abraham was about to sacrifice his son, God gave him a ram which he sacrificed in place of his son. This incident is well known to Muslims, Christians and Jews. However, Jews and Christians say that the sacrificed was Isaac -"Abraham's only son", whereas according to the Islamic tradition the sacrificed is Ishmael. Islamic traditions consider Ishmael as the ancestor of Muslims, and Isaac is believed to be the ancestor of Jews and Christians. Moreover, Muslims celebrate an important religious holiday called *Eid al-Adha* (*Kurban Bayramı* in Turkish) to commemorate the sacrifice of Ismael by sacrificing a domestic animal like sheep, ram, goat and distributing it to the poor. Thus, although the incident is recognized in both Turkish and French readers, the content of the incident and connotations are strikingly different.

5.2.1.4. Extra-textual Gloss

Extra-textual gloss is another strategy defined by Javier Franco Aixela as the explanation of the meaning or implications of the CSI through a mark such as "footnote, endnote, glossary, commentary/translation in brackets, in italics etc" (p. 62). Although Aixela categorizes this strategy within the conservation pole, it is not a strictly conservation strategy as it tries to explain the cultural item in footnotes. As this strategy leaves the cultural item as a repetition it may be classified within the conservation/foreignizing approach. On the other hand, as it demystifies the cultural term by making it comprehensible to the target reader, it involves a degree of domestication. The use of extra-textual gloss by the French translator also underlines the fact that cultural items that are so woven within the plot that repetition method will not provide the reader with enough information to decode the story. *Hadji*, *purdah*, *burqa*, *halal*, and *hegiran* calendar are religious concepts which are translated with an extra-textual gloss strategy by the French translator.

[22]

> "When Maulana Dawood appeared one morning wearing the traditional garb of a pilgrim on the ***Hajj***, in two white cloths, one wound around his loins and the other hooped negligently across his chest…" (p. 216)
>
> "Mevlana Davut bir sabah üzerinde geleneksel ***hacı*** kıyafetleriyle, biri beline sarılmış,diğeri rasgele omzuna atılmış iki kumaş parçasıyla boy gösterdiğinde…" (p. 226)
>
> "Quand Maulana Dawood apparut un matin revêtu du costume traditionnel des ***hadjis***, deux morceaux de tissu blanc, le premier enroulé autour des reins et le second négligemment attaché autour de la poitrine…" (p. 233) [footnote: Dans la tradition musulmane, ceux qui ont fait le pélerinage de la Mecque.]

Hajj (Arabic noun) is an obligatory act of worship in Islam which means "pilgrimage to Mecca made by devout Muslims" (The Harper Dictionary of Foreign Terms, 1987, p. 148). In the original sentence, it is preceded by the word "pilgrim" which hints at the meaning of the religious concept. In both translations, however, *hajj* as an act is replaced by the *hadji* in French and *hacı* in Turkish that denotes someone who has made a pilgrimage to Mecca. This strategy is called as compensation by Aixela. This strategy employed by both translators is reasonable since a literal rendering would result in the repetition of similar concepts. In this example, the French translator has added a

footnote to the word *hadji* stating that "in Muslim tradition, one who makes pilgrimage to Mecca". Turkish translator, on the other hand, feels no need to clarify the concept as it is inherent in our society.

[23]

> "One morning they all saw Bilquis putting on a black ***burqa***, taking the veil or ***purdah***, even though she was indoors and only family members and servants were present." (p. 220)
>
> "Bir sabah hepsi Belkıs'ın siyah bir ***burka*** giydiğini gördüler, içeride olduğu ve evde de sadece aile efradı ve hizmetkârlar olduğu halde ***peçesini*** de indirmişti." (p. 230)
>
> "Un matin tout le monde vit Bilquis enfiler un ***burqa*** noir, prendre le voile ou ***purdah***, bien qu'elle fût à l'intérieur et qu'il n'y eût que des membres de la famille et des domestiques. (p. 237) [footnote: *Purdah*: le fait d'être voilé; *burqa*: le voile lui-même.]

Burqa and *purdah* are interrelated religious concepts that are for women in a Muslim society. *Purdah* is a Persian word denoting "a curtain or screen, used mainly in India to keep women separate from men or strangers" (The World Book Dictionary, 1982, p. 346) and metaphorically the Hindu or Muslim system of sex segregation, practiced especially by keeping women in seclusion. *Burqa*, on the other hand, is an Arabic word which means "a long enveloping garment that is worn by Muslim women, and that covers the body from head to toe" (Oxford, 1997, p. 52). Both words etymologically mean "veil". Although in the original sentence, Rushdie clarifies the meanings of *burqa* and *purdah* by furnishing the readers with clues, French translator still considers it necessary to add footnotes defining *purdah* as "the state of wearing a veil" and *burqa* as "the veil itself". Burqa which is not widely used in Turkey is called *kara çarşaf* – literally black linen. Even so, the concept of *burqa* is known by the Turkish reader. Hence Turkish translator sees no need to domesticate the cultural item.

[24]

> Wanting to write about shame, I was at first haunted by the imagined spectre of that dead body, its throat slit like a ***halal*** chicken, lying in London night across a zebra crossing…" (p. 118)
>
> "Utanca dait bir şeyler yazmak istediğimde ilk önce o ölü bedenin hayalimdeki görüntüsü musallat oldu üstüme, gırtlağı ***helal*** tavuk gibi kesilmiş, bir Londra gecesinde yaya geçidinde yatıyor…" (p. 128)

> "Voulant écrire sur la honte, j'ai tout d'abord été hanté par le spectre imaginaire de ce cadavre, la gorge tranchée comme un poulet ***halal***, allongé sur un passage pour piétons…" (p. 132) [footnote: Pur dans la religion musulmane; l'equivalent du kasher juif.]

Halal is another religious concept related to food habits. It may denote any object or action in Islam which is in accordance with or permitted under the *shari'a*, however in non-Muslim states the term is narrowed down to Muslim dietary law where *halal* means "meat that has been slaughtered in the manner prescribed by the *shari'a- the Islamic law*" (Random House, 1987, p. 178). *Halal* may refer to food that is not forbidden to eat such as pork, carrion, alcohol, etc., or to meat that is slaughtered according to prescribed method which consists of a swift, deep incision on the neck of the animal along with the recitation of "Bismillah". The example below covers this meaning of *halal*, and it is used as a simile. French translator gives a footnote describing *halal* as "pure, sinless in Muslim religion; equivalent of *kasher* of Jews". The footnote, however, does not include any information on the method which would clarify the simile used. Thus, Turkish readers will grasp more meaning of this simile.

[25]

> "All this happened in the fourteenth century. I'm using the ***Hegiran calendar***, naturally: don't imagine that stories of this type always take place longlong ago." (p. 6)
>
> "Bütün bunlar on dördüncü yüzyılda meydana geldi. Doğal olarak ***Hicri takvimi*** kullanıyorum: sanmayın ki böyle hikayeler hep çok uzun zaman önce vuku bulmuş." (p. 16)
>
> "Tout cela se passait au XIVe siècle. J'emploie le ***calendrier de l'hegire***, naturellement: n'allez pas croire que de telles histories ont toujours lieu dans un lointain passé." (p. 14) [Footnote: Hégire: 622 de l'ère chrétienne, début de l'ère musulmane. Le XIVe siècle de l'hegire est donc le XXe de l'ère chrétienne.]

Final religious concept is Hegiran calender. *Hegira* is "the beginning of the Muslim calendar, commemorating the flight of Muhammad from Mecca to Medina (A.D: 622)" (Harper, 1987, p. 151). Thus *Hegiran calender*, also mentioned as Islamic calender or *Hijri calender*, is a lunar calendar based on 12 lunar months in a year of 354 or 355 days, which starts with the Hegira, 622 AD". French translator gives extra information in the footnote as to the conversion of Islamic calender to Christian calender, apart from the dictionary meaning of *Hegiran calender*. Thus, the translator states that fourteenth century in *Hegiran calender* is equivalent to twentieth century in Christian calendar, taking on the research job of the reader. Turkey uses Gregorian calender officially as of

1926, however as it is a Muslim country, *Hegiran calendar* is concurrently used with the official one in order to determine the Islamic holy days and festivals. Hence, this cultural item does not create a barrier among the Turkish readers.

[26]

"Despairing of military and civilian doctors she turned to a local ***Hakim*** who prepared an expensive liquid distilled from cactus roots, ivory dust and parrot feathers…" (p. 100)

"Askeri ve sivil doktorlardan ümidi kesince, oranın ***Hekimine*** başvurdu ve kaktüs kökleri, fildişi tozu ve papağan tüylerinden damıtılan pahalı bir sıvı aldı…" (p. 110)

"Désespérant des médecins civils et militaries, elle s'adressa à un ***hakim*** qui prépara une potion très chère, produit de la distillation de racines de cactus, de poussière d'ivoire et de plumes de perroquet. (p. 115) [footnote: Médecin dans la tradition musulmane.]

Rushdie also uses cultural items which express daily concepts in Turkish such as *hakim, maidan* and *phaelwan*. *Hakim* is a "Muslim physician" (Random House, 1987, p. 178) in Arabic. Etymologically, it comes from hakīm meaning wise man, from *hakama,* to judge, to decide. It is possible for the Turkish reader to mistake this word which is *hekim* in Turkish for hakim which means judge coming from the same Arabic root. However, the context provides necessary clues for the Turkish reader to perceive it as *hekim* (doctor). French translator defines *hakim* in the form of footnote as "doctor in Muslim tradition".

[27]

"The house was positioned beside an open ***maidan*** and it was equidistant from the bazaar and the Cantt." (p. 4)

"Ev açık bir ***meydanın*** kenarındaydı ve pazarla Kışla'ya eşit mesafedeydi." (p.14)

"La maison était située á côté d'un grand ***maidan*** et équidistante du bazaar et du Cantt." (p. 12) [Footnote: une place]

Maidan is an Arabic word designating an open space used for meetings, sports, etc, a square. Its Turkish equivalent is *meydan* with the exact same meaning. French translator briefly defines *maidan* as a square as a footnote. *Maidan* does not hold the central idea in the sentence; however it is still consciously used by the author to express the foreignness of that country. Turkish translator only gives the phonological equivalent of the cultural item; even so there is no loss of meaning.

[28]

> "I am keen on wrestling," he lied, "and it's time I saw what stuff our Army ***phaelwans*** are made of." (p. 214)
>
> "Güreşe çok meraklıyımdır," diye uydurdu, "bizim ordu ***pehlivanları*** nasılmış görelim bakalım." (p. 224)
>
> "Je suis un passionné de lutte, lui dit-il en lui mentant effrontément, et il est grande temps que je voie de quelle étoffe sot faits les ***phaelwans*** de l'armée." (p. 231) [footnote: Lutteurs]

Phaelwan is a Persian word which means wrestler (from *pehlevan* meaning hero or champion) (Kortenaar, 2003, p. 287). There are differences between Turkish style wrestling – *yağlı güreş* (oil wrestling) and Indian style wrestling however oil wrestling bears a striking resemblance to the Zurkhanes of Iran. Although the author uses "wrestling" within the same sentence, hinting at the meaning of the cultural item, French translator still adds a footnote giving the meaning of *phaelwan* as "wrestler".

[29]

> "Sir Mir in stone gazes with equal hauteur upon village hospital and brothel, the epitome of an enlightened ***zamindar***." (p. 95)
>
> "Taştan Sir Mir, köyün hastanesiyle keranesine aynı azametle bakıyor, tam bir aydın ***zemindar***." (p. 105)
>
> "Sir Mir en pierre contemple avec le même regard hautain l'hôpital et le bordel, la quintessence d'un ***zamindar*** éclairé." (p.109) [footnote: En Inde, autrefois, propriétaire terrien]

Zamindar is a Persian word which means a holder or occupier (*dar*) of land (*zamin*). This word was borrowed by many cultures that were influenced by Persian culture, thus it also means "an official employed by Mughals to collect taxes from peasants. Yet in Ottoman Empire *zamindar –zemindar* in Turkish- was used to designate a governor or a judge. Yet the differences between meanings would not give rise to a big misunderstanding since *zemindar* is a title specific to Ottoman Empire. In modern Turkey such a title does not exist, therefore Turkish reader would not normally know the duties of a *zemindar* if he or she is not interested in history and the word would be interpreted as a government officer. French translator, on the other hand, adds a footnote explaining the term as "in the past, owner of a land in India".

[30]

> "Thus a second Omar grew up in a second place of that name, and every so often, as he grew, would catch a strange look in his three mothers' six eyes, a look that seemed to say Hurry up, we are waiting for your poems. But (I repeat) no ***rubaiyat*** ever issued from his pen." (p. 23)
>
> "Böylece ikinci bir Ömer bu isimdeki ikinci bir yerde büyüdü; büyürken de üç annesinin altı gözünde, Çabuk ol, şiirlerini bekliyoruz, diyen o tuhaf bakışları yakaladı sık sık. Ama (tekrar ediyorum) onun kaleminden ***rübai*** falan çıkmadı." (p. 33)
>
> "Ainsi un second Omar grandit dans un second endroit portant ce nom et très souvent il croisait un étrange regard dans les six yeux de ses trois mère, un regard qui semblait dire " Dépêche-toi, nous attendons tes poèmes." Mais (je le répète) aucun ***rubaiyat*** ne sortit jamais de sa plume." (p. 33) [Footnote: Quatrain; forme poétique utilisée par le poète persan Omar Khayyam, originaire de Nichapur et mort vers 1122.]

Ruba'iyat is a word derived from *rubai* which is an Arabic word, and which is used to describe a Persian quatrain – a form of Persian poetry. *Rubaiyat* is the plural form of the word, *rubai and it denotes a* collection of such quatrains. The best-known example of such a collection is the *Rubaiyat* of Omar Khayyam, to the extent that *Rubaiyat* is often used as a short name for this particular collection. Thus the word *rubaiyat* may refer either to the general form of poetry or to the work of Omar Khayyam. In this sentence, *rubaiyat* refers to the latter. In Ottoman literature – also called as Divan literature - standard poetic forms were derived either from Persian literary tradition or indirectly through Persian from the Arabic. *Rubai* is only one form among many which were taken from Persian literature. Thus, Turkish readers generally recognize the literary form and the most associated poet of the form: Omar Khayyam. French translator gives the dictionary meaning of *rubaiyat* as "quatrain" as well as extra information for the reader to work out the connections between the name of the hero, the name of the mansion he lives (Nishapur) and *rubaiyat*. The translator adds "a poetic form used by the Persian poet Omar Khayyam, born in Nichapur and died around 1122". These connections are not provided by the author, and as he is a postmodern writer, he obviously expects from the reader to figure out the connections.

[31]

> [a]
>
> "…virtually uneducated, they were imprisoned in the ***zenana wing*** where they amused each other by inventing private languages…" (p. 5)
>
> "…hemen hemen hiç eğitim görmeden ***haremlikte*** hapis tutulmuş, birbirlerini eğlendirmek için kendilerine has lisanlar icat etmiş…" (p. 15)

> "…virtuellement non éduquées, elles étaient emprisonnées dans le ***zenana*** où elles s'amusaient en imaginant des langages…" (p. 13) [footnote: Appartement des femmes chez les musulmans de l'Inde.]
>
> [b]
>
> "Bariamma had switched the lights out – the master-switch hung on a cord above her bed - and her snoring dominated the blackness of the ***zenana chamber***. (p. 83)
>
> "Bariamma ışıkları söndürmüştü – ana düğme yatağının üzerine kadar sarkan bir kablonun üzerindeydi – ve horlaması ***zenneler odasının*** karanlığına hükmediyordu." (p. 93)
>
> Bariamma avait éteint la lumière – l'interrupteur pendait au bout d'un fil au-dessus de son lit – et son ronflement dominait l'obscurité du ***zenana***.

Zenana is a Persian word - from *zan* woman, denoting "a part of a house reserved for the women and girls of a household" (World Book, 1982, p. 480). It is synonymous with *harem*, thus in the Turkish translation, *harem* which is a much familiar term in Turkish, is used instead of *zenana*. In fact *zenana – zenne* in Turkish – has undergone a linguistic change to cover only actors who are female impersonators in traditional Turkish theatre (*ortaoyunu*) and male dancers who dress and act like women. Although the meaning has undergone a drastic change, the context provides enough clues for the Turkish readers to recognize the word as "woman". French translator defines the word as "flat for women in Indian Muslims." In the second example, French translator maintains coherence in his strategy and translates the word as *zenana* again. In the Turkish translation, however, this time *zenana chamber* is given as *zenneler odası* which reveals inconsistency.

5.2.1.5 Absolute Universalism

This strategy belongs to the substitution category in which the aim of the translator is to eliminate the foreign cultural items of the text, just like Venuti's domesticating method. The translator, in this strategy, deletes any foreign connotations and substitutes the term with a neutral reference. In the translation of *Shame*, absolute universalism is not a popular strategy however examples of this type can still be found.

[32]

> "Raza Hyder came to attention, because once the ***afrit*** of honour has been summoned from its sleep, it will not depart until satisfied." (p. 110)

> "Rıza Haydar hazırola geçti çünkü şeref ***ifriti*** bir kere uykusundan kaldırıldı mı tatmin edilene kadar bir yere gitmez." (p. 120)
>
> "Raza Hyder se mit au garde-à-vous, parce que, maintenant que le ***témoin*** de l'honneur avait été appelé dans son sommeil, il ne s'en irait pas sans avoir été satisfait." (p. 125)

Translation of *afrit* is an example of absolute universalism. *Afrit* is a powerful evil spirit or gigantic and monstrous demon in Arabic mythology from Arabic *ifrit* (Oxford, 1997, p. 6). It is also spelled as *afreet*. They belong to a class of infernal djinn, spirits below the level of angels, noted for their strength and cunning. In this sentence the author employs the word as a metaphor, representing the abstract concept of honour as a monster. Turkish equivalent of the term, *ifrit*, bears the same meaning and connotations. In French translation, however, the cultural item is replaced with the word *témoin* (witness), denuding the sentence from its foreign essence.

[33]

> "Rani Harappa arrived by train from Mohenjo, thinking she was about to spend a carefree day at Good News's ***Nikah*** celebrations, but Isky's chauffeur Jokio told her at the station that the world had changed." (p. 176)
>
> "Rani Harappa, Müjde'nin ***düğününde*** gamsız bir gün geçireceğini zannederek trenle Mohenjo'dan gelmişti ama İski'nin şoförü Jokio ona istasyonda dünyanın değiştiğini haber verdi." (p. 186)
>
> "Rani Harappa arriva de Mohenjo par le train, en s'imaginant qu'elle allait passer une journée sans soucis au ***mariage*** de Bonnes Nouvelles, mais, à la gare, Jokioi le chaffeur d'Isky, lui dit que le monde venait de changer." (p. 191)

Nikah is an Arabic word denoting the matrimonial contract between a bride and bridegroom within Islamic marriage. In Turkish translation, the word *düğün* is used since the term *nikah* – which also exists in Turkish – is only employed for the official ceremony. The concept of *düğün* covers both the official ceremony and the wedding celebrations that are hold afterwards. In the French translation the word *nikah* is substituted by *mariage* (wedding), a word which does not cover the cultural and Islamic connotations that are conveyed with *nikah*.

[34]

> "The mummified figure of Bariamma herself supervised everything blindly from her vantage point of a ***takht*** over which a Shirazi rug had been spread in her honour; gaotakia bolsters prevented her from toppling over on to the floor when she guffawed at

> the horrifically off-putting descriptions of married life with which the matrons were persecuting Good News." (p.151)
>
> "Mumyaya dönmüş Bariamma, şerefine Şiraz halısı serilmiş ***tahtının*** üzerinden kör gözleriyle her şeyi yönetiyordu; evil barklı kadınların Müjde'ye eziyet etmek için uydurdukları korkunç, cesaret kırıcı evlilik hayatı tariflerine gülerken yere yuvarlanmasını büyük yastıklar önlüyordu." (p. 161)
>
> "La silhouette momifiée de Bariamma supervisait tout avec ses yeux d'aveugle d'un ***fauteuil*** sur lequel, en son honneur, on avait étendu une couverture de Chiraz; des coussins l'empêchèrent de tomber sur le sol quand elle éclata de rire en entendant les horribles descriptions du mariage avec lesquelles les matrones se moquaient de Bonnes Nouvelles." (p. 166)

Takht is the Persian word for throne. Although *takht* is a furniture used by the royals, in this example it is used the character named Bariamma who wields absolute authority in the *zenana chamber*. Thus, her power is metaphorically reflected by the furniture she sits on. *Taht* is the Turkish equivalent of the Persian word. In the French translation, however, *takht* is replaced by the word *fauteuil* (chair, seat in English) resulting in the loss of important connotations related to a character.

[35]

> "He heard birds outside; they were only crows, but they sounded as sweet ***bulbuls***." (p. 297)
>
> Dışarıdaki kuşların seslerini duydu; hepi topu kargaydılar ama sesleri ***bülbül*** gibi geliyordu." (p. 306)
>
> "Il entendit des oiseaux dehors; ce n'étaient que des corbeaux mais leur chant était aussi doux que celui des ***rossignols***." (p. 317)

Bulbul is a Persian word denoting a nightingale (*luscinia megarhynchos*) (Heritage, 2000, p. 1064). They are known for their powerful, melodious and sweet songs. *Bülbül* is the Turkish equivalent of the Persian word, and they share exact meaning and connotations. *Bulbul* (along with rose) is also a motif in Persian literature as well as Turkish literature. In the French translation *bulbul* is compensated with *rossignol* which means nightingale in English. Hence the bird which occupies a prominent place in Persian literature is reduced to a neutral reference.

5.2.1.6. Naturalization

Naturalization is another procedure grouped under substitution methods. In this strategy the cultural item is substituted with another cultural item, only this time with one that belongs to the target culture. It shows a great degree of intercultural manipulation where the culture of the other is veiled with a target culture-specific term. This strategy can mislead the reader into believing that the item belonging to the target-culture is originally used by the author.

[36]

> "That frogspawn slime," Dawood exclaimed, "that messenger of ***Shaitan***. He has come here with his proposal to divide this holy house." (p. 168)
>
> "O kurbağa yumurtası," diye ünledi Davut, "***şeytanın*** elçisi. Bu mübarek evi bölmek için kız istemeye geldi buraya." (p. 178)
>
> "Cette bave de crapaud, s'exclama Dawood, ce messager de ***Satan***. Il est venue ici faire sa demande en mariage pour diviser cette maison." (p. 183)

In the example above, the author uses the word *Shaitan*. *Shaitan* or *Shaytān*" (from the root *štn*) is both an Arabic noun and an adjective. Its meaning is "Satan, the Devil; an evil spirit" (Harper, 1987, p. 284). It has the power to cast evil suggestions into the heart of men, women, and jinn. In the Turkish translation *Şeytan* is used as the equivalent of *Shaitan*. *Şeytan* is after all the orthographic adaptation of the Arabic word. In the French translation Satan is used instead of *Shaitan*. Despite similar connotations, Satan is the devil according to Christian and Jewish views. Translating *Shaitan* (the devil in Islam) as Satan thus means erasing one culture and replacing it with one's own. If the translator deems the word *Shaitan* as incomprehensible, he or she may opt for a neutral translation which would, in this case, be "devil".

5.2.1.7 Deletion

Deletion is the total omission of the cultural item from the target text. According to Aixela translators may employ deletion procedure when they "consider the CSI unacceptable on ideological or stylistic grounds, or they think that it is not relevant enough for the effort of comprehension required of their readers, or that it is too obscure and they are not allowed or do not want to use procedures such as the gloss, etc." (p. 64).

As for the French translator, extra-textual gloss has already been used by him, thus prohibition of other procedures are not probable in this case.

[37]

> "This she did seriously, systematically, as if inflicting ritual injury upon herself like one of Iskander Harappa's bedbugs, the ***Shia dervishes in the processions of 10 Muharram***." (p. 140)
>
> "İskender Harappa'nın tahtakurularından biriymişçesine, ***Muharrem ayının onuncu günündeki Şii dervişleri*** gibi kendine törenle zarar verircesine sistematik biçimde, büyük bir ciddiyetle yapardı bunu." (p.150)
>
> "Elle faisait cela sérieusement, systématiquement, comme si elle avait été une des punaises d'Iskander Harappa et qu'elle se soit infligé une blessure rituelle." (p. 155)

On the 10th of Muharram, in other words on the Day of Ashurah, *Shias* – the followers of Ali - commemorate Husayn ibn Ali's martyrdom. Husayn was the grandson of Muhammad, who was killed by Yazid ibn Muawiyah, the Sunnis' 6th Khalif. Ashurah for the Shias is a day of deep mourning. In many countries where Ashurah ceremonies are held, Shias cut themselves with knives or chains to recall the suffering of Husayn. Salman Rushdie alludes to these incidents, resembling the ritual injuries that Sufiya Zinobia inflicts on herself. Turkish translator gives the meaning with a literal translation, however French translator omits the whole simile. The reason behind this decision of the translator could be the fact that the allusions of the phrase are too deep and complex to be explained as a footnote.

[38]

> "Tales of sightings were accompanied by boastful claims of having winged the monster, or even less credible yarns, you'll never believe it, sahib, I hit it right between the eyes with a ***shikar rifle***, the thing is a demon, it just turned round and vanished into the air…" (p. 269)
>
> "Görgü şahitliklerine bol keseden iddialar da eşlik ediyordu, kimileri canavarı yaraladıklarını söylüyorlar, hatta daha akıl almaz masallar anlatıyorlardı, inanmazsın sahip, ***av tüfeğimle*** tam iki kaşının ortasından vurdum ama yaratık iblis, arkasını dönüp ortadan kayboldu…" (p.279)
>
> "Certains vantards racontaient que non seulement ils avaient vu le monstre mais qu'en outre ils l'avaient blessé, ou même, vous n'allez pas me croire sahib, je lui ai logé une balle entre les deux yeux, mais c'est un démon car il a fait demi-tour et a disparu…" (p. 287)

Shikar is of Persian origin meaning "hunting, especially of big game; chase" (Harper, 1987, p. 284). Thus *shikar* rifle is a hunting rifle. In the Turkish translation *shikar* is replaced with *av* (hunt), however, though not a dailyword *şikar* – the Turkish version of the word- is still known by many and could be used instead of *av*. In the French translation, the word shikar is omitted.

[39]

> "Her brother Bilal didn't stop for speech; he strode forward, bellowing in that stentorian voice that was almost the equal of the fabled voice of his namesake, ***that first, black Bilal, the Prophet's muezzin***: "Boy! Flesh of infamy! …" (p. 37)
>
> "Kardeşi Bilal konuşmakla vakit kaybetmedi; elinde üzerine ayakkabılar dizilmiş iple ileri atıldı, adaşının, ***Peygamberin müezzini, o ilk, siyah Bilal***'in dillere destan sesine neredeyse eş davudi bir sesle bağırıyordu: "Velet! Melanetin ta kendisi!...(p. 47)
>
> "Son frère Bilal ne prit pas la peine de dire un mot; le collier de chaussures à la main, il s'avança, puis beuglant de cette voix de stentor qui était l'égale de la voix imaginaire de son homonyme, ***le premier Bilal, le muezzin du Prophète***: Enfant! Chair de l'infamie!..." (p. 47)

In the following example, the author compares the voice of Bilal, a character in the novel, to the voice of the Prophet's muezzin, black Bilal. *Muezzin* is "a Muslim crier who proclaims the hours of prayer from a minaret or the roof of a mosque" (Random House, 1987, p. 274). In the Turkish translation, Turkish equivalents of the words are given. In the French translation, however, the word black is deleted. Black is not a culture-specific item, yet it may be regarded as derogatory for the French culture. Another example of deletion is given in the 13th example, in which the word baba is dealt with.

Apart from the procedures employed by the French translator while translating Perso-Arabic cultural items, it is important to illustrate special cases for the Turkish translation that arise from the cultural affinity of the three cultures. These cases result in the employment of either deletion or overtranslation procedure by the Turkish translator. Deletion examples are as follows.

[40]

> "They found him in the grip of an asphyxiating fist of shame, demanding of God, in gasps of imperious gloominess, that he be consigned for all eternity to some desert outpost of ***Jahannum***, some borderland of hell." (6)

> "Onu utancın boğucu parmakları arasında, zorba yeis çırpınmaları içinde, Tanrı'dan, kendisini sonsuza ***cehennem*** çöllerinden birine, ayakaltı olmayan bir yere gönderilmesini talep ederken buldular." (16)
>
> "Elles le trouvèrent serré dans un poing de honte qui l'étouffait, exigeant de Dieu, dans des assauts de tristesse impérieuse, qu'on l'expédie pour l'éternité tout entiére dans quelque avant-poste desert de ***Jahunnum***, une frontiére quelconque de l'enfer." (p. 14)

Jahannum, also spelled as *Jahannam – cehennem* in Turkish - is the Islamic equivalent to *Gei Hinnom* in Jewish and Hell in Christianity. In the original sentence, *Jahannum* is paraphrased by Rushide as "hell". In the French translation, the term is given with the orthographic adaptation as the meaning of the word is quite clear (*l'enfer* is the French equivalent of hell). As a result of cultural affinity, in the Turkish translation the paraphrased portion is deleted since hell would be translated as *cehennem* also. Thus, the Turkish translator sees no need in explaining a cultural item that already exists in the target culture.

[41]

> "It's a fact, strange-but-true, that the city of idolaters in which this scene took place – call it Indraprastha, Puranaqila, even Delhi – had often been ruled by men who believed (like Mahmoud) in ***Al-Lah, The God***." (p. 56)
>
> "Aslına bakılırsa, garip-ama-gerçek, bu sahnenin geçtiği putperestler şehri - ister İndraprasta, ister Puranakila, hatta ister Delhi deyin – genellikle (Mahmut gibi) ***Allah***'a inanan adamlar tarafından yönetilmiştir." (p. 66)
>
> "C'est un fait – étrange-mais-vrai, que la ville d'idolâtres dans laquelle cette scène avait lieu – appelez-la Indraprastha, Puranagila, ou même Delhi – a souvent été dirigée par des hommes qui croyaient (comme Mahmoud) en ***Al-Lah, le Dieu***." (p. 68)

Al-Lah is the standard Arabic word for God. It is also written as *Allāh*. It is thought that The term most likely derived from a contraction of the Arabic article *al-* (the) and *ilāh* "deity, god" to *al-lāh* meaning "the [sole] deity, God". In the original sentence, *Al-Lah* is paraphrased as "The God". In the French version, the French equivalent is also given as "*le Dieu*" – the God. However, in the Turkish version the explanatory part is omitted, leaving only the word *Allah*. The translator may have put *Tanrı* instead of the word God, as it denotes a general reference to a deity, however it is obvious that clarifying the term of *Allah* to a Muslim readership is unreasonable. Another consequence of the cultural affinity can be illustrated with the following examples where overtranslation is observed.

[42]

> "There were no clothes anywhere. "God damn it," Raza blasphemed, "couldn't they have left me a shalwar and a ***shirt***?"
>
> "Etrafta hiç giysi görünmüyordu. "Allah kahretsin," diye küfretti Rıza, "bir şalvar bir ***mintan*** bırakamazlar mıydı?" (p. 307)
>
> "Il n'y avait de vêtements nulle part. "Nom de Dieu," blasphéma Raza, elles auraient pu me laisser un shalwar et une ***chemise***!" (p. 317-318)

In the example given above, Rushdie uses a cultural garment; *shalwar*, and a non-cultural one; shirt. In the French translation, shirt is translated as *chemise* which is the exact equivalent of the word. However in the Turkish translation, a contradictory tendency is displayed. *Mintan*, the word used by the Turkish translator is a Persian word designating a short round jacket with sleeves to the elbow only. The original word is *nim-ten* – literally half body - which is colloquially adapted as *mintan* in Turkish. Translating shirt as *mintan* is an overtranslation which adds a cultural connotation to the text that does not exist in the original. This overtranslation might be the result of the thought process of Turkish translator estimating what the author might have contemplated before deciding on a neutral reference. It may also be the outcome of a wish to fill the gap with a cultural item – shared by the author and the translator - which is expected by the translator and the readers since *shalwar* is a garment of South Asia, Middle East and Central Asia cultures, just as *mintan* is. Still this procedure is a way of interfering the author's decisions.

[43]

> "Just what she needs," Rani thought with satisfaction, "trousseau, marquees, ***sweetmeats***, too much to think about." (p. 159)
>
> "Tam da böyle bir şeye ihtiyacı var," diye düşündü Rani memnuniyetle, "çeyiz, davet çadırları, ***lokumlar***, düşünecek bir sürü şey." (p. 169)
>
> "Ce dont elle a besoin, pensait Rani avec satisfaction, c'est d'un trousseau, une grande tente pour les invités, et des ***sucreries***." (p. 174)

The term sweetmeats usually refers to candy or sweet confections. It has often been shortened simply to sweets in UK. *Sucreries* is the exact equivalent of the word sweets in French. Lokum, on the other hand, is used as an equivalent of sweets, however *lokum*, also known as Turkish delight, is a type of jelly candy based on sugar and starch. The word *lokum* is actually of Arabic origin, from *rahat al-hulqum* "contentment of the

throat". The translator, in this example, claims the right of establishing a cultural identity that does not exist in the original. Although the author uses a neutral reference, the translator omits the reference, replacing it with a cultural reference, in fact with one belonging to Turkish culture.

[44]

"The number-one wives cheered for their ***number-twos***, taking pride in their victories as in the successes of children, and offering them consolation in defeat." (p. 158)

"Bir numaralı eşler ***kumalarına*** tezahüratta bulunuyor, çocuklarının başarılarından nasıl gurur duyuyorlarsa onların zaferlerinden de öyle gurur duyuyorlar, yenildiklerinde avutuyorlardı." (p. 168)

"Les premières épouses applaudissaient chacune leur ***seconde épousse***.Elles étaient fières de leurs victoires et des succès des enfants, et elles les consolaient lors des défaites." (p. 173)

Kuma is a title given by the wife of a man to his other wife. Although polygamy is not legal in Turkey, unofficial cases arise in rural areas. This word originates from *guma, goma* from Greek *gameo* (to marry) origin. In the original sentence, this concept is given as "number-two" which is a neutral term bearing no cultural connotations. In the French version number-two is translated as *seconde épousse* which means "second wife". This is also a term free of cultural references. However the word that Turkish translator uses –*kuma*- is a cultural reference to Turkish culture.

5.2.2. Cultural Distance: The Translation of Hindi-Urdu Culture-Specific Items

Second category of cultural items in Salman Rushdie's Shame consists of Hindi-Urdu cultural terms. Hindi is the name given to "an Indo-Aryan language, or a dialect of languages, spoken in northern and central India (the "Hindi belt")" whereas Urdu is the official language of Pakistan. Although they are classified as different languages due to political pressures, they are only different registers of the same dialect: Khari Boli. Main differences between these two languages lie in the source of borrowed vocabulary, and their script. Sanskrit provides the major source of loanwords for the Hindi language, whereas Persian constitutes the source for Urdu language. In addition, Hindi uses the writing system of Devanagari, Urdu on the other hand uses Perso-Arabic script (Dalby, 2006, p. 248).

In this part of the thesis, examples illustrating the translations of Hindi-Urdu cultural items are given. The examples are grouped according to categorization of Newmark (1988, p. 95) as food, occupation, artefacts, clothing, transport and fauna. Moreover, following categories are added by the researcher of this thesis since Newmark's categorization falls short: pronouns of address, place, social categories, units, and interjectives. Sub-categories are arranged in no specific order. Examples are given in English, Turkish and French, respectively. Strategies that are used by the Turkish and French translators are examined in each example. Also, an overall assessment of the frequency of certain techniques will be given at the end of this part.

5.2.2.1. Food

Dietary habits are an important indicator of cultural difference. In *Shame,* Rushdie provides fine examples of Indian cuisine. These cultural items which are translated according to different strategies by the French and Turkish translators supply basic information on Indian culture. Culture-specific drinks and also meals that are of different origin are given apart from food, as they are equally foreign to the Turkish and French readership.

[1]

> "And at breakfast, when she began dutifully to spoon ***khichri*** on to his plate, he roared in good-natured fury, "Why do you lift your hand daughter? A princess does not serve." (p. 56)
>
> "Kahvaltıda Belkıs uysal uysal tabağına ***kiçri*** koymaya başladığında, iyi huylu bir öfkeyle gürledi, "Elini neden yoruyorsun kızım? Prensesler hizmet etmez." (p. 65)
>
> "Et, au petit déjeuner, quand elle commença en fille dévouée à verser du ***khichri*** dans l'assiette de son père, il se mit en rage. "Pourquoi lèves-tu la main, ma fille? Une princesse ne sert pas." (p. 68) [footnote: Plat de riz et de poisson.]

Khichri, also spelled as *Khichdi,* is a South Asian rice dish made from rice and lentils (Shur, 2007, p. 192). The term is of Urdu origin. As stated in the original sentence, it is usually eaten in breakfast as it is easy to prepare. In the Turkish translation, the translator has opted for the orthographic adaptation procedure where foreign sounds are adapted to Turkish phonology. However the characteristics of the dish are obscure. French translator, on the other hand, has given a footnote explaining *khichri* as "a dish

made of rice and fish". This definition of *khichri* is actually the dish called *kedgeree* which is a different version of the meal adopted by the British.

[2]

> "It is one of the miracles of the place that ***chapatis*** do not cool down on their journey along this wood-floored avenue to the dining hall; nor do soufflés ever fall. (p. 94)
>
> "Bu tahta zeminli bulvardan yemek odasına taşınırken ***çapatilerin*** soğumaması, suflelerin sönmemesi evin mucizelerinden biri." (p. 104)
>
> "Un des miracles de l'endroit pour que les ***chapatis*** ne refroidissent pas dans leur voyage sur l'allée au sol de bois qui va jusqu'à la salle à manger; et que les soufflés ne retombent pas." (p. 108) [footnote: Petite galette de pain sans levain]

Chapati is a Hindi word denoting "a small flat thin cake of coarse unleavened bread." (Oxford Dictionary of Foreign Words and Phrases, 1997, p. 69) The nature of the food is not obvious both in the original and also in the Turkish translation in which the translator has performed orthographic adaptation procedure. Yet, in the French translation the definition of *chapatti* is given as "small bread pancakes made without leaven".

[3]

> "At the bazaar she can tell good vegetables from bad. You yourself have praised her ***chutneys***." (p. 168)
>
> "Pazarda sebzenin tazesini seçebiliyor. ***Çatni***'lerini sen kendin övdün." (p. 178)
>
> "Toi-même, tu l'as félicitée pour son ***chutney***." (p. 183) [footnote: Condiment à base de fruits, d'epices et d'herbes (hindi)]

Chutney –from *catni* in Hindi- is a pickle of Indian origin, made from fruit, vinegar, spices, and sugar (Collins English Dictionary and Thesaurus, 1993, p. 91). Just as the other food items, Rushdie makes it clear that the cultural item in question is something edible, however the kind of the meal remains unknown in the original sentence. In the Turkish translation, *chutney* is given as *çatni* which is the phonologic equivalent of the original word. In the French translation, a footnote is given by the translator describing *chutney* as "a condiment made of fruits, spices and herbs" while also clarifying the source of the word as "Hindi".

[4]

> "Every so often during that afternoon he ran off and returned bearing paper plated heaped with ***samosas*** or ***jalebis***, with cups of fizzing cola balanced along his forearms." (p. 169)

> "O ikindi boyunca sık sık yanlarından ayrılmış, kolları ***samosa*** ya da ***jalebi*** yığılı kağıt tabaklar ve kolalarla dolu geri dönmüştü." (p. 179)
>
> "Cet après-midi-là il ne cessa d'aller chercher des assiettes de carton pleines de ***samosas*** ou de ***jalebis***, et des verres de Coca-Cola en équilibre sur ses longs bras." (p. 184)

Samosa is a Hindi word designating a small triangular pastry case containing spiced vegetables or meat which is served fried (The Random House Dictionary of the English Language, 1987, p. 378). Another cultural item in the sentence is *Jalebi*, a word of Urdu origin which denotes a fried sweet, commonly prepared in India, Pakistan and Bangladesh (Random House, 1987, p. 202). The reader may infer from the context that *samosa* and *jalebi* are types of food; however no clues are given as to their characteristics. In the Turkish translation, foreign terms are repeated. There are no orthographic adaptations, probably because no foreign sounds occur in these items. Likewise, the French translator employs the repetition method.

[5]

> "Sufiya Zinobia smiled and ate a plate of ***laddoos*** decorated with silver paper." (p. 210)
>
> "Safiye Zeynep gülüyor, gümüş varakla süslenmiş bir tabak ***laddu*** yiyordu." (p. 220)
>
> "Sufiya Zinobia souriait et mangea un plat de ***laddoos***, décoré de papier d'argent." (p. 227)

Laddoo or *Laddu* is a Hindi/Urdu word which means "sweet confection of balls of sugar, ghee, wheat, and gram flour mixed with rasped coconut" (Kortenaar, 2003, p. 278). It is made of flour and other ingredients formed into balls that are dipped in sugar syrup. *Laddoo* is translated by the Turkish translator as *laddu*, which is the phonologic adaptation of the cultural item, and by the French translator as *laddoo* – the repetition of the term.

[6]

> "The ***paans*** made his teeth hurt even more, so what with everything that had gone wrong inside his mouth it wasn't surprising his words turned bad as well." (p. 237)
>
> "***Fıstıklar*** dişlerini daha da sızlatıyordu bu yüzden de ağzının içi böyle berbat bir haldeyken kelimelerin de berbat çıkmasında şaşıracak bir şey yoktu." (p. 247)
>
> "Le ***paan*** lui faisait encore plus mal aux dents, aussi, étant donné que tout se détraquait dans sa bouche, il ne fut pas étonnant que son langage se dégradât lui aussi." (p. 255)

Paan is a type of Indian digestive, which consists of fillings wrapped in a triangular package using leaves of the Betel pepper and held together with a toothpick or a clove (Oxford, 1997, p. 39). *Paan* acts like a palate cleanser and a breath freshener. It is also commonly served at the end of ceremonies and meals as a sign of hospitality. Betel nut is an associated term as it is frequently added to the filling, however despite its name this nut is not taken from the Betel vine. Also, *paan* and betel nuts are sometimes misused. *Paan* refers to the chewing mixture wrapped in Betel leaves, whereas Betel nuts are filling materials that are generally used in paans. As for the translations, the Turkish translator uses the procedure of absolute universalization in which she replaces the cultural item with a neutral word having no cultural connotations. French translator uses a repetition technique however he takes the singular version of the word.

[7]

> "… for the legend that its waters were haunted by a fish-hating ghost of such ferocity that the many plump ***mahaseer*** trout who passed that way preferred to leap on to the hooks of any anglers who fished there, no matter how incompetent they were." (p.246)
>
> "Efsaneye gore bu derenin sularına balıklardan nefret eden bir hayalet musallat olmuştu; hayalet öyle gaddardı ki tombul ***mahaseer*** alabalıkları suda kalmaktansa, ne kadar beceriksiz olurlarsa olsunlar balıkçıların iğnelerine atlamayı tercih ediyordu." (p. 256)
>
> "…à cause de la légende qui disait que ses eaux étaient hantées par un poisson-fantôme d'une telle férocité à l'égard des poissons que les nombreuses ***truites*** qui passaient préféraient se précipiter sur l'hameçon de n'importe quel pêcheur qui se trouvait là, et cela quelle que soit sa compétence." (p. 264)

Mahaseer – written as *Mahseer* in Anglo-American sources- is used for a number of large Indian fishes that inhabit both rivers and lakes (The Oxford English Reference Dictionary, 1996, p. 867). The origin of the word comes from the Hindi *mahāsir*, *mahāser*, or *mahāsaulā.* It is known to be a fierce fighting freshwater game fish. The ferocity of the fish is also stressed in the original sentence. In the original sentence, the author describes mahaseer as a trout, however the fish actually belongs to cyprinidae family (carps). Parallel to the error committed by the author, the Turkish translator repeats the cultural item without correcting the error. French translator, on the other hand deletes the proper name of the fish, referring to the item with a neutral reference: truite "trout".

[8]

> "He invited them to banquets at which the Russian Ambassador was served birds'-nest soup and Peking Duck, while the American got ***borshch*** and ***blinis***." (p. 194)
>
> "Onları Rus büyükelçisine kuş yuvası çorbası ve Pekin ördeği, Amerikalılaraysa ***borç çorbası*** ve ***blini*** servis edilen ziyafetlere çağırırdı." (p. 204)
>
> "Il les invitait à des banquets où l'on servait à l'ambassadeur d'Union soviétique du potage au nid d'hirondelle et du canard laqué et à l'ambassadeur des Etats-Unis du ***bortsch*** et des ***blinis***." (p. 210)

Apart from Hindi/Urdu words denoting foods belonging to the Indian cuisine, the author mentions other cultural dishes, two of which are examples of Russian cuisine. *Borshch* is a Russian soup "of various ingredients including beetroot and cabbage" (Random House, 1987, p. 47). Moreover, *blini* –from Russian *bliny*- is a small light pancake served with melted butter, sour cream, and other garnishes such as caviar (Random House, 1987, p. 43). *Borshch* is translated by the Turkish translator as *borç çorbası* which illustrates an example of intra-textual gloss in which the translator gives extra information on the cultural item within the text. Thus, although the author does not reveal the type of the food, Turkish translator makes it clear that *borç* is a type of soup. French translator employs the orthographic adaptation technique and writes *borshch* as *bortsch*. *Blini*, on the other hand, is repeated by both translators.

[9]

> "Whisky addicts, you see? They want their ***chota pegs*** and so they are ready to unmake everything we have achieved." (p. 265)
>
> "Bunlar viski müptelası. ***Viski sodalarından*** vazgeçemedikleri için başardığımız her şeyi yerle bir etmeye hazırlar." (p. 275)
>
> "Des buveurs de whisky, vous voyez? Il veulent leur petit ***coup à boire***, et ils sont prêts pour cela à ruiner tout ce que nous avons accompli." (p. 284)

In addition to different types of meal, Rushdie makes use of cultural drinks in his novel. For instance, *chota pegs* is a slang term of a type of drink having Anglo-Indian origin, usually made by mixing brandy or whisky with soda water (Oxford, 1997, p. 76). Peg is the English term used for whisky-soda mixture whereas *chota* is a Hindi word meaning "small". Turkish translator, adopting the absolute universalization technique, translates chota pegs as *viski soda* which are the ingredients of the drink. French translator gives the cultural item as "a shot of drink", using the same technique.

[10]

> "Iskander Harappa smiles, sits back in his Louis Quinze chair, sips ***roohafza*** from a cut-glass tumbler." (p. 192)
>
> "İskender Harappa gülümsüyor, Louis Quinze koltuğunda arkasına yaslanıyor, kesme kristal bir bardaktan ***ruhafza*** yudumluyor." (p. 202)
>
> "Iskander Harappa sourit, s'appuie sur le dossier de sa chaise Louis XV, boit du ***roohafza***." (p. 208)

Rooh Afza, written as *roohafza* by the author is a popular concentrated *sharbat* invented by Hakeem Abdul Majeed and manufactured by the companies he founded since 1907. The word of Urdu origin, *rooh afza's* formulation includes herbs, fruits, flowers, vegetables, and roots. The drink is translated by the Turkish translator as *ruhafza*, which is the phonologic equivalent of the term whereas it protects its original form in the French translation.

5.2.2.2. Occupation

Certain jobs form a part of culture. They may provide valuable information on the primary sectors or traditional occupations. Jobs having a cultural value, thus creating problems of comprehension for the reader may consists of a job that does not exist in the target culture or it may exist in the target culture, yet used by the author in its original form.

Many examples of culture-specific occupations demonstrate the use of *–wallah* or *–wala* suffix which indicates a person "usually a servant, concerned with or in charge of a usually specified thing, task" (Random House, 1987, p. 470). *Wallah* (or *-wala*), is of Hindi-Urdu origin and it is used in combination with the name of the job. Its use is equivalent to the derivational suffixes "*-cı, ci*" in Turkish, "*-er, -or, -ian, -ery*" in English and "*-eur, -euse; -ier, -ière; and –ien, ienne*" in French. There are numerous examples showing the use of *–wallah* in the novel, translated according to different procedures.

[11]

> "…because for security reasons none of them had been informed of the fate of the advanced party until they arrived in Q., where they were immediately given magnificently elaborated versions of the tale by every street corner ***paan-wallah***." (p. 98)

> "… çünkü güvenlik gerekçesiyle hiçbirine K'ya gidene kadar konvoyun kaderine dair bilgi verilmemişti, tabii orada her köşe başında ***pan-wallah***'lar hikayenin acayip teferruatlı versiyonlarını onlara anında anlatıverdiler." (p. 108)
>
> "…pour des raisons de sécurité, personne ne les avait informés du destin de la première équipe avant leur arrive à Q., où les ***marchands de paan*** leur avaient fourni de magnifiques versions de l'histoire. (p. 112) [footnote: Drogue]

Paan-wallah is the name given to those who prepare *paan*. *Paan* has already been explained within the food subcategory as a type of digestive mixture wrapped in betel vine leaves. Turkish translator keeps the cultural item as well as the suffix, however, she omits the "a" letter from the item, probably because one characteristic feature of the Turkish phonology is that two vowels rarely come together. French translator keeps *paan* but gives additional information on the item in the form of footnote by defining *paan* as drug. Yet, as described in the previous section, *paan* is not a drug, it a traditional chewing mixture ingredients of which may include tobacco, thus some may become addictive to it. Although *paan* is repeated, wallah is given as *marchand* (vendor in English), thus absolute universalism technique is used.

[12]

> "… regiments of bakers and confectioners and ***snack-wallahs*** marched in with arsenals of eat, denuding the shop-counters of the town…" (p. 8)
>
> "…bölük bölük fırıncı, pastacı, ***mezeci*** yiyecek cephanesiyle uygun adım içeri daldılar, kasabanın tezgahlarını çıplak bırakıp…" (p.18)
>
> "…des régiments de boulangers, de confiseurs, et de ***marchands de sandwiches*** s'avancérent avec des arsenaux de nourriture, vidant toutes les boutiques de la ville…" (p. 16)

[13]

> "So it wasn't long before ***mule-wallahs*** and ironmongers and scootered divines had worked out that this Zoroaster's previous posting has been in the same zone of creepy cathedral and coconut beaches whose memory could be smelled on Rodrigues's white suit and in his Portuguese name" (p. 43)
>
> "***Katırcılar***ın, hırdavatçıların, motorsikletli din adamlarının, Zerdüşt'ün bir önceki görev yerinin Rodrigues'in beyaz takım elbisesi ve Portekizli adında anısı buram buram kokan sarmaşıklı katedraller ve hindistancevizli kumsallar bölgesinde olduğunu keşfetmeleri uzun sürmedi." (p. 53)
>
> "Aussi en peu de temps, les quincailliers et les devins en scooter avaient-ils répandu le bruit que le poste précédent de ce Zoroastre avait été dans cette région de cathédrales

recouverte de plantes et de plages aux cocotiers don't on pouvait sentir le parfum sur le costume de Rodrigues et dans son nom portugais." (p. 53)

[14]

"Tongues began to wag: "So where is that ***customs-wallah***'s wife? Divorced, sent back to her mother, murdered in a rage of the passions? Look at that Farah, she doesn't look like her daddy, not one bit!" (p. 43)

"Diller işlemeye başladı: "Bu ***gümrükçünün*** karısı nerede peki? Boşanmış mı, anasına mı yollanmış, bir öfke anında öldürülmüşmü? Farah'a bakın, babasına hiç mi hiç benzemiyor!" (p. 53)

"Les langues se mirent à jaser: "Où est la femme de ce ***douanier***? Divorcée, renvoyée chez sa mère, assassinée dans la fureur des passions? Regardez cette Farah, elle ne ressemble pas à son père, pas le moins du monde!" (p. 53)

[15]

"The stone-godly ran the movie business, that goes without saying, and being vegetarians they made a very famous film: ***Gai-wallah***." (p. 58)

"Sinema işine taş tanrılıların hâkim olduğu besbelliydi, vejetaryen oldukları için de şu filmi çekmişlerdi: ***Gai-wallah***." (p. 68)

"Ceux qui croyaient aux pierres dirigeaient l'industrie du cinéma, cela va sans dire, et comme ils étaient végétariens, ils firent un film très célèbre: ***Gai-wallah***." (p. 70) [footnote: Cow-boy]

The usage and translation of the suffix *–wallah* can be further examined in the phrases given above: *snack-wallah*, *mule-wallah*, *customs-wallah* and *gai-wallah*. Except the word *gai-wallah,* which is made of two foreign items (*gai* and *wallah*), these words consist of one English word such as snack, mule, customs and one foreign item: wallah. Meaning of these phrases can be inferred from the context with the exception of gai-wallah. Both translators display a tendency of using absolute universalism in these examples, preferring neutral references for cultural items such as *mezeci*, *katırcı*, *gümrükçü* in Turkish translations and *marchand de sandwiches* (sandwich vendor) and *douanier* (customs officer). French translator also omits the phrase of *mule-wallah* from his translation. As for the phrase *gai-wallah,* as it refers to the name of a movie both translators keep the proper name. However French translator adds a footnote clarifying the meaning of *gai-wallah* as cow-boy.

[16]

"When the wife of Q.'s finest leather-goods merchant received the sisters' order for a school satchel from the ***peon*** whom she dispatched to the dumb-waiter once a fortnight in accordance with the Shakil's standing orders…" (p. 35-36)

> "K.'nın en iyi deri eşya tüccarının karısı Ziynet Kabuli, Şakillerin talimatları uyarınca on beş günde bir asansöre bakmaya gönderdiği ***ameleden***, kız kardeşlerin okul çantası siparişini alınca…" (p. 46)
>
> "Quand la femme du meilleur maroquinier de Q. reçut des soeurs la commande d'un cartable d'écolier que lui avait apportée le ***peon*** qu'elle envoyait au monte-charge tous les quinze jours en accord avec les ordres reçu…" (p. 45) [footnote: En Inde, coursier ou manoeuvre]

In South Asian English *peon* denotes "a messanger, or attendant, a foot soldier (Collins, 1993, p. 843)". The meaning of the *peon* can be inferred from the text, yet any connotation linked to the cultural item, may or may not be conveyed according to the translation method preferred. For example, in the Turkish translation *peon* is given as *amele* which can be used in a derogatory context since *amele* is an unskilled labourer with low status. The connotations attached to *peon* and *amele* overlaps, nevertheless the job definition of *peon* is broader than that of *amele*. In the French translation, the term is repeated and a footnote is added defining *peon* as "messenger or unskilled worker in India". The definition that French translator provides is comprehensive, yet this time the connotations of the term are not clearly conveyed.

[17]

> "The widower had rised his children with the help of Parsee wet-nurses, Christian ***ayahs*** and an iron mortality that was mostly Muslim, although Chhunni used to say that he had been made harder by the sun." (p.5)
>
> "Dul adam çocuklarını Farsi sütannelerle, Hristiyan ***ayahlarla*** ve çoğunlukla Müsşümanlıktan gelen demirden bir ahlakla büyütmüştü, gerçi Çanni babasını asıl güneşin katılaştırdığını söylerdi." (p. 15)
>
> Le veuf avait élevé ses enfants avec des nourrices parsies, des ***ayahs*** chrétiennes et avec l'aide d'une morale de fer qui était essentiellment musulmane, bien que Chhunni eût l'habitude de dire que le soleil l'avait endurci." (p. 13) [footnote: Nourrices.]

Ayah is a Hindi word designating "a native maidservant or nursemaid in India" (Collins, 1993, p. 78). The reader may grasp from the context that *ayah* is someone who takes care of children, however no detail as to the nature of the job is given. In the Turkish translation, *ayah* is kept the same. In the French translation, however, a footnote is added to the repeated cultural item, defining *ayah* as a "wet-nurse". Although a wet-nurse is someone who looks after the children, she is especially hired to suckle a child of someone else. Therefore, slight differences exist between the original term and the footnote that explains it.

[18]

[a]
"Imagine," Omar Khayyam would think in later years, "if that marriage scandal had happened to Sufiya Zinobia! They'd have cut her skin off and sent it to the ***dhobi***." (p. 141)

"Bir düşün," diyecekti Ömer Hayyam yıllar sonra, "o evlilik skandalı Safiye Zeynep'in başına gelseydi! Derisini yüzerlerdi." (p. 151)

"Imaginez que ce mariage scandaleux soit arrivé à Sufiya Zinobia!" se dirait plus tard Omar Khayyam. Ils lui auraient arraché la peau et l'aurait envoyée au ***dhobi***." (p. 156) [footnote: En Inde, personne qui fait la lessive]

[b]
"Her vocabulary is improving," Bilquis added, "she sits with Shahbanou and tells the ***dhobi*** what to wash." (p. 168)

"Söz dağarcığı gelişiyor," diye ekledi Belkıs, "Şahbanu'yla birlikte oturuyor ve ***dobi***'ye neleri yıkayacağını söylüyor." (p. 178)

"Son vocabulaire s'améliore, ajouta Bilquis, elle s'assoit près de Shahbanou et dit à la ***dhobi*** ce qu'il faut laver." (p. 183)

Dhobi is a Hindi word used for designating a washer man or washerwoman in India (Oxford, 1997, p. 111). Turkish translator omits this cultural item in the first example, however in a sentence that appears later in the novel, she translates it with orthographic adaptation, in other words she writes *dhobi* as *dobi*, since according to the Turkish phonology two consonants cannot come together in a syllable. French translator, on the other hand, gives a footnote describing *dhobi* as "a person who does the laundry". In the second example, he only repeats the cultural item.

[19]

"She likes to go to the kitchen and help the ***khansama*** with his work." (p.168)

"Mutfağa girip ***hansamaya*** yardım etmeyi seviyor." (p. 178)

"Elle aime être à la cuisine pour aider la ***khansama***." (p. 183) [footnote: cuisinier]

Khansama in South Asia is "a man servant who acts as cook and often also as steward or butler to a household" (Random House, 1987, p. 1053). As used within the context of kitchen, the reader can infer that *khansama* works in the kitchen, however as understood from the definition, it not the only task that he carries out. In the Turkish translation, *khansama* is given as *hansama* which is a phonologic adaptation of the mentioned term. In the French translation *khansama* is explained with a footnote as a "cook".

[20]

> "After this the mournful figure of Major Shuja presented itself to the General in his office and suggested that perhaps it would be better, begging for pardon, sir, if the C-in-C Sahib would stay away from such events, as his presence was intensifying the ***jawans'*** shame and making matters worse than ever." (p. 212)
>
> "Bunun ardından Binbaşı Şuja'nın kederli yüzü generalin ofisinde belirmiş ve affınıza sığınarak, efendim, Başkomutan Sahip bu müsabakalardan uzak dursa daha iyi olacağını söylemişti, zira onun varlığı ***askerlerin*** utancını artırıyor, işleri iyice çıkmaza sokuyordu." (p. 222)
>
> "A la suite de cela, la silhouette funèbre de commandant Shuja se présenta dans le bureau du général Hyder et lui suggéra que peut-être il serait mieux, en s'excusant, mon général, que le commandant en chef se tienne à l'écart de telles manifestastion, car sa présence ne faisait que rendre plus cuisante la honte des ***jawans*** et empirer les choses." (p. 229) [footnote: Soldats]

Jawan is an Urdu-Hindi word from Persian *Javan* meaning "young". In time it has taken on an additional meaning of infantryman almost parallel to the meaning of soldier in English (Random House, 1987, p. 1025). The meaning of the term as soldier is discernible with the help of context however Turkish translator still replaces the cultural item with a neutral one (*asker*). French translator, on the other hand, relieves the burden of the readers by giving a footnote defining *jawans* as "soldiers". One surprising fact on *Jawan* is that its Persian origin *javan* has already entered Turkish language as *civan*, which means a handsome young boy. Nevertheless the word and the context drop hardly any reference to youth – if any – and also to the highly specific meaning that *civan* has taken on. Therefore, the word civan and its connotations do not offer the Turkish any advantage in figuring out the meaning of *jawan*.

5.2.2.3. Clothing

Clothing, in general, performs important social and cultural functions. In many societies, standards on clothing are closely related to the concepts of modesty, religion, gender, and social status. For example in Islamic laws require women to wear modest clothes and to cover their bodies. Furthermore, clothing may be used for indicating the rank or status of both women and men. As clothing is one of the most visible indicators of a foreign culture, it is among the most depicted one. Indeed, Salman Rushdie provides many illustrations of the cultural clothing in India and Pakistan. In the Cultural Affinity

part, *burqa, purdah* and *shalwar* were already examined. Cultural words of Hindi/Urdu origin are given below.

[21]

> "Bilquis, rending hair and ***sari*** with equal passion, was heard to utter a mysterious sentence: "It is a judgement", she cried beside her daughter's bed." (p.100)
>
> "Denk bir hararetle hem saçını başını hem de ***sarisini*** çekiştiren Belkıs'ın gizemli bir cümle sarfettiği duyuldu: "Bu biz ceza", diye ağlıyordu kızının yatağı yanında." (p 110)
>
> "On entendit Bilquis, qui arrachait son ***sari*** et ses cheveux avec une égale passion, prononcer une phrase mystérieuse: "C'est une punition", cria-t-elle près du lit de sa fille. (p. 114)

Sari is a Hindi word denoting "a traditional garment of Indian woman consisting of a length of cotton, silk or other cloth wrapped around the waist and draped over one shoulder" (Random House, 1987, p. 381). Although no detail is given, it is inferred from the context that it is a type of clothing. Both translators employ the same technique, keeping the cultural item in its original format.

[22]

> "Little bat," his mothers called him tolerantly when they learned of his nocturnal flittings through the inexhaustible chambers of their home, a dark-grey ***chadar*** flapping around his shoulders…" (p. 15)
>
> "Ona hoşgörüyle "Minik yarasa" adını takmıştı üç annesi, geceleri kış soğuğundan korunmak için sırtına aldığı koyu gri ***çadarı*** savurarak evlerinin bitmez tükenmez odalarında dolanıp durduğunu öğrendiklerinde…" (p.25)
>
> "Petite chauve-souris", lui dirent ses trois mères quand elles apprirent ses errances nocturnes dans les pieces infinies de leur maison, un ***chadar*** gris sombre sur les épaules…" (p. 24)

A *chadar*, sometimes written as *chador* is an "a large piece of material worn as a long shawl or cloak especially by Muslim women in the Indian subcontinent" (Oxford, 1997, p. 67). It is a full-length semi-circle of fabric open down the front, which is thrown over the head and held closed in front. It has no hand openings or closures but is held shut by the hands or by wrapping the ends around the waist". As there is a wide variety of dresses that conform to the dress code of Islamic countries known as *ħijāb* (*burqa, jilbab, niqaab, khilmar, dupatta, turban*, etc.) and as the same *hijab* may be worn in a different style, or it may denote another type of clothing, explaining a type of *hijab* as a footnote or within the text would occupy much space, thus both translators do not try to

clarify this cultural item; Turkish translator uses the technique of orthographic adaptation, whereas French translator keeps it unchanged. Another important point is that the use of *chadar* by the little boy does not reflect its common usage.

[23]

> "…she ran out of her house, pausing only to wrap around her shoulders the green ***dupatta*** of modesty…" (p.59)
>
> "…evden dışarı koştu, sadece üzerine yeşil iffet ***dupattasını*** alacak kadar duraklamıştı…" (p. 69)
>
> "…elle sortit de la maison en courant, en ne s'arrêtant qu'un instant pour mettre sur ses épaules le ***dupatta*** vert de la modestie…" (p.71)[Footnote: Echarpe en mousseline de soie que portent les femmes en Inde et au Pakistan.]

Dupatta is a Hindi/Urdu word denoting a long scarf or shawl worn in India (Kortenaar, 2003, p. 268). It stands as a symbol of modesty in South Asia, however it is not as stringent as its alternatives such as *chadar* or *burqa* since it is draped loosely around the upper part of the body, without fully covering the hairs. They can be embroidered and they are available in bright radiant colours which set them apart from other *hijab* styles where black colour is mostly used. As for the translation, Turkish translator keeps the original reference whereas French translator adds a footnote describing *dupatta* as "scarf made of a thin fabric of silk or rayon, worn by the women in India or Pakistan". Actually, the material for a *dupatta* may vary according to the suit and it is not restricted to silk.

[24]

> "Later she sits in shalwar and ***kurta*** of Italian crêpe-de-chine on the coolest porch, embroidering a shawl, watching a little dust cloud on the horizon." (p. 94)
>
> "Sonra İtalyan krepdöşinden şalvarı ve ***kurtasıyla*** en serin verandada oturup şal işleyerek ufuktaki küçük bir toz bulutunu seyrediyor." (p. 103)
>
> "Plus tard, elle est assise vêtue d'un shalwar et d'un ***kurta*** en crêpe de Chine italien sous la véranda la plus fraîche, elle brode un châle et regarde un petit nuage de poussière." (p. 108)

Kurta is a Hindi/Urdu word designating "a loose shirt or tunic" originating in India (Random House, 1987, p. 221). It is a traditional clothing worn by both men and women. It can be paired with any kind of trousers. In the following example it is worn with a

shalwar. As for the translations, Turkish translator and French translator employ the repetition method, leaving the cultural item in its original form.

5.2.2.4 Artifacts

Artifact is a human-made object which reflects the culture of its creator and users. Artifacts are a part of the material culture of a community, yet they can also give invaluable information on the spiritual culture and values of a community as they can be used as symbols. They are a reflection of economic and social makeup of a community as well as modes of production and technological capacity. Moreover, in a postcolonial country artifacts may provide a wealth of information on the outside influences such as using "Gardner potteries" or "Peek Frean tins" as will be shown among the following examples.

[25]

> "…what I'm trying to say is that old Gulbaba woke early and walked across the yard with a brass ***lotah*** jug, on his way to ablute before saying his prayers…" (p. 111)
>
> "…demek istediğim Gülbaba erken uyanmıştı, abdest almak için elinde pirinç ***maşrapayla*** avludan geçiyordu…" (p. 121)
>
> "…ce que j'essaie de dire c'est que le vieux Gulbaba s'éveilla très tôt et traversa la cour portant un lotah en cuivre pour aller faire ses ablutions avant de dire sa prière…" (p. 126) [footnote: En Inde, pot généralement en cuivre]

Lotah is a Hindi/Urdu word designating a "round water pot, usually of polished brass" (The World Book Dictionary, 1982, p. 1235). In the original sentence, the author gives clues about *lotah* by defining it as a jug, thus clarifying that it is a type of container. In the Turkish translation, Turkish translator uses a neutral reference - *maşrapa* for *lotah*, however *maşrapa* is slightly different from a *lotah* in that it has a handle. French translator gives a footnote explaining *lotah* as "in India, container generally made of cuivre".

[26]

> "…like the best household china, which was locked away after the night of their joint tragedy in a cupboard whose location was eventually forgotten, so that the great thousand-piece service from the ***Gardner potteries*** in Tsarist Russia became a family myth…" (p. 3)

> "…tıpkı evdeki en iyi porselenler gibi; üçünün de yaşadığı o trajedi gecesinden sonra porselenler zamanla yeri unutulan bir dolaba kilitlenmiş, böylece Çarlık Rusya'sında ***Gardner seramik fabrikası tarafından üretilen*** büyük bin parçalık takım gerçekliğine neredeyse inanmaz oldukları bir aile efsanesine dönüşmüştü." (p. 13)

> "…comme le plus beau service de table en porcelaine de Chine, sous clef après la nuit de leur commune tragédie dans un placard dont on avait même oublié l'emplacement précis, et le grand service de mille pièces de la Russie des tsars devint un mythe familial…" (p. 11)

Although *Gardner potteries* are not a part of Hindi/Urdu culture, it still creates comprehension problems among the readers. As the sentence implies, Gardner is the name of a famous porcelain brand in Russia. In fact, Gardner Factory is founded by a British named Francis Gardner in 1766. It was Russia's second oldest maker of porcelain after the Imperial Porcelain Manufacturer and the quality of Gardner product was such that it dominated the top layer of the Russian commercial porcelain market. Turkish translator employs the intra-textual gloss method and gives extra information, whereas French translator omits the proper name, mentioning only that the potteries are from Russia.

[27]

> "Now go quickly to the ***Peek Frean tin*** and bring out cake" commanded his youngest mother, Bunny, her octogenarian voice trembling with a delight she made no effort to explain…" (p. 286)

> "Şimdi hemen ***Peek Frean tenekesine*** koş, keki çıkar," diye buyurdu en genç annesi Banni, seksenlik sesi açıklama zahmetine girmediği bir sevinçle titriyordu…" (p. 296)

> "Et maintenant, va vite voir dans la ***boîte à gâteau***", lui dit sa plus jeune mère, Bunny, dont la voix octogénaire tremblait de plaisir." (p. 306)

Peek Frean is the name of an English company established in 1857 by James Peek and George Hender Frean. Its first international factory was built in the thirties in Calcutta, India. Turkish translator keeps the original reference without giving any information on it, whereas French translator replaces the cultural item with a neutral term, replacing Peek Frean tin with "cake tin".

[28]

> "All around her in the darkness are the dim outlines of other beds, old ***charpoys*** with thin mattresses, on which other women lie under single white sheets; a grand total of forty females clustered around the majestically tiny form of the matriarch Bariamma, who snores lustily." (p. 69)

> "Karanlıkta etrafında başka kadınların tek bir beyaz çarşaf altında yattığı diğer yatakların, ince döşekli eski ***tahta karyolaların*** loş hatları; yüksek sesle horlayan hanımağa Bariamma'nın ufak tefek, haşmetli figürü etrafına kümelenmiş tam kırk kadın. (p. 79)
>
> "Tout autour d'elle dans l'obscurité il y a les formes indistinctes des autres lits, de vieux ***charpoys*** avec des matelas très fins, sur lesquels reposent d'autres femmes sous un seul drap blanc; au total quarante femmes rassemblées autour de la silhouette miniscule et majestueuse de la matriarche Bariamma, qui ronfle avec vigueur." (p.83) [footnote: Lit très léger utilisé en Inde.]

Charpoy is a Hindi/Urdu from *charpai*, denoting "a light bedstead" in India (Oxford, 1997, p. 70). It consists of a frame strung with tapes of light ropes. *Charpoy* is used by the author in such a context that its denotation is clearly understood. Still, Turkish translator replaces the cultural term with a neutral reference – *tahta karyola*, in this case. Although *tahta karyola* seems to be the nearest equivalent of *charpoy*, the former is a part of a bed, always used with a mattress, the latter is a complete bed traditionally used without a mattress. French translator, on the other hand, keeps the original reference and adds a footnote explaining *charpoy* as "a very light bed used in India".

[29]

> "Hopeless, I swear. What pot are you bringing, boy? Go to the ***almirah*** and fetch out the best." (p. 286)
>
> "Bu adam olmaz valla. Oğlum hangi çaydanlığı almışsın böyle? Git ***vitrini*** aç da en iyi çaydanlığı çıkar." (p. 296)
>
> "C'est sans espoir. Quelle théière apportes-tu, mon garçon? Va chercher la plus belle dans le ***placard***." (p. 306)

Almirah is a Hindi/Urdu word from *almari* denoting "a wardrobe, cabinet or cupboard" (Random House, 1987, p. 58). It may be made of wood or metal. Wooden *almirahs* are usually very decorative. In the original sentence it is obvious that *almirah* in that context is used for storing potteries or valuables. Turkish translator replaces *almirah* with *vitrin* which is the functional equivalent of this term in this context. French translator displays a similar tendency and replaces the term with *placard* (cupboard in English) - a neutral reference.

[30]

> "…it was easy for him to skip out of his skin and soar lucent and winged into the eternity of the mountains, where a great cloud of seraphs rose up as the world shook and roared, and where to the music of heavenly reed-flutes and celestial seven-stringed

> ***sarandas*** and three-stringed ***dumbirs*** he was received into the elysian bosom of the earth." (p. 136)
>
> "…teninden sıyrılıp ışıklar saçarak yükselmiş ve dağların sonsuzluğuna kanat açmıştı; dünya sarsılıp gürlerken bir melek grubu havalanmış, kutsal kamış flütlerin, ilahi yedi telli ***sarandaların***, üç telli ***dumbirlerin*** müziği eşliğinde yerin cennet bağrına kabul edilmişti." (p. 146)
>
> "…il lui fut aisé de sortir de son corps, de prendre son essor et de s'envoler dans l'éternité des montagnes, où s'éleva un grand nuage de séraphins alors que le monde tremblait et hurlait, et où au son de la musique céleste des flutes de Roseau, des ***sarandas*** à sept cordes, il fut reçu dans le sein élyséen de la terre." (p. 151)

The *saranda* is a bowl-shaped stringed Indian folk musical instrument which is similar to lutes or fiddles (Oxford Reference, 1996, p. 1284). It is played with with a bow while sitting on the ground in an upright position. *Dumbir* is another way of saying tanpura which is also a stringed musical instrument resembling Turkish *tambur*. The reader can find enough clues in the sentence to figure out their overall meanings of musical instruments. In the Turkish translation, both instruments are kept in their original form, whereas in the French translation only one instrument is repeated (*saranda*) while the other is deleted.

[31]

> "He watched kite-fights between colourful, tailed ***patangs*** whose strings were black and dipped in glass to make them razor sharp…" (p. 29)
>
> "Siyah ipleri jilet gibi keskin olsun diye cama daldırılmış, rengarenk, kuyruklu ***patanglar*** arasındaki uçurtma savaşlarını seyrederdi…" (p. 39)
>
> "Il observait des batailles de cerf-volants entre des ***patangs*** colorés, aux cordes noires, qu'on avait trempées dans du verre pour les rendre coupantes comme des resoirs…" (p. 38)

Patang is a type of kite which is known internationally as the "Indian fighter kite". Kite fighting is done in many countries, but is particularly associated with Afghanistan, Pakistan, India, Nepal, and Korea. Although kite flying is a very popular sport in Pakistan and India, it is currently banned in Pakistan as some kite fliers engage in kite battles by coating their strings with glass or shards of metal, leading to injuries and death, as depicted in the following example. As the author makes it clear that *patang* is a type of kite, both translators deem it appropriate to keep the item in its original form.

[32]

"…living, if still alive, in some seaside bungalow lapped by tides of nostalgia for the horizons of his departed glory, fingering the few miserable artefacts – ivory hunting horns, ***kukri knives***, a photograph of himself at a Maharaja's tiger hunt – which preserved, on the mantels of his declining years, the dying echoes of the past, like seashells that sing of distant seas." (p. 41)

"… deniz kıyısıdaki bir klübede oturuyor, yaşlılığının şömine raflarında duran, uzak denizlerin şarkısını söyleyen deniz kabukları gibi geçmişin silinen yankılarını saklayan üç beş sefil nesneyi – fildişi av boruları, ***kukri bıçakları***, bir Mihrace ile Kaplan avındayken çekilmiş bir fotoğraf – evirip çeviriyordu." (p. 51)

"Vivait-il, s'il était toujours vivant, dans un bungalow au bord de la mer contre lequel venaient battre les vagues de la nostalgie en souvenir de sa gloire envolée, tripotant quelques misérable objets – un cor de chasse en ivoire, des ***poignards kukri***, une photo de lui prise lors d'une chasse au tigre avec un maharajah – qui gardaient, pendant ces années de déclin, l'écho du passé, comme des coquillages qui chantent des mers lointaines." (p. 51)

Kukri is a Hindi word designating a type of knife with a curved blade that broadens towards the point (Collins, 1993, p. 635). It can be used as a tool as well as a close combat weapon. Its characteristics are not given, and cannot be inferred from the context. The author only specifies it as a knife. Turkish translator as well as French translator adopt the same technique and keep the original reference.

[33]

[a]
"As women rushed to prop up the bald, blind matriarch with ***gaotakia bolsters***, Bilquis, trembling in her husband's arms, refused to go on living under that roof of her calumniation." (p. 83)

" Kadınlar kel, kör hanımağayı ***gaotika yastıklarıyla*** desteklemek için koşuştururken kocasının kollarında titreyen Belkıs kendisine iftira atılan bu çatının altında yaşamayı reddettiğini söyledi." (p. 93)

"Tandis que les femmes se précipitaient pour soutenir avec des ***oreillers*** la matriarche aveugle et chauve, Bilquis, tremblante dans les bras de son mari, refusait de continuer à vivre sous ce toit de calomnies." (p. 97)

[b]
"Bariamma, subsiding into ***gaotakias*** with a hissing noise, as of a deflating balloon, had the last word." (p. 84)

"Sönen bir balon gibi tıslayarak kendini ***yastıklara*** bırakan Bariamma son sözü söyledi." (p. 94)

"…dit Bariamma, en s'affaissant dans ses ***coussins*** avec un sifflement, comme un ballon qui se dégonfle, et elle a le dernier mot." (p. 97)

[c]
"The mummified figure of Bariamma herself supervised everything blindly from her vantage point of a takht over which a Shirazi rug had been spread in her honour; ***gaotakia bolsters*** prevented her from toppling over on to the floor when she guffawed at the horrifically off-putting descriptions of married life with which the matrons were persecuting Good News." (p.151)

"Mumyaya dönmüş Bariamma, şerefine Şiraz halısı serilmiş tahtının üzerinden kör gözleriyle her şeyi yönetiyordu; evil barklı kadınların Müjde'ye eziyet etmek için uydurdukları korkunç, cesaret kırıcı evlilik hayatı tariflerine gülerken yere yuvarlanmasını ***büyük yastıklar*** önlüyordu." (p. 161)

"La silhouette momifiée de Bariamma supervisait tout avec ses yeux d'aveugle d'un fauteuil sur lequel, en son honneur, on avait étendu une couverture de Chiraz; des ***coussins*** l'empêchèrent de tomber sur le sol quand elle éclata de rire en entendant les horribles descriptions du mariage avec lesquelles les matrones se moquaient de Bonnes Nouvelles." (p. 166)

Gaotakia, more commonly written as *gao takia* is the Indian name given to the neck roll pillow. Bolster denotes the same concept, only in English. In the novel, the author uses *gaotakia* three times, two of which are paired with bolster and one on its own. Yet, there are inconsistencies in the translation procedures employed. Turkish translator repeats the cultural item in one example deletes in another and replaces it with büyük yastıklar in the last example. French translator gives neutral references in all of the examples, however his choices differ; in the first example he translates the item as *oreiller* "pillow" and in the second and third as *coussin* "cushion".

[34]
"O dear, yes. I regret to have to inform you that (setting the seal, as it were, on that perfect disaster of a day) the somnolent demon of shame that had possessed Sufiya Zinobia on the say she slew the turkeys emerged once more beneath the mirror-shiny ***shamiana*** of disgrace." (p. 178)

"Ah, evet. Üzüntüyle bildiriyorum ki (adeta günün fecaatine damgayı vurur gibi) hindilerin boynunu kopardığı gün Safiye Zeynep'e musallat olan uyurgezer utanç iblisi, ayna ayna parıldayan kepazelik ***çadırının*** altında bir kere daha ortaya çıktı." (p. 188)

"Oui, ma chère. J'ai le regret de vous informer que (marquant de son sceau ce jour de désastre complet) le somnolent démon de la honte qui avait possédé Sufiya Zinobia le jour où elle avait massacré les dindes apparut à nouveau sous le brillant ***shamiana*** du déshonneur." (p. 193)

Shamiana is a type of decorated large square tent or canopy with a flat top and upright sides (The Harper Dictionary of Foreign Terms, 1987, p. 284). The wedding ceremony and religious ceremonies often take place in a *shamiana*. The meaning of *shamiana* is

not very clear in the following example thus it could be interpreted differently by each reader. As for the translations, Turkish translator uses a neutral reference (*çadır*) for the cultural item, whereas French translator keeps the original reference.

[35]

> "For days they scarcely speak, and force themselves to remain impassive when policemen walk squinting along queues of waiting travellers at small-town depots, tapping their ***lathis*** against short-trousered thighs. (p. 283)
>
> "Günlerce neredeyse hiç konuşmuyorlar, küçük kasaba garajlarında polisler, bekleyen yolcu kuyrukları arasında ***coplarını*** kendi kısa pantalonlu bacaklarına hafif hafif vurarak ve gözlerini kısıp dikkatlice bakarak dolaşırlarken dikkat çekmemeye çalışıyorlar." (p. 293)
>
> "Pendant des jour et des jours, ils échangent à peine quelques mots et s'efforcent de rester calmes quand des policiers en short scrutent les files d'attente dans les gares des petites villes, en tapotant leurs ***lathis*** contre leurs cuisses." (p. 303)

Lathi is a long heavy iron-bund stick usually of bamboo, used as a weapon in India, especially by the police (Random House, 1987, p. 227). The word *lathi* in Hindi, Bengali and some other Indian languages means stick or cane. The reader can infer from the context that *lathi* is a type of weapon, however no other detail is given. In the Turkish translation, *lathi* is replaced with cop which is also a stick weapon used by the police in Turkey, yet *cop* is made of plastic. In the French translation, on the other hand, *lathi* is kept without any change.

5.2.2.5. Units

A unit is a standard value defined and adopted by convention or by law. There are different units in different fields of study yet units which are frequently used in daily life are units of measurement such as length, weight, temperature, etc. and monetary units. Adoption of a certain unit such as metric system (meter, kilometre) or U.S. customary system (inch, feet) can give clues about the political allegiance of countries. Monetary units, on the other hand, can provide information on the economic situation of the community. In *Shame* , the author only uses examples of monetary units as a cultural difference.

[36]

> "Practising with the aid of a shiny four-***anna*** coin he put them under, discovering with some pride his talent for the art: effortlessly keeping his voice on a flat, monotonous plane, he lulled them into trances..." (p. 28)
>
> "Dört ***annalık*** parlak bir bozuk parayla onları hipnoza sokmuş, biraz da gurur duyarak bu sanata karşı yeteneğini keşfetmişti: sesini gayretsizce düz, monoton bir seviyede tutarak onları transa soktuğunda…" (p 38)
>
> "En les endormant avec l'aide d'une pièce de quatre ***anna***, il découvrit avec quelque fierté son talent pour cet art: sans effort, en gardant un ton de voix neutre, plat, monotone, il les hynotisait et les faisait entrer en transe…" (p. 37)

Anna is a Hindi word denoting a former Indian copper coin, worth one sixteenth of a *rupee* (Collins, 1993, p. 43). From the context, the reader can understand that *anna* is a type of currency used in India. Bearing this in mind, Turkish translator uses the repetition method and keeps the original reference. French translator, on the other hand, adopts the same procedure and repeats the cultural item.

[37]

> "I will not tell you what I think of you," Raza Hyder roars into the mouthpiece, "but get your hide here tomorrow and take this no-good female off my hands. Not one ***paisa*** of dowry and keep out of my sight for ever after." (p. 174)
>
> "Senin hakkında düşündüklerimi söylemeyeceğim," diye telefona gürlüyor Rıza, "yarın postunu buraya getir de şu beş para etmez karıyı elimden al. Tek ***kuruş*** çeyiz yok, sonra da bir daha gözüme görünmeyin." (p. 184)
>
> "Je ne vous dirai pas ce que je pense de vous, hurle Raza dans l'appareil, amenez-vous demain pour prendre votre propre à rien. Pas un ***paisa*** de dot et que je ne vous revoie jamais." (p. 189-190) [footnote: Unité monétaire valant un centième de roupie.]

Paisa is a Hindi word designating "a coin and monetary unit of Bangladesh, Bhutan, India, Nepal, and Pakistan worth one hundredth of a *rupee"* (Oxford Reference, 1996, p. 1046). It can also be inferred from the text *paisa* is a unit of currency. It is also important to note that in this example *paisa* which has little monetary value is translated as *kuruş* by the Turkish translator. *Kuruş* is also the smallest currency and suits well to the context. French translator uses the original reference while adding also a footnote explaining *paisa* as "monetary unit worth one hundredth of a rupee."

5.2.2.6. Exclamations

An exclamation or interjection is a grammatical category. They are generally isolated words which do not have a grammatical connection with the rest of the world. Typically exclamations are found at the beginning of a sentence. They are culture-specific words which convey strong emotions such as surprise, joy, disgust, enthusiasm, etc. However, not all interjections are related to emotions, they are sometimes fillers such as "er, uh, um". Interjections may cause serious translation problems if they are strictly culture-related and if they reflect emotions or concepts which are not universal.

[38]

> "He heard the victors' cries – "***Boi-oi-oi! Boi-oi***!" – come towards him on the gritty breeze; once a green and white kite, its string severed, dropped in through his open window." (p. 29)
>
> Zafer kazananların, hışırtılı rüzgarın ona kadar taşıdığı – ***"Boi-oi-oi! Boi- oi***!" bağırışlarını duyardı; bir keresinde ipi kesilen yeşilli beyazlı bir uçurtma açık penceresinden içeri düşmüştü. (p. 39)
>
> "Il entendait les cris de victoire – "***Boi-oi-oi! Boi-oi***! – que lui apportait la brise; une fois, un cerf-volant vert et blanc, la corde coupée, tomba par la fenêtre ouverte." (p. 38)

Boi-oi is an example of an exclamation that is found neither in Turkish nor in French. The exclamation expresses strong emotions of excitement and happiness. There are equivalent exclamations for expressing joy, happiness and excitement in both languages however both Turkish and French translators use the repetition method and keep the interjection in its original form.

[39]

> "***Tantara***!" they greeted her as she sailed by, "Have mercy, O gracious lady, O Rani of Khansi! Khansi-ki-Rani, they named her: queen of coughs, that is to say of expelled air, of sickness and hot wind." (p. 57)
>
> "***Tantara***!" diye sesleniyorlardı ona süzülüp giderken, "Merhamet, ey lütufkar hanım, ey Kansi Ranisi!" Kansi-ki-Rani demişlerdi ona: öksürükler kraliçesi, yani verilen nefes, hastalık ve sıcak hava kraliçesi." (p.67)
>
> "***Taratata***! Lui disaient-ils quand elle passait, aie pitié de nous, gracieuse dame, ô Rani de Khansi!" Ils l'appelaient Khansi-ki-Rani: la reine de la toux, c'est-à-dire d'air expulsé, de maladie et de vent chaud."(p. 69)

Tantara constitutes another example of interjection in Rushdie's novel. It is an imitative sound resembling a trumpet or horn. In the following example it is used as a way to

mock with Bilquis who acts like a royal. In the Turkish translator the exclamation is given in its original form since the sound of a trumpet would be imitated differently. However in the French translation the interjection is replaced with an imitation sound according to their convention.

[40]

> "Now that the iron hoops of the silence had been snapped Shahbanou the ayah began wailing at the top of her voice: "***Ullu-ullu-ullu***!, a gibberish lament of such high pitch that it dragged Sufiya Zinobia out of her lethal sleep…" (p. 143)
>
> "Sessizliğin demir kelepçeleri kırıldığından ayah Şahbanu avazı çıktığı kadar bağırmaya başladı: "***Vay bana vaylar bana***!" bu feryat figan Safiye Zeynep'I ölümcül uykusundan uyandırdı…" (p. 153)
>
> "Maintenant que les maillons de fer du silence avaient été brisés, Shahbanou se mit à gémir d'une voix aiguë: "***Oulou-oulou-oulou***!" Une lamentation qui arracha Sufiya Zinobia à son sommeil léthargique…" (p. 158)

Ullu-ullu is a type of interjection expressing pain and sorrow with laments. Many clues are provided by the author to figure out the emotion within the interjection. The wail is expressed in the Turkish translation with other words creating the same effect; however the original reference is not kept. In the French translation, on the other hand, the original reference is kept as much as possible, with orthographic adaptations that would secure the correct pronunciation of the exclamation.

[41]

> "***Look, Allah***, she's fifty years old, looks a hundred or seventy anyway, what is kept in her?" (p. 190)
>
> "***Baksana***, elli yaşında, yüz gibi görünüyor, en azından yetmiş, nesi kalmış?" (p. 200)
>
> "***Regarde, par Allah***, elle a cinquante ans, elle en paraît cent, ou au moins soixante-dix." (p. 206)

Look Allah is another type of exclamation expressing confusion and perplexity with a religious address to God (*Allah*). Exclamations bearing the name of God are very common in Turkish and in Arabic naturally, however this exclamation is partly deleted by the Turkish translator who conveys only the first part: baksana. French translator keeps the original reference however this time he deletes the end of the sentence: "what is kept in her?".

[42]

"How rapidly did Omar Khayyam accept? – ***Ek dum. Fut-a-fut***. At once, or even quicker." (p. 46)

"Ömer Hayyam ne hızla kabul etti? – ***Şip şak. Küt diye***. Ilk anda, hatta daha önce." (p. 56)

"Est-ce qu'Omar Khayyam accepta très vite? – ***Ek dum. Fut-a-fut***. Tout de suite, et même encore plus vite." (p. 56) [footnote: Ek dum: tout de suite; fut-a-fut: vite. Expressions familières, en ourdou.]

Ekdum and *fut-a-fut* are similar adverbial expressions which stresses that something is done very quickly. *Ekdum* can be translated as "at once" whereas *fut-a-fut* can be translated as "in no time" (Random House, 1987, p. 124). *Fut-a-fut* can also be written as *phut-a-phut*. As for the translation, Turkish translator deletes the original cultural reference to substitute it with Turkish idioms having the exact meaning whereas French translator keeps the cultural term but adds a footnote to explain them as "*Ek dum*: immediately; *fut-a-fut*: fast. Colloquial idioms in Urdu."

5.2.2.7. Place

Culture-specific examples of space may be related to geographical characteristics of a country or it may be a socially defined site. In each case, it is highly improbable to find an exact equivalent of the cultural term. Geographic locations are generally linked to certain social activities which may culturally be of great importance. For instance, Ganges River is particularly important for Hinduism as the River is considered sacred. Socially defined sites or buildings such as "kahve" in Turkish may provide information on social realities.

[43]

"…by the time Omar Khayyam jumped out of the dumb-waiter they had been joined by divers other gawpers and taunters, raggedy urchins and unemployed clerks and washerwoman on their way to the ***ghats***." (p. 36)

"…bu yüzden de Ömer Hayyam asansörden atladığında, muhtelif aylak seyirci ve dalgacı güruhu, paçavralar içindeki sokak çocukları, işsiz memurlar ve ***nehir kıyısına*** giden çamaşırcı kadınlar onlara katışmıştı." (p. 46)

"…quand Omar Khayyam sauta du monte-charge, divers autres écornifleurs pleins de sarcasmes, des moutards en haillons, des commis au chômage et des laveuses en route

> pour les ***ghats***." (p. 46) [footnote: Escaliers au bord des fleuves, où l'on fait en général les ablutions et les lavages rituels]

Ghat is a Hindi word designating a broad flight of steps leading down to the bank of a river in India, used especially by bathers (Random House, 1987, p. 165). From the clues that are furnished by the author, the reader can understand that *ghat* is a place and it is related to doing laundry. In the Turkish translation, the translator chooses a neutral reference: *nehir kıyısı* which can also remind the reader of washing clothes. The French translator, on the other hand adds a footnote defining *ghat* as "Stairs on the edge of rivers where ablutions and ritual cleanings are performed in general".

5.2.2.8. Social Categories

Social categories are hierarchical structures in a society. They are groups which have access to same social and economic opportunities. Social categories are tightly related to notions of superiority/inferiority, authority and prestige. Social categories may also act as labels attached in order to stress the otherness of a group which are often in a postcolonial context colonizer/colonized or East/West.

[44]

> "These were the two orbs of the town's dumb-bell shape: old town and Cantt, the former inhabited by the indigenous, colonized population and the latter by the alien colonizers, the ***Angrez***, or British, sahibs." (p. 4)
>
> "Halter biçimli kasabanın iki ucundaki kürelerdi bunlar: eski şehir ve Kışla, eski şehirde sömürgeleştirilmiş, yerli halk otururdu, Kışla'da yabancı sömürgeciler, ***Angrez***, yani Britanyalı sahipler." (p. 14)
>
> "Il s'agissait des deux globes de la ville en forme d'haltères: la vieille ville et le quartier anglais, le premier habité par la population indigene et colonisée, le second par les colonisateurs étrangers, les ***Angrez***, ou Britannique, sahibs." (p. 12)

Angrez is social term in South Asia which is used to refer to British people. It derives from the French *Anglais*. Among South Asians, the term *Angrez* is used as an ethnic labelling which is applied especially for the people of Anglo-Saxon origin. *Angrez* in the following example is clearly explained thus it would not create a cultural barrier. For this reason, both translators take the term in its original forms without trying to make it more comprehensible to their target reader.

[45]

"The number-one wives treated these white girls as dolls or pets and those husbands who failed to bring home a ***guddi***, a white doll, were soundly berated by their women." (p. 158)

"Bir numaralı eşler bu kızlara taş bebek ya da evcil hayvan muamelesi yapar, eve bir ***guddi***, beyaz bir taş bebek getirmeyi beceremeyen kocalar karıları tarafından yerin dibine geçirilirdi." (p. 168)

" Les premières épouses les traitaient comme des poupées ou de petits animaux, et les mari qui n'arrivaient pas à en ramener ***une*** étaient bruyamment réprimandés par leurs femmes." (p. 173)

Guddi is a Hindi word which means "small doll". In the following sentence *guddi* refers to European women who live with an Indian man, along with his family. As they have fair skin which is far different than that of Indians, they are called as white dolls or porcelain babies and they are treated as if they were precious goods that one has to show off. As for the translations, Turkish translator keeps the original term as it is already explained by the author right after the term. French translator, on the other hand, omits the cultural item and substitutes *guddi* with une "one" which referes to "dolls or pets" in the beginning of the sentence.

5.2.2.9. Pronouns of Address

There are numerous pronouns of address used in South Asia and many of them are used within the novel by Salman Rushdie either as a sign of respect or as a sign of friendship. *Amma*, for example, literally means "mother", however apart from its usage when addressing to one's own mother, it is also used to address elderly women as a sign of respect. *Bibi*, on the other hand, literally means Miss in Urdu and it is a polite and respectful form of address for a woman when added to the first name. Lastly, *abba*, literally father or dad, is a respectful form of address for a man. These three pronouns of address are repeated by both translators.

[46]

"***Amma***, for God's sake." (p. 196)

"***Amma***, Tanrı aşkına." (p. 207)

"***Amma***, pour l'amour de Dieu." (p. 213)

[47]

"Shahbanou in flat tones stated: "No good, ***bibi***, won't go." (p. 140)

"Şahbanu sıkıntılı bir sesle: "Yok, ***bibi***, oraya yetişmiyor," dedi. (p. 150)

"Shahbanou fit remarquer d'un ton neutre: "Ça ne vas pas, ***bibi***, ça ne marchera jamais." (p.155)

[48]

"Well, ***Abba***," he thought happily, "life is long." (p. 157)

"Ya, ***Abba***," diye düşündü sevinçle, "hayat uzun." (p. 167)

"D'accord, ***Abba***, se dit-il avec joie, la vie est longue." (p. 172)

[49]

"***Yara***, this is luck, na?" (p. 75)

"***Yara***, ne şans ama di mi?" (p. 85)

"C'est une chance, non?" (p. 88)

Yara is a familiar form of address in South Asia used between close friends. Its usage can be inferred from the informal register of the text. As for the translations, while Turkish translator keeps the original reference, French translator deletes the culture-specific item, without substituting it with another term. Another form of address, *-ji* is actually a suffix used with a name or a title to show respect, in South Asia. *Ji* can also be used on its own instead of a respectful title such as Sir. In the Turkish translation *ji* is deleted, however in French translation it is kept in its original form and a footnote is given stating that *ji* is a "diminutive", yet diminutives are generally used for affection, and they tend to be more colloquial which is not the case in *Ji*.

[50]

"***Ji***, I shall be honoured to marry your daughter," Talvar politely replies." (p. 174)

"Kızınızla evlenmekten onur duyarım," cevabını veriyor Talvar kibarca." (p. 184)

"***Ji***, je serai très honoré d'épouser votre fille" répondit poliment Tavlar. (p. 190) [footnote: Diminutif]

[51]

"Come quickly," Hashmat Bibi ran from the room yelling for the old man's daughters, "your ***fatherji*** is sending himself to the devil." (p. 5)

"Yetişin," diye ihtiyar adamın kızlarına seslenerek odadan fırlamıştı Haşmet Bibi, "***babacığınız*** kendini şeytana teslim ediyor." (p. 15)

"Hashmat Bibi quitta la chambre en courant et cria pour appeller les filles du vieil homme: "Venez vite, votre ***papaji*** est en train de s'envoyer lui-même au diable!" (p. 13) [footnote: Ji en finale est en diminutif affactueux.]

[52]

"Listen, ***yaar***, you know when children get circumcised the circumciser speaks holy words?" (p. 134)

"Baksana, ***yaar***, çocuklar sünnet edildiğinde sünnetçi dua okur bilir misin?" (p. 144)

"Ecoute, ***hé***! Quand on circoncit un enfant, tu sais, le circonciseur dit des mots sacrés?" (p.148)

In the example above the usage of *–ji* as a suffix is given. It is mentioned above that *–ji* is used for respect and prestige. However in both examples it is used as diminutives. In the Turkish translation the original reference is substituted by "*babacığınız*" which shows affection. Similarly in the French translation father is substituted by the French *papa* (daddy) and *ji* suffix is added. The footnote writes "*Ji* in the end is a diminutive for affection". Another example is *yaar* –similar to *yara* - which is used as a familiar or affectionate form of address between friends. While Turkish translator repeats the cultural item, French translator replaces it with *hé* which is an interjection in French used for calling someone or expressing astonishment.

5.2.2.10. Transport

Transportation vehicles are almost the same in developed countries, yet one may encounter different vehicles in developing countries. While an aeroplane or a high-speed train connotes technology and development, a horse carriage connotes primitiveness. Thus, types of vehicles provide clues about the economic status of the countries.

[53]

"…a Baroque cathedral stood, partially over-grown by creepers, on an ocean inlet crowded with flame-sailed ***dhows***." (p. 42)

"… kızıl yelkenli ***Arap tekneleriyle*** dolu bir okyanus koyunda yarıya kadar sarmaşık kaplı Barok bir kathedralin fotoğraflarıydı bunlar. (p. 52)

> "…une cathédrale baroque partiellement recouverte de plantes grimpantes se détachant sur une baie remplie des voiles des ***dhows***." (p. 52)

A *dhow* is a "lateen rigged (slanting, triangular sails) sailing vessel of the Arabian Sea with one or two masts" (Oxford, 1997, p. 111). It is primarily used along the coasts of the Arabian Peninsula, India, and East Africa. The author gives enough clues for the readers to figure out that *dhow* is a type of sailing vessel, however more details on *dhows* await discovery by the reader. In the Turkish translation, a neutral reference which clarifies generally what a *dhow* is, replaces the original term. In the French translation, the cultural item is repeated; however the colour of the sails is omitted from the target text.

[54]

> "… when Eduardo, having thus declared himself the guilty part for all to see, was dismissed from his job for conduct unbecoming; when Farah and Eduardo had left for the railway station in a ***tonga*** notable for the almost total absence of luggage…" (p. 48)

> "…böylece cümle aleme kendisinin suçlu olduğunu ilan eden Eduardo, ahlaka mugayir davranışlarda bulunduğu için işinden atıldığında,; Farah'la Eduardo, içinde neredeyse hiç eşya olmamasıyla dikkat çeken bir ***tonga***yla istasyona doğru yola çıktığında…" (p. 58)

> "…quand Eduardo ayant ainsi déclaré sa culpabilité au vu et au su de tous fut renvoyé de son emploi pour conduite inconvenante; quand Farah et Eduardo furent partis pour la gare dans une ***voiture à cheval*** avec une absence presque totale de bagages…" (p. 58)

Tonga is a Hindi-Urdu word denoting a light two-wheeled horse-drawn carriage used for transportation in India, Pakistan and Bangladesh (Collins, 1993, p. 1220). From the context it is inferred that *tonga* is a type of transportation, however for any other detail, the reader has to do a research. As for the translations, while Turkish translator keeps the original reference, French translator adopts the absolute universalism procedure and uses a neutral reference: *voiture à cheval* "horse carriage".

5.2.2.11. Fauna

When a new country is visited, first geographical features and climate meet the eye rather than the traditions and views which are intangible. The visitor is subject to a different ecology consisting of various animals and plants. Incorporating unfamiliar animals into the novel is a perfect way of exotizing the atmosphere. In *Shame*, fauna and flora are cultural categories which are not heavily illustrated. .

[55]

> "Look who's here! Our goddamn hero, the tilyar! Pinkie tittered as Iskander adopted a professional stance, adjusting invisible pince-nez: "The ***tilyar***, madam, as you are possibly aware, is a skinny little migrating bird good for nothing but shooting out of the sky." (p. 106)
>
> "Bakın kimler gelmiş! Kahrolası kahramanımız, ***tilyar***!" İskender görünmez tek gözlüğünü düzeltip profesyonel bir duruş aldı. "Sizin de muhtemelen bildiğiniz gibi, hanımefendi, tilyar, sıska küçük bir göçmen kuştur ve havada avlanmaktan başka bir işe yaramaz." (p. 116)
>
> "Regardez qui est ici! Notre bon Dieu de héros, le tilyar!" Rosette eut un petit rire nerveux quand Iskander claqua des talons en ajustant un pince-nez invisible: "Le ***tilyar***, madame, comme vous le savez sans doute, est un petit oiseau migrateur décharné qui n'est bon à rien, mais qui envahit le ciel." (p. 121)

As it is explained in length by the author, *tilyar* is a type of bird found in India. Since it is described in detail, this cultural item would be considered among the less problematic culture-specific items. The connotations attached to it are already given within the text, thus both translators normally choose the repetition procedure, keeping the original item unchanged.

5.2.2.12 Referential Cultural Items

Up to now all culture-specific items were examined on a lexical level. However, there are also referential cultural items which do not create translation problems since they are expressed in familiar terms. Nevertheless, they refer to the traditions, experiences and ways of thought that form together a community's culture. These referential items can reveal the community's non-material (abstract/intangible) culture, which may have an obscure meaning for the foreign reader. They are also far more complex than material culture, examples of which can be given as a footnote, or the meaning of which can be figured out from the context. The only way for the readers to grasp the meaning of such an item is the author's decision of clarifying the item.

[56]

> "Zeenat Kabuli had pulled out from the back of her shop a gunny sack filled with old rotting shoes and sandals and slippers of no conceivable value to anyone, annihilated footwear that had been awaiting just such an occasion, and which was now strung together to form the worst of all insults, that is, a ***necklace of shoes***." (p. 36)

> "Ziynet Kabuli dükkanın arka tarafından, artık kimse için değeri olmayan eski küflü ayakkabılar, sandaletler ve terliklerle dolu birçuval çıkardı; böylesi bir fırsatın çıkmasını bekleyen işi bitmiş pabuçlar en ağır hakareti, bir ***ayakkabı kolyesini*** oluşturacak şekilde birbirlerine bağlanmıştı. (p. 46)

> "…mais seulement après que Zeenat Kabuli eut sorti de son arrière-boutique un plein sac de sandals, de pantoufles, et de souliers pourris n'ayant plus aucune valeur pour personne, de vieilles chaussures éculées qui attendaient une occasion semblable et qu'on avait attachées ensemble pour faire la pire des insultes. (p. 46)

One example of a referential cultural item is the tradition of "necklace of shoes". In the novel, a necklace of shoes is made in order to put it around the neck of Omar Khayyam, a character in the novel who is deemed shameless by the people of the town. It can be understood from the example that this tradition is used for insulting someone. The incident is clearly illustrated by the author, thus the foreign reader, although unaware of this tradition, could figure out this referential item.

[57]

> "… now calling down demons to destroy the clutter of low, dun-coloured, "higgling and piggling" edifices around the bazaar, now annihilating with his death-encrusted words the cool whitewashed smugness of the ***Cantonment district***." (p. 4)

> "…kâh pazarın etrafındaki alçak, boz renkli "kambur zumbur" binaları yok etmeleri için iblislere seslenmiş, kâh ölüme bulanmış sözleriyle ***Kışla Mahallesinin*** serin, kireç badanalı kibrini lanetlemişti." (p. 14)

> "…il appeal les demons pour qu'ils détruisent ce ramassis de cabanes basses, couleur de bouse, qui entourait le bazaar, et il anéantit, avec des mots recouverts d'une croûte de mort, la fraîche vanité blachie à la chaux du ***quartier du Cantt***." (p. 12) [Footnote: Quartier anglais dans les villes indiennes]

Cantonment district is another example of referential items. In this case, a common experience of the local people is at the core of this referential item rather than a tradition. Cantonment district is a place where in the colonial times Britisih permanent troops lived. The district, thus, serves the purpose of evoking a true story located within a section in history. In the original text the author does not provide any clues as to the meaning of the cultural item. Similarly in the Turkish translation, the reader has to do some research in order to learn its meaning. However in the French translation, the translator helps the reader by adding a footnote explaining the term as "English district in Indian cities".

[58]

> "…I would be talking about my youngest sister. Who is twenty-two, and studying engineering in Karachi; who can't ***sit on her hair*** any more, and who (unlike me) is a Pakistani citizen." (p. 65)
>
> "…en küçük kız kardeşini anlatıyor olurdum. Yirmi iki yaşında ve Karaçi'de mühendislik okuyor; artık ***saçlarının üzerine oturamıyor*** ve (benim aksime) Pakistan vatandaşı." (p. 75)
>
> "…je parlerais de ma plus jeune sœur qui a vingt-deux ans et fait ses etudes d'ingénieur à Karachi, qui ne peut pas ***s'asseoir sur ses cheveux*** et qui (contrairement à moi) est de nationalité pakistanaise." (p. 78)

Non-material culture imposes us different points of view like the differing views on the definition of beauty. Sitting on hair (p. 65) is a fine example showing that what is beautiful largely depends on the culture of those who make the definition of beauty. In South Asian culture, the length of hair is a sign of beauty. Long hair that you can sit on increases a girl's chance of finding a partner in South Asia. Translating "sitting on hair" does not pose a problem, however it is hard to figure out the meaning and importance of such an act as it is not observed in our culture.

[59]

> "Good News Hyder, ***oiled hennaed bejewelled***, looked in that gathering of frightened celebrants even more out of place than she had appeared at the polo match of her inescapable destiny." (p. 176)
>
> "***Yağlanmış, kınalanmış, mücevherlenmiş*** Müjde Haydar, o korkmuş kutlamacılar arasında, kaçınılmaz kaderinin polo maçında göründüğünden çok daha aykırı görünüyordu." (p. 186)
>
> "Bonnes Nouvelles Hyder, ***couverte d'onguents, de henné et de bijoux***, semblait dans cette reunion de convives effrayés encore moins à sa place que lors de la rencontre de polo où s'était scellée sa destine." (p. 192)

Two other referential cultural items are from wedding traditions in India. "Oiled, hennaed, bejewelled (p. 176)" may not be sufficient for the Western reader to grasp the nature of an Indian wedding and for the Turkish reader these word may bring into mind similar customs. Henna artwork is an integral part of the Indian wedding. It symbolizes fertility and the enduring nature of the couple's love. A similar custom is observed in Turkish weddings in which henna is applied to the bride's hands with no special pattern. However in India henna mixed with oil is applied both to hands and feet with intricate tattoo-like designs. Also the bride adorns herself with precious jewelry. These traditions

are conveyed in the translations as demonstrated below, however for someone belonging to that culture the phrase “oiled hennaed bejewelled” evokes the whole ceremony with many details pertaining there whereas for the Turkish and French reader, only details that are given by the author can be perceived by them.

Another wedding tradition is expressed by the author as “money thrown in her lap by every member of her family (p. 78)”. This wedding tradition is performed after the ceremony by the guests in order to show their blessings and wish the couple abundance. In the Turkish translation the phrase is given as “Ailenin her üyesi kucağına para attıktan (p. 87) and the French translation is as follows “Après que chaque membre de la famille lui eut jeté des pieces de monnaie sur les genoux (p. 91)”. As seen, translating these phrases does not pose any problem, however the translated sentence does not include cultural connotations.

5.2.3. Stylistic Elements

Salman Rushdie is a postcolonial and postmodern writer, thus his narrative abounds with stylistic novelties and examples of non-standard language usage. As a postcolonial writer Rushdie uses literature in order to subvert the linguistic and cultural imperialism. While he writes in English for reasons that were explained in the previous chapter, he remakes the Standard English which is far from expressing their cultural identity. Therefore he combines Standard English with Indian-English, a hybrid of East and West. Apart from his use of Hindi-Urdu lexis, he introduces novelty in grammar with an aim to challenge the dominant British culture and language.

One example of his stylistic novelty is the excessive use of hyphens for creating compound words. He uses this style throughout the book and some examples of his usage are given below. His combination of words is quite prevalent which may disturb the reader as it may slow down the reader’s pace, or it may, on the contrary, help the reader as it chunks words into one semantic unit. No matter what results it may produce on the reader, the translators have two options: either simply putting hyphens between their translated words, or ignoring the author’s creative style.

As for the translations, out of eleven examples Turkish translator reflects the author's style in seven phrases by putting a hyphen between translated words. French translator, on the other hand uses hyphen in only four phrases, moreover it is seen that he also deletes one example, in fact the longest one. It is hard to guess the reasons behind the decisions of both translators yet it is obvious that Turkish translator strives for creating the same effect for the readers.

freedom-of-the-house (p.29)	ev-içi-özgürlüğü (p. 39)	liberté de la maison (p. 39)
three-in-oneness (p.29)	üç-ama-bir (p. 40)	trois meres en une seule (p. 39)
end-of-the-earth job(p. 43)	dünyanın sonundaki bu iş (p. 53)	trou perdu (p. 53)
I-don't-care-if-you-don't (p.46)	gelsen-de-bir-gelmesen-de (p. 56)	je-m'en-fous-si-tu-viens-pas (p. 56)
nothing-that-you-will-be-unwilling-to-do (p. 48)	yapmak-istemediğin-hiçbir-şey (p. 58)	rien-que-tu-refuseras-de-faire (p. 59)
what-was-real (p.64)	gerçek-olan (p. 74)	ce-qui-était-réel (p. 77)
no-more-explosions (p.64)	artık patlamalar olmasın (p. 74)	plus jamais d'explosions (p. 77)
devil-may-care (p. 75)	dünya-yansa-kimin-umrunda (p. 85)	le je-m'en-fischisme (p. 88)
twenty-five-year-old-cheeks (p. 78)	yirmi beşlik yanakları (p. 88)	ses joues de vingt-cinq ans (p. 91)
never-to-be-delivered reply (p.102)	asla veremeyeceği cevap (p. 112)	une reponse qu'il ne dit jamais (p. 117)
hee-hee-what-you-talking-man-someone-will-hear ribaldry (p. 134)	hi-hi-sen-ne-diyorsun-birisi-duyacak küfürleri 144	-

Table 2.1. Salman Rushdie's word combinations with hyphen

The author also combines words without adding hyphen between the words. It is possible that these combinations, unlike the hyphenated ones, startle the reader and slow down their reading pace since the words are added one after the other producing a bulk which has to be dechiphered by the reader. As seen in the following combinations and their Turkish and French translations, author's creative style is conveyed by both translators to a great extent. Turkish translator combines words in four of six examples whereas French translator imitates the author's unique style in each example. It is also

important to note that while Turkish translator gives these combined words with the regular format just like the author, French translator's combined words are in italic format.

Justlikethat (p.10)	-	*Justecommeça* (p. 18)
Whoknowswhat (p. 29)	Kimbilirne (p. 39)	*dieusaitquoi* (p. 39)
Whichwhichwhich (p. 32)	Hangisihangisihangisi (p. 42)	*Laquellequellequelle* (p.42)
whereamI (p. 46)	Nerdeyimben (p. 56)	*Oùsuisje* (p. 56)
dontyouthinkso (p. 88)	Sizcedeöyledeğilmi (p.98)	*Vousnetrouvezpas (p.* 102)
my last whatifs (p. 165)	Son ya'larımdan (p. 175)	Mes derniers *etsi* (p. 180)

Table 2.2. Salman Rushdie's word combinations

Salman Rushdie also challenges standard usage by frequently repeating adjectives within a sentence. It is a way of maximazing the effect of the adverb and the adjective in use and also a way to stress the colloquial nature of the narrative. Examples of repetition are *so huge huge (p.26), longlong ago (p. 6),* and *the longago Deputy Speaker (p. 67).* These are translated by the Turkish translator as *Öyle büyümüş öyle büyümüş (p. 36) çok uzun zaman önce (p. 16) and eski Meclis sözcüsü (p. 76).* It is obvious that the translations cannot convey the deliberate mistakes and innovative usage of the author. Same situation applies to the French translations where deviations from standard usage are not conveyed: *Si grande, si grande (p. 36), un lointain passé (p. 14), l'ancien president de la Chambre des deputes (p. 79.*

Another stylistic novelty introduced by the author is the incorrect uses of parts of speech. For instance in the following construction *arsenals of eats (p. 8)* "eats" is used as a noun however in standard usage "eat" is employed as a verb. This is an example of the creative imagining of the author. In another example, *angeling of Babar (p. 136)* a noun (angel) is used with the suffix –ing which creates the present participle of a verb, thus denoting the action of becoming an angel, however such a usage is grammatically

incorrect as angel is not a verb. *Scootered divines* (p. 43) is another example in which the author creates the word *scootered* meaning those who use scooter. As for the translations, the usage of "eats" as a noun is not adapted to both translations (*yiyecek cephanesi* (p. 17) in Turkish and *arsenaux de nourriture* (p. 17) in French). *Scootered divines* is given as *motorsikletli din adamları* (p. 53), in the Turkish translation and as *les devins en scooter* (p. 53) in French translation. It is obvious that non-standard language is not transferred to both translations. The only example of stylistic novelty which also occurs in the translations is the "angeling" usage which is given in the Turkish translation as *Babür'ün melekleşmesi* (p. 146) and in the French translation as *l'angélisation de Babar* (p. 150). Words that are chosen by the translators for translating "angeling" are made-up words which highlight the tentative nature of the language that the author uses.

Other than the creation of compound words and usages of incorrect grammar the author displays sporadic examples of deliberate mistakes. For example when his character refers to her secret lover, she calls him *Someone Else* (p. 172). Using capitalized letters when writing a pronoun is not correct, however it is the conscious decision of the author. This mistake is kept in both translations, transferred as *Başka Biri* (p. 182) in the Turkish translation and as *Quelqu'un d'Autre* (p. 188) in the French translation. Another error made by the author is using a fragment instead of a sentence. In these sentences "*I would be talking about my youngest sister. Who is twenty-two, and studying engineering in Karachi…* (p. 65)" first sentence is a full sentence which could act as a main clause, the next sentence, on the other hand is not a full sentence at all. The subordinate clause beginning with a relative pronoun-*who* is a fragment which has to be linked to the first sentence, however the author deliberately separates the two sentences. As seen in the following extracts taken from the novel and its translations Turkish translator is not able to convey the same grammar mistake, partly because syntactic features of Turkish and English are not alike. French translator, on the other hand, has advantage in sharing a similar syntactic form with English language, since French language also has relative pronouns that serve to combine sentences. Nevertheless, the translator chooses not to reflect the grammar mistake by combining the two sentences forming a grammatically correct sentence.

[60]

"…I would be talking about my youngest sister. ***Who*** is twenty-two, and studying engineering in Karachi; who can't sit on her hair any more, and who (unlike me) is a Pakistani citizen." (p. 65)

"…en küçük kız kardeşini anlatıyor olurdum. Yirmi iki yaşında ve Karaçi'de mühendislik okuyor; artık saçlarının üzerine oturamıyor ve (benim aksime) Pakistan vatandaşı." (p. 75)

"…je parlerais de ma plus jeune soeur ***qui*** a vingt-deux ans et fait ses etudes d'ingénieur à Karachi, qui ne peut pas s'asseoir sur ses cheveux et qui (contrairement à moi) est de nationalité pakistanaise." (p. 78)

5.2.4. Translation of Proper Names

5.2.4.1. Proper Names

Salman Rushdie's *Shame* has many leading characters as well as numerous side characters. Some of them are Muslim names used frequently in Turkey and some of them are South Asian names. The names of the characters created by the author are usually given as name and surname except a few who are either preceded by a title or used on their own. Another pattern which catches the attention of the reader is the co-occurrence of Muslim and Hindi names which together create a full name. In the following table, original names and surnames, Turkish translations and French translations are given.

Chhunni Shakil	Çanni Şakil	Chhunni Shakil
Munnee Shakil	Manni Şakil	Munnee Shakil
Bunny Shakil	Banni Şakil	Bunny Shakil
Omar Khayyam	Ömer Hayyam	Omar Khayyam
Iskander Harappa	Iskender Harappa	Iskander Harappa
Raza Hyder	Rıza Haydar	Raza Hyder
Sufiya Zinobia Hyder	Safiye Zeynep Haydar	Sufiya Zinobia Hyder
Bilquìs	Belkıs	Bilquis
Naveed Hyder (Good News)	Nevid Haydar (Müjde)	Naveed Hyder (Bonnes Nouvelles)
Rani Humayun	Rani Hümayun	Rani Humayun
Arjumand Harappa (the "virgin Ironpants")	Ercümend Harappa ("Demir Donlu Bakire"	Arjumand Harappa (la Vierge-à-la-culotte-de-fer
Babar Shakil	Babaür Şakil	Babar Shakil
Hafeezullah Shakil	Hafızullah Şakil	Hafeezullah Shakil
Bariamma	Bariamma	Bariamma

Mahmoud “the Woman”	“Kadın” Mahmut	Mahmoud “la femme”
Talvar Ulhaq	Talvar Ülhak	Talvar Ulhaq
Sir Mir Harappa	Sir Mir Harappa	Sir Mir Harappa
Little Mir Harappa	Küçük Mir Harappa	Petit Mir Harappa
Haroun Harappa	Harun Harappa	Haroun Harappa
Aladdin Gichki (90)	Alaaddin Giçki	Aladdin Gichki 104
Gulbaba (95)	Gülbaba	Gulbaba
Maulana Dawood (98)	Mevlana Davut	Maulana Dawood 46
Atiyah Aurangzeb (104)	Atiye Orangzeb (114)	Atiyah Aurangzeb
Akbar Junejo 109	Ekber Junejo 119	Akbar Junejo
Ayub Khan 113	Eyüp Han 123	Ayub Khan
Duniyad Begum 124	Dünyazat Begüm134	Duniyazad Begum
Shahbanou 124	Şahbanu 134	Shahbanou
Aga Khan 138	Ağa Han 148	Aga Khan
Sheikh Bismillah 187	Şeyh Bismillah 197	Sheikh Bismillah
Ijazz 197	Hicaz 208	Ijazz
Shuja 211	Şuja 221	Shuja
Salmàn Tughlak 233	Selman Tuğlak 243	Salman Tughlak
Noor Begum 264	Nur Begüm 274	Noor Begum
Generals Raddi, Bekar and Phisaddi 264	General Raddi, Bekar ve Fisaddi 274	Raddi, Bekar, Phisaddi
Ghaffar 267	Gaffar 277	Ghaffar
Chalaak Sahib 296	Çalak Sahip 305	Chalaak Sahib 20
Hashmat Bibi 4	Haşmet Bibi	Hashmat Bibi 13
Mistri Yakoob Balloch 9	Mistri Yakup Baloç	Mistri Yakoob Balloch 18
Farah Zoroaster 23	Farah Zerdüşt 33	Farah Zoroastre 32
Ghalib 27	Galib 37	Ghalib 36
Zeenat Kabuli 36	Ziynet Kabuli 46	Zeenat Kabuli 45
Ibn Battuta 27	İbni Batuta 37	Ibn Battuta
Farida, Zeenat, Bilal 36	Feride,Ziynet, Bilal 46	Farida, Zeenat, Bilal 46
Muhammad Ibadalla 36	Muhammet İbadullah 46	Muhammad Ibadalla 46
Jamshed 46	Cemşit 56	Jamshed
Chand Mohammad 50	Çand Muhammed	Chand Mohammad 61

Table 3.1. Translation of Proper Names

When the table is examined it can be observed that Turkish and French translators display contradictory tendencies. Out of the 65 proper names, 48 names which are all Muslim names are given by Turkish translator with an orthographical equivalent Turkish name already used in Turkey such as replacing Omar with Ömer, Bilquis with Belkıs, Jamshed with Cemşit. 11 names out of 65 are adapted to Turkish phonology such as Shakil – Şakil, Chhunni – Çanni, Phisaddi – Fisaddi and only 6 names are repeated without any change. When repeated words are examined it is seen that they do

not contain any sound combination which is foreign to the Turkish audience. For instance, the names such as Harappa, Bariamma, Raddi are kept in their original form as they do not present any odd sounds. All in all, it can be inferred from the translator's decisions that names belonging to a distant culture (South Asian) are brought closer by phonological adaptation, whereas Muslim names given by the author with their Latinized versions are replaced with their Turkish versions. This creates a familiar atmosphere for the Turkish reader, as if they were reading an original book.

French translator, on the other hand, uses a single method for translating proper names: repetition. Since both cultures (Muslim – South Asian) are distant to the French audience, French translator keeps the original proper names unchanged. This could be interpreted as an inclination towards foreignizing method in which cultural references are conveyed in their original forms as much as possible. When it comes to titles used together with the proper name such as *sahib, khan, sheikh* or *begum*, French translator again keeps the original form whereas Turkish translator gives their Turkish equivalents such as *sahip, han, şeyh* or *begum*. In the following two diagrams the methods employed by the two translators for the translation of proper names are given. It is clearly seen that while the French translator is very consistent with his method, Turkish translator uses three methods, relying heavily on the orthographic equivalent[5] method.

[5] The term "orthographic equivalence" introduced by the researcher refers here to the originally same names- in this case, of Arabic origin, which may sound or may be written differently in other languages due to phonologic and orthographic rules. They are not culturally adapted as they are already a part of the target culture, only in a different form.

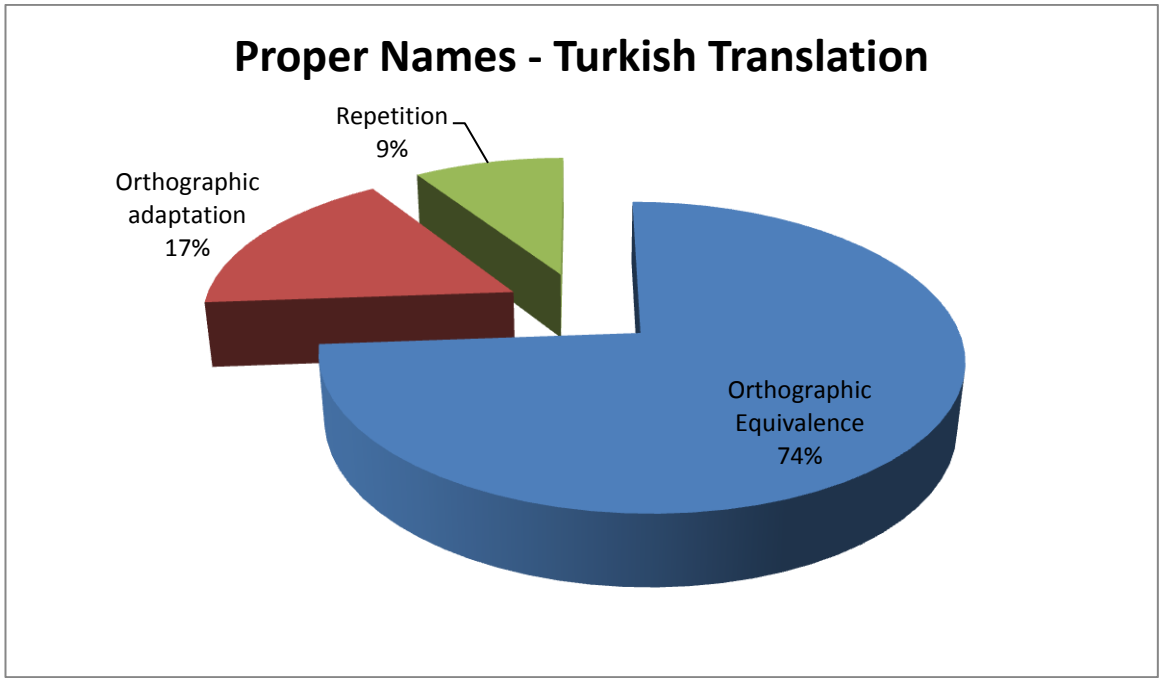

Chart 1.1. Methods used by the Turkish translator in the translation of proper names

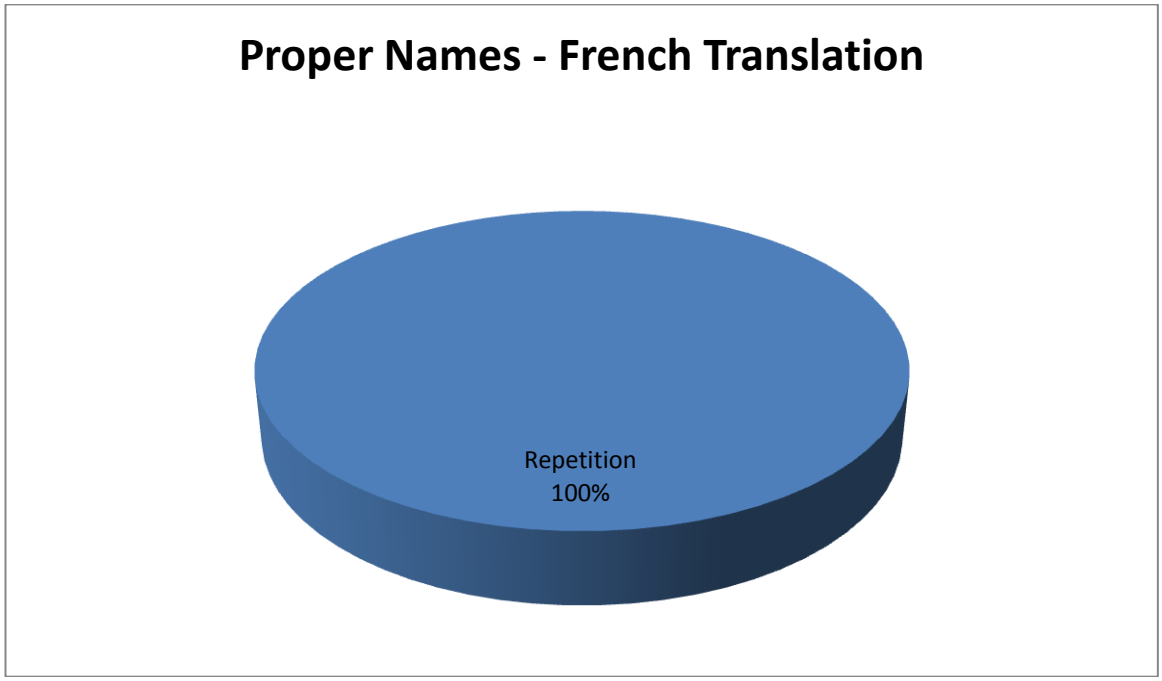

Chart 1.2. Methods used by the French translator in the translation of proper names

5.2.4.2. Nicknames and Diminutives

Most of Salman Rushdie's characters do not have a nickname except for four characters whose nicknames and their translations are given below. In the first three examples, all nicknames are given by literal translation. Good News is translated as *Müjde* by the Turkish translation which does not seem as a literal translation at first sight, however *Müjde* – of Persian origin, which is also a girl name in Turkey, means literally "good news". As for the French translations, they are word-for-word translations of mentioned nicknames.

Fourth example consisting of nicknames used for the character Raza Hyder demonstrates different methods. *Razzoo* is the hypocoristic version of Raza. Hypocorism is a shorter form of a word or given name, for example, when used in more intimate situations as a nickname or term of endearment like the use of *Fatoş* instead of *Fatma* in Turkish (Peters, 2004, p.260). *Rızzo* can be used as a hypocorism for the name Rıza, thus it can be said that it is an accurate rendering. French translator, however, keeps the name as the original, thus deletes its hypocoristic connotation. Raz-matazz, on the other hand, is an adjectif which means "a flashy action or display intended to bewilder, confuse, or deceive". The nickname is obviously to mock at the character. Turkish translator replaced *Raz-matazz* with *Rı-ziko* which means risk in Turkish, however she separates the first syllable of the word with an hyphen in order to stress its usage as a nickname. Although the Turkish translation does not convey the semantic value, it offers an alternative nickname which suits well to the character. French translator on the other hand, repeats the nickname, keeping the original form yet failing to convey the semantic content. *Old Razor Guts* is another nickname used in irony for Raza Hyder in which the supposed bravery of the character is conveyed. The nickname is given by the Turkish translator as "*Zır cesaret*" which is an appropriate rendering of the nickname. French translator, on the other hand, uses a similar nickname *Coeur-au-ventre* "brave" conveying the essential meaning.

Apart from the hypocorism used for the character Raza Hyder, there are two other hypocorisms, namely Pinkie and Billoo. Pinkie is the nickname of Atiyah Aurangzeb and it is translated by the Turkish translator as Pembiş and by the French translator as

Rosette which are also forms of hypocorism in their own languages. Similarly, Billoo, hypocoristic form of Bilquis is translated by the Turkish translator as Beluş which gives the same effect to the reader. However, French translator chooses to repeat the nickname which may not be able to create the same effect on the reader.

Naveed - Good News	Nevid - Müjde	Naveed – Bonnes Nouvelles
Arjumand – the virgin Ironpants	Ercüment - Demir Donlu Bakire	Arjumand – la Vierge-à-la-culotte-de-fer
Mahmoud – the Woman	Kadın Mahmut	Mahmoud – la femme
Razzoo, Raz-Matazz, Old Razor Guts (p. 63)	Rızzo, Rı-ziko, Zır Cesaret (p. 72)	Razzoo, Raz-Matazz, vieux Razor Coeur-au-ventre (p. 75)
Pinkie (p. 104)	Pembiş (p. 114)	Rosette (p.
Billoo (p. 107)	Beluş (p. 118)	Billoo (p.

Table 3.2. Translation of hypocorisms

5.2.5. Discussions of Turkish and French Translations

After all the cultural-specific items either belonging to Arabic-Persian culture or those belonging to Hindi-Urdu culture are one by one examined, it would be highly beneficial to take a look at the overall picture and draw some conclusions from the methods employed by the French translator as well as the Turkish translator. Most employed methods and the least employed methods likewise may give insights into the approaches of both countries to the postcolonial literature and more significantly to a foreign culture. In other words, the procedures adopted by translators may inform us about the level of tolerance of a community to a different culture.

Evaluations of the methods followed will be made according to the format used in the examination of culture-specific items, that is, procedures employed in the translation of Perso-Arabic cultural items will be evaluated first, followed by the methods adopted in the translation of Hindi-Urdu cultural items.

5.2.5.1 Cultural Affinity

As stated at the beginning of the examination of Perso-Arabic cultural items, only French translator's methods are examined in the Cultural Affinity part since those cultural items also exist in Turkish culture for that reason they do not constitute a translation problem. In the following diagram, the methods used by the French translator are given. The most employed method is repetition constituting 40% of all methods, followed by extra-textual gloss procedure making up 27% of all methods followed by the translator. Other procedures adopted by the translator are absolute universalism (10%), deletion (%8), orthographic adaptation (%7), linguistic translation (%5) and naturalization (%3).

Nearly half of the cultural items (40 %) are kept in their original form by the translator without any attempt of explaining it. It is possible to link this tendency to the genre of the book translated. The author of a postcolonial novel pursues a fundemantal aim of representing the identity of its long suppressed country, thus cultural values and items belonging to the postcolonial community act as a way leading to recognition and respect. For that reason the translator must bear in mind the hidden motives of the author and act accordingly. Indeed French translator respects the postcolonial nature of the novel and uses the repetition method the most. This way he preserves the foreign essence of the novel, although he may risk the comprehensibility of the book. As a matter of fact, the author already finds ways to hint at the meaning of cultural items, thus the burden that falls on the reader is relieved.

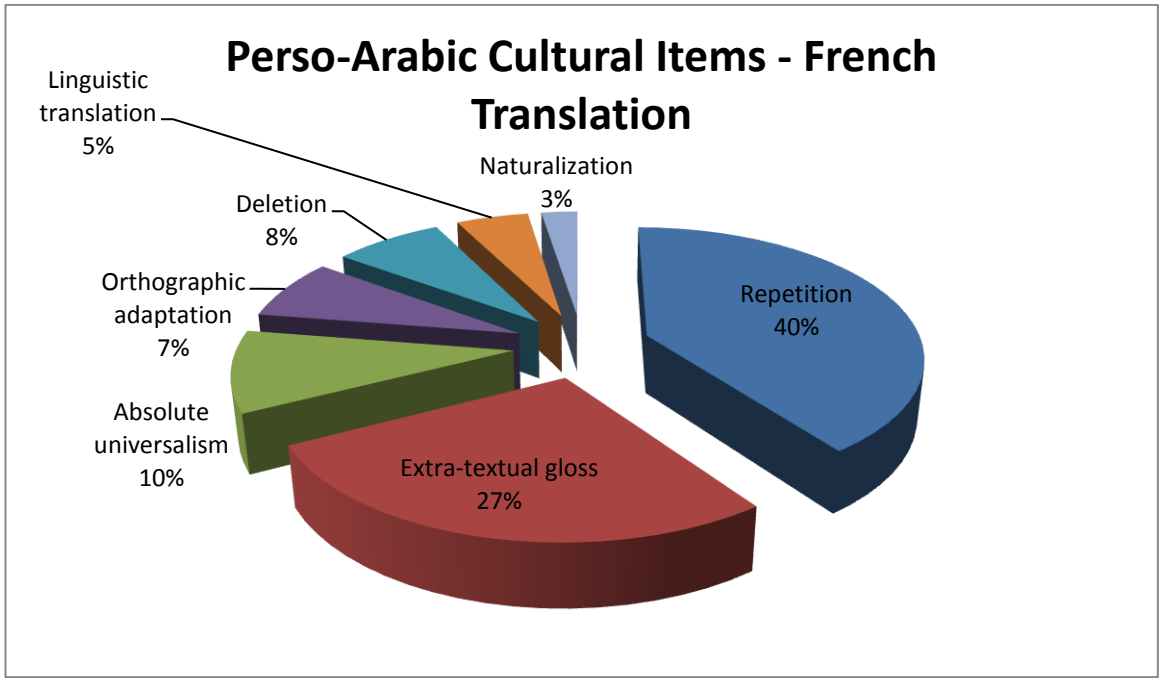

Chart 2.1. Methods used by the French translator in the translation of Perso-Arabic Cultural Items

Extra-textual gloss, in other words using explanatory notes outside the novel, is the second most used method (27%) by the translator. Explanations that are not given within the text can be done in various ways such as footnotes, endnotes, glossary, translation comments etc., however in this case French translator only makes use of footnotes for clarifying cultural items. Extra-textual gloss is actually classified as a conservation method by Aixela, thus it favours a foreignizing approach. Its foreign essence comes from the fact that the reader gets to see the original reference within the translated text, however a footnote is available for the reader to refer to whenever he or she needs. Hence it is possible to label extra-textual gloss as a hybrid approach where both foreignizing and domesticating methods take part. It may be less domesticating than an intra-textual gloss in which the cultural item is explained by paraphrasing it within the text since in extra-textual gloss no intrusions are made on the original text. Nevertheless, giving footnotes would render the text comprehensible which is not intended by the author. Furthermore, in a postcolonial novel each reader normally assumes a responsibility of doing research on terms which hinder their comprehension, yet footnotes provided by the translator may hinder the need for research.

Orthographic adaptation (7 %) and linguistic translation (5%) are other foreignizing methods that are used by the translator. Orthographic adaptation is very similar to the repetition method. The only exception is the changes that are done to the cultural item according to the phonologic and orthographic rules of the target culture. Hence, the orginal reference is kept in the text with minor changes. It could also be used in favour of the source culture since sometimes orthographic adaptation is employed in order to convey the pronunciation as it is in the source language. This method is not widely used in this novel as the cultural items do not belong to a culture that possesses a significant amount of sounds strikingly different than that of target language. Another foreignizing strategy that is also among the least employed is linguistic translation possibly due to the scarcity of established translations or due to the lack of meaning when translated literally.

Domesticating methods (substitution in Aixela's terms) which are used by the translator are absolute universalism (10%), deletion (8%) and naturalization (3%). Absolute universalism is the most employed domesticating method since it is easy to find a neuter term for almost each cultural item. Deletion is only observed in three cultural items. This strategy is generally used when the cultural item has a complex nature and thus it is hard to paraphrase it in a few words or to give it as a footnote as there is not enough space to clarify its meaning and connotations. Naturalization is the least employed domesticating method, possibly because of the difficulty in finding an equivalent cultural item in one's own culture. All in all, these three methods have the aim of blurring the cultural other that the author strives to highlight.

On the whole, French translator follows mostly foreignizing methods (79%) which is the expected outcome since a postcolonial novel is in question. Still, one must take into consideration that, extra-textual gloss procedure which is counted as a foreignizing method contains explanatory information thus, it is not completely foreignizing. In other words pure foreignizing procedures are the one that does not contain any extra information other than what is written by the author. Among these procedures, only repetition and orthographic adaptation can be counted as pure, thus the percentage of pure methods applied by the French translator is %47. Based on these figures it can be

inferred that the translator sees Perso-Arabic cultural items as a drawback and an obstacle to the understanding of the novel, which in turn will drop the sales figures.

As for the Turkish translations, they do not constitute much problem as the cultural items in question already exist in the target culture. Thus, repetition method will simply convey the full meaning as well as the connotations linked to the cultural item for the most cases. Nonetheless, there are certain pitfalls that the translator must avoid. The cultural item in question might have undergone a change in meaning and keeping the original reference may lead to a misunderstanding. Some examples of these pitfalls as given in the cultural affinity part are *sahib, baba, mohajir* etc. which denote slightly different concepts compared to the original usage. Even so the Turkish reader could guess the correct meaning with the clues provided by the author.

Moreover, it is observed from the examination that sharing the same religion and a similar culture among Turkish, Arabic and Persian communities could lead to the adoption of deletion and overtranslation procedures. The need for implementing deletion strategy rises from the insertion of explanatory sentences by the author. Religious concepts such as *Allah* and *Jahannam* do not require any explanation for the Turkish reader as they are perfectly known. Thus, it is quite normal that the translator omits explanations for shared cultural items. Furthermore, in cases where the author uses a neutral reference for a cultural item, the Turkish translator is likely to overtranslate and replace the neutral reference with a cultural reference such as translating shirt as *mintan,* and second-wife as *kuma*.

5.2.5.2. Cultural Distance

The methods that are used by both translators in translating Hindi-Urdu culture-specific items are to be listed and examined in this part. The source of this culture-specific item, namely Indian culture is equidistant to Turkish and French cultures as they have no considerable cultural contact. Therefore, approaches of two different communities to a foreign culture would give insights into the degree of tolerance to a foreign culture. Moreover, different procedures that are employed by two translator for the translation of

same cultural item, would definitely give us clues about the prevalent translation norms of a country and also about personal choices of the translators.

When French translations are examined, it is seen that the most employed method is repetition method, constituting 35 % of all methods. As a pure foreignizing method, repetition is the most appropriate strategy in a postcolonial novel. Another pure foreignizing method, orthographic adaptation only makes up the 2% of all the methods. As this method is largely used when the phonological features of the two languages do not overlap, it can be stated that few cultural items needed a phonological make-up. Extra-textual gloss procedure is categorized as a foreignizing strategy, however as stated in the previous section, it is more of a hybrid strategy where both foreignizing and domesticating approaches become valid. This procedure is second most used strategy (32%) by the French translator, yet it is not a pure foreignizing strategy.

Domesticating strategies used by the translator are absolute universalism (16%), deletion (12%) and naturalization (3%). These strategies are not used extensively by the translator, yet the most employed two domesticating method cannot be overlooked. In absolute universalism cultural reference is replaced with a neutral reference. Thus the reader can never be aware of that cultural item which is disguised by an everyday word. Deletion is also a domesticating strategy which eliminates the cultural reference totally. In total, domesticating methods that reach up to 31% can be a sign of an effort which tries to bring the author closer to the reader.

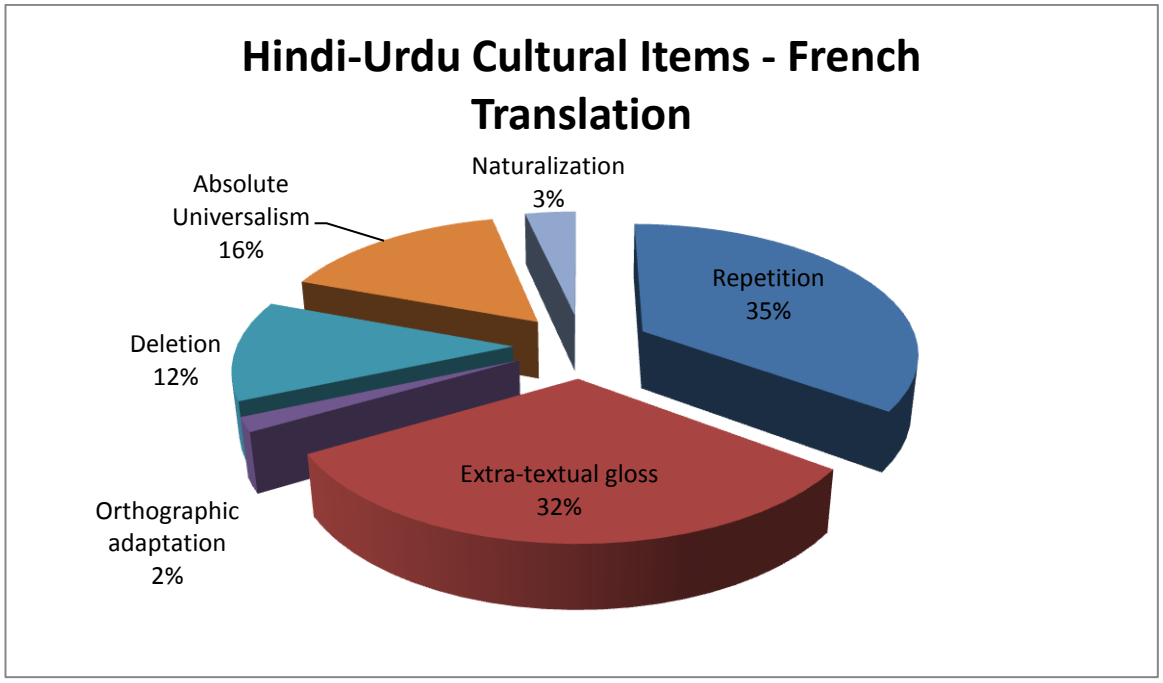

Chart 3.1. Methods used by the French translator in the translation of Hindi-Urdu Cultural Items

When it comes to the Turkish translator's methods, it is observed that her overriding procedure is repetition (45 %) and that she does not prefer using various strategies. Along with the orthographic adaptation procedure (14%) which is also a pure foreignizing approach just like repetition method and with the intra-textual gloss method (3%), foreignizing strategies used by the Turkish translator constitutes 62% of all strategies used. Although the percentage is not considerably high, when compared to the French translator's strategies, especially in pure foreignizing methods consisting of repetition and orthographic adaptation, it is observed that Turkish translator has adopted foreignizing methods much more frequently (59%) than the French translator (37 %).

Absolute universalism (28%), deletion (5%) and naturalization (3%) are domesticating methods adopted by the Turkish translator. Among them, absolute universalism is by far the most employed method. This strategy in fact conflicts with the high percentage of foreignizing tendency. The translator possibly tried to cut down the number of cultural references in order to enhance the comprehensibilty of the text by replacing the cultural reference with a neutral item. It should also be noted that the adoption of the deletion method remains relatively low (5%) compared to French translator's percentage (12%).

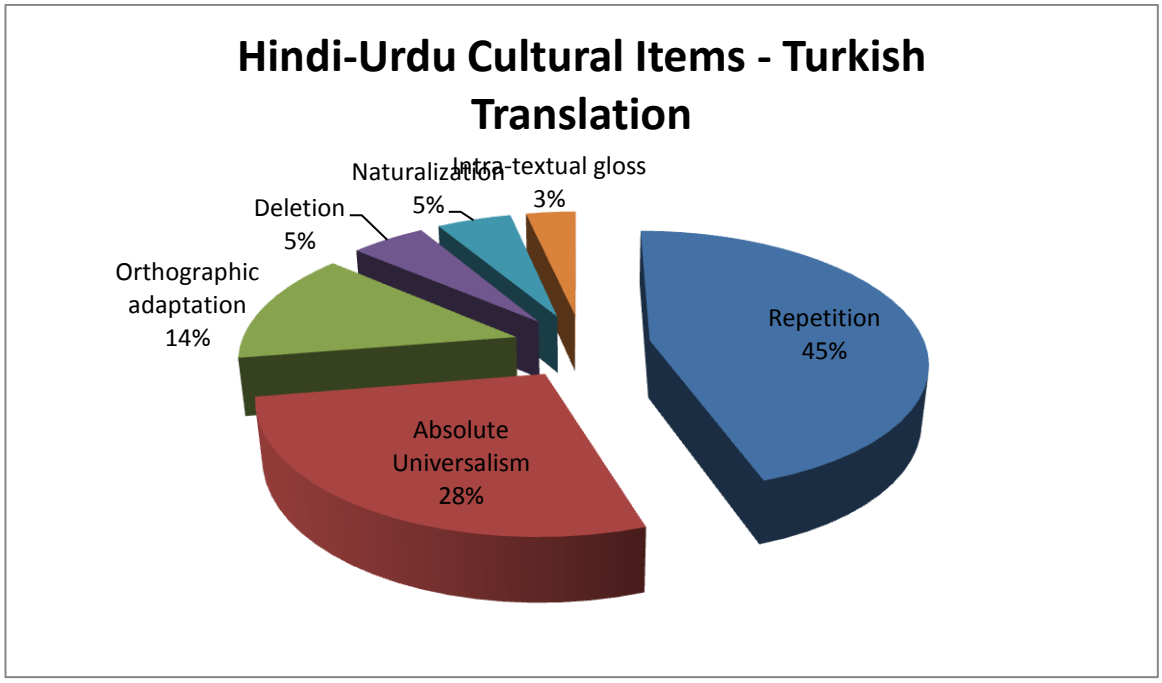

Chart 3.2. Methods used by the Turkish translation of Hindi-Urdu cultural items

When the two translator's methods are compared, the most striking difference would be the usage of "extra-textual gloss". This procedure is employed by the French translator in 32% of Hindi-Urdu cultural items and 27% of Perso-Arabic cultural items whereas in Turkish translation extra-textual gloss is never used. The reasons of this divergence can be linked to different facts. First of all, the Turkish reader rarely comes across footnotes in fictions because there are unwritten conventions that prevent the translator from adding a footnote. This may be linked to the general tendency among the readers to think of footnotes as an obtrusive note which distracts the reader attention when he or she is enjoying a piece of writing. In other words, footnotes are seen as constant interruptions to the aesthetic experience. However, the secondary status of the translation plays a bigger role in the exclusion of extra-textual gloss strategy in Turkey. Since the translations are only seen as copies, they strive for disguising themselves as originals. This may lead to the elimination of procedures that make the translator visible. For these reasons extra-textual gloss strategy is rarely used in Turkey, and it is not used in this novel's translation.

To conclude, cultural difference may be reflected in various ways depending on the translations norms of the target culture. Both French and Turkish translators largely

keep the cultural references same, employing thus mostly foreignizing methods; however they still adopt methods to clarify many cultural references, to delete them or to replace them with neutral references in order to bring the text closer to the target reader.

CHAPTER VI: CONCLUSION

Translation as a metaphor acts like a mirror image of the experiences of postcolonial nations. For centuries, translation has been accorded second-order status with an emphasis on its inferiority compared to the original source text. When postcolonial discourse has emerged in 1980s, many scholars began dealing with issues such as representation, identity, ideology and hybridity. Translation, at this juncture, has become a valuable tool in illustrating the representation of the colonial/postcolonial nations. In colonial times, colonies are seen as the translations of the mother county. This simile reflects perfectly the thoughts on the status of the translation since colonies are depicted as copies whereas the mother country is the original assuming full authority.

Postcolonial literature has struggled to lose these negative connotations and it has gained a respectful status which the former colonial powers cannot deny. Translation intensifies its efforts to earn its primary status. In fact, it is well known that translation has taken on tremendous importance, not through metaphorical sense but through literal sense. Translation has turned into an instrument which could protect or destroy local cultures. Globalization which resembles colonialism within the context of cultural hegemony represents various scenarios for the local cultures. First one portrays a positive atmosphere where open-minded global communities acknowledge different cultures and highlight their difference. The result of such a mindset is hybrid cultures that are formed through the combination of various cultures all over the world. The other scenario depicts a negative atmosphere which is closer to the current trends of the world where a hegemonic and dominant culture – Anglo-American, for instance, devours all the other local cultures and promotes itself as the standard.

This picture brings into mind the role of translation since the above mentioned two scenarios can be realized through the medium of translation. If the translator of a postcolonial text where local, indigenous cultures are consciously foregrounded by the author, challenges the comprehensibility of the translation by being faithful to the authors choices and conveying the foreign essence as much as possible. This method

may end in success if the target audience embraces difference as a way of exploring and learning. The opposite version might be also possible in which the translator serves the interests of the target dominant culture and reduces the text by removing the cultural content.

Venuti, who incorporates ideology and hegemony in his works on translation, has provided the theoretical background of this study. Venuti's concept of invisibility and his foreignizing and domesticating methods set a basic framework suitable for the examination of local/indigenous cultures versus a hegemonic culture. His approach also helps to discover the tendencies of the target culture to transform and adapt the source text according to their norms and needs. Javier Franco Aixela's categorization of culture-specific items improves the methodology of this study by further categorizing the foreignizing approach into foreignizing methods (in his terms conservation) such as "repetition, orthographic adaptation, linguistic translation, extra-textual gloss, and intra-textual gloss". He also divides the domesticating approach (in his terms: substitution) into synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation. These strageties have been proper enough to list the strategies used in the translation of Salman Rushdie's *Shame*. The researcher of this thesis also proposes a further division which designates the "repetition" and "orthographic adaptation" methods as "pure foreignizing" approaches since they do not contain any attempts of explaining the foreign term.

The aim of this study is to demonstrate the role of cultural affinity and distance on the translation of a postcolonial novel. Thus, the cultural items are grouped into Arabic/Persian terms which constitute the cultural affinity with regard to Turkish culture, and into Hindi/Urdu terms which make up the cultural distance with regard to Turkish and French cultures. It is assumed in this study that Turkey and Pakistan share a similar culture. This is due to the common religion (Islam) of the two countries which forms similar cultural grids affecting the every aspect of the society and even the ways of thought of the people. For instance, the central theme of the novel is "shame" and "honour" and these concepts are very powerful and oppressive according to Eastern understanding and Islamic norms. A western reader might find difficulty in grasping the

essence of the novel if s/he analyzes the novel from a western perspective. Apart from the unifying impact of Islam, the Arabic and Persian languages also play an important role in establishing cultural affinity. Arabic and Persian have been the most prestigious languages in almost every Turkish Empire or state. They have gained a privileged status as the official language, scientific language or literary language. This is why Arabic and Persian borrowings inundated the Turkish language. Excessive loanwords in Turkish language were replaced with Turkish ones with the Turkish language reform carried out by Atatürk, yet loanwords which integrated into daily language are still commonly used. The culture-specific items in the cultural affinity part of the case study include such loanwords which have entered into the Turkish language many years ago. Therefore, Turkish translator and Turkish readership become more advantageous in understanding the novel since the connotations attached to those words are clear to them.

French culture, on the other hand, is assumed to be distant to Pakistani culture. As a matter of fact, due to its colonial past, France has established close cultural contacts with Islamic countries such as Morocco, Algeria, Tunisia, etc. Nevertheless, although cultural items may sound familiar, it is impossible for the French reader to grasp the connotations of an Arabic or Persian word.

In the light of the analysis carried out within the context of Arabic/Persian cultural items, it can be understood that the most employed method by the French translator is “repetition” (a pure foreignizing method) with 40% and the second most used method is “extra-textual gloss” (a foreignizing method). It is seen that pure foreignizing methods (foreignizing + orthographic adaptation) account for 47% of all the methods employed whereas foreignizing methods constitute 32 % and domesticating methods only 21%. This shows the tendency of the translator to convey the foreign essence as much as possible. Pure foreignizing methods are the most appropriate methods that are used in the translation of postcolonial texts since they transfer directly the cultural items without adapting or even attempting to provide explanations.

With regard to the translation of Hindi/Urdu cultural items, French translator pursues a coherent strategy and adopts mostly pure foreignizing methods (37%), then foreignizing

methods (32% - extra-textual gloss). As for the domesticating methods, they make up 31% of all the methods employed. It is clear that the French translator adopts more domesticating methods compared to the strategies used in Arabic/Persian cultural items. It is possible to say that the familiarity of Islamic culture facilitates the task of the translator and that Hindi/Urdu cultural items are more distant to French culture than Arabic/Persian cultural items. Thus, one inference that can be drawn is that the translator resorts more to domesticating methods in order to alleviate comprehension problems. Yet this assumption may not necessarily account for the actual reasoning behind the choices of the French translator.

When it comes to Turkish translations, repetition is the only method in the translation of Arabic/Persian cultural items. However, the translator's choice does not stem from the wish to convey the foreign content. The cultural items in question are already a part of the Turkish culture and the counterpart of the cultural item in Turkish gives all the connotations attached to the cultural items. Yet, cultural affinity may misguide the translator and the readers. Words like *baba* and *sahip* may result in misunderstandings since they have different meanings in Urdu and in Turkish. Moreover, cultural affinity may lead to the adoption of deletion and overtranslation methods. For instance, in *Shame*, the explanatory phrases in the words describing what *Allah* and *Jahannum* are, are deleted since those explanations are certainly not necessary. In some cases neutral references are replaced with cultural references such as the replacement of shirt with *mintan.* This tendency can be explained by the common cultural background shared by the translator and the author. The translator is possibly aware of the author's word choices and she replaces the word with a cultural reference which, in her opinion, suits better to the context.

As for the translation of Hindi/Urdu terms, Turkish translator opts mostly for "repetition" (45%). Pure foreignizing methods constitute 59% of all the methods employed, whereas domesticating methods form 38%. From these figures it can be said that the translator mostly wants to convey the postcolonial features of the text, risking the comprehensibility of her translation.

On the basis of the aforementioned percentages of the strategies employed by both translators, it has been found out that “repetition” is used by both translators primarily. This method represents the most adopted strategy for all scenarios without exception. Thus, it can be inferred that both translators were aware of the importance of the role of the translation method. Bearing in mind the postcolonial author’s conscious preferences of using culture-specific items for attesting the identity of his community, both translators have adopted “repetition” method in order not to distort the foreign tone of the novel. This is a way of supporting the author in his struggle to subvert the hierarchies of the hegemonic culture.

Culture-specific items take on the central task of a postcolonial text, which is, the narration of their story from their perspective with their cultural understandings and with their own words that are able to depict their world. Apart from these cultural terms, postcolonial authors who write in the colonizer’s language tend to maintain their identity by deliberately distorting the language. For this reason, Salman Rushdie uses combined words sometimes bound together with hyphens, repeats adjectives or nouns, make up new words and make deliberate grammar mistakes. From these stylistic novelties of the author, both translators have primarily tried to convey the combination words such as “what-was-real” or “dontyouthinkso”. Other novelties are mostly ignored with the exception of “angeling of Babar”.

Although both translators generally apply foreignizing methods, it is seen that they also consider the consumers, in other words the target readers since a totally incomprehensible novel filled with cultural items unfamiliar to the audience would seriously affect the sales figures of the novel. Thus, the translator is also under the pressure of publishing houses which imposes domesticating methods as they are more profitable. Under these circumstances, the translator must strike a balance and employ both methods, with an emphasis on foreignizing ones.

In line with the above mentioned circumstances, the reason behind the adoption of domesticating strategies becomes clear. Yet, although both Turkish and French translators resort to domesticating methods to an extent (38% in Turkish translation,

21% in French translation of Arabic/Persian items, 31% in French translation of Hindi/Urdu items), the methods they employ is quite different.

The most employed domesticating method by the Turkish translator is "absolute universalism" (28 %). Thus, it is clear that the Turkish translator has opted for using a neutral reference for a cultural item such as replacing "*jawan*" with "*asker*" or "*shamiana*" with "*çadır*". Turkish translator has not chosen a hybrid method such as "intra-textual gloss" or extra-textual gloss" which repeats the foreign item, yet also explains its meaning either within the text or with a footnote. This may be linked to the invisibility tendency of the translator and from a broader perspective, of other agents related to the act of translation. According to this tendency a fluent discourse is aimed in which the translation reads as the original.

The French translator, on the other hand, tries to overcome the comprehension problem with a hybrid method, namely extra-textual gloss. This method also constitutes the striking difference between the Turkish and French translations. In extra-textual method, as explained above, extra information or definition of the cultural item is provided via footnotes. This method is heavily used by the French translator (27% in Arabic/Persian items, 32% in Hindi/Urdu items). The selection of such a method displays an opposite tendency compared to the Turkish translation. French translator demonstrates a visibility tendency by consciously interrupting the original text and making his voice heard through the footnotes. Yet, it should also be noted that using heavily the extra-textual method in an expressive text such as a novel may distract the reader and turn the text into and informative one.

In the last analysis, both translators favour mostly foreignizing approaches taking a stand against the hegemonic powers. Yet, to a small extent, they both employ domesticating methods. Their choice of rendering the text more comprehensible to the readers reveals the translation policy. While Turkish translator develops a more invisible approach, French translator shows a visibility tendency.

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Original Cultural Item	French Translation	Aixela's Procedure	Venuti's strategy

APPENDIX

PERSO-ARABIC CULTURAL ITEMS AND METHODS USED IN THEIR TRANSLATION

Baba (p. 49)	-	Deletion	Domestication
Afrit (p. 110)	Témoin (p. 125)	Absolute Universalism	Domestication
Nikah (p. 176)	Mariage (p. 191)	Absolute Universalism	Domestication
Takht (p. 151)	Fauteuil (p. 166)	Absolute Universalism	Domestication
Bulbul (p. 297)	Rossignol (p. 317)	Absolute Universalism	Domestication
Shaitan (p. 168)	Satan (p. 183)	Naturalization	Domestication
Shia dervishes in the processions of 10 Muharram (p. 140)	-	Deletion	Domestication
Shikar rifle (p. 269)	-	Deletion	Domestication
That first, black Bilal (p. 37)	-	Deletion	Domestication
Solomonic Solution (p. 255)	Un jugement de Salomon (p. 265)	Linguistic Translation	Foreignizing
Sacrifice of Abraham (p. 247)	Le sacrifice d'Abraham (p. 266)	Linguistic Translation	Foreignizing
Hajj (p. 216)	Hadjis *footnote (p. 233)	Extra-textual gloss	Foreignizing
Burqa (p. 220)	Burqa *footnote (p. 237)	Extra-textual gloss	Foreignizing
Purdah (p. 220)	Purdah *footnote (p. 237)	Extra-textual gloss	Foreignizing
Halal (p. 118)	Halal *footnote (p. 132)	Extra-textual gloss	Foreignizing
Hegiran calendar (p. 6)	Le calendrier de l'hegire *footnote (p. 14)	Extra-textual gloss	Foreignizing
Hakim (p. 100)	Hakim *footnote (p. 115)	Extra-textual gloss	Foreignizing
Maidan (p. 4)	Maidan *footnote (p. 12)	Extra-textual gloss	Foreignizing
Phaelwans (p. 214)	Phaelwans *footnote (p. 231)	Extra-textual gloss	Foreignizing
Zamindar (p. 95)	Zamindar *footnote (p. 109)	Extra-textual gloss	Foreignizing
Rubaiyat (p. 23)	Rubaiyat*footnote (p. 33)	Extra-textual gloss	Foreignizing
Zenana wing (p. 5)	Zenana *footnote (p. 13)	Extra-textual gloss	Foreignizing
Sharam (p. 33)	Sharam (p.43)	Repetition	Pure foreignizing

Zabar (p. 33)	Zabar (p. 43)	Repetition	Pure foreignizing
Sharmana (p. 33)	Sharmana (p. 43)	Repetition	Pure foreignizing
Takallouf (p. 104)	Takallouf (p. 119)	Repetition	Pure foreignizing
Jamaat (p. 266)	Jamaat (p. 285)	Repetition	Pure foreignizing
Tobah! Tobah! (p. 169)	Tobah! Tobah! (p. 184)	Repetition	Pure foreignizing
Harem (p. 188)	Harem (p. 204)	Repetition	Pure foreignizing
Diwan (p. 61)	Diwan (p. 74)	Repetition	Pure foreignizing
Hamal (p. 278)	Hamal (p. 297)	Repetition	Pure foreignizing
Shalwar (p. 94)	Shalwar (p. 108)	Repetition	Pure foreignizing
Divan (p. 26)	Divan (p. 35)	Repetition	Pure foreignizing
Sahib (p. 8)	Sahib (p. 16)	Repetition	Pure foreignizing
Baba (p. 26)	Baba (p. 36)	Repetition	Pure foreignizing
Mohajir (p. 84)	Mohajir (p. 97)	Repetition	Pure foreignizing
Qissa (p. 27)	Qissa (p. 36)	Repetition	Pure foreignizing
Maharajah (p. 41)	Maharaja (p. 51)	Repetition	Pure foreignizing
Al-Lah, The God (p. 56)	Al-Lah, le Dieu (p. 68)	Repetition	Pure foreignizing
Jahannum (p. 6)	Jahunnum (p. 14)	Orthographic adaptation	Pure foreignizing
Shen re mim (p. 33)	Shen re mem (p. 43)	Orthographic adaptation	Pure foreignizing
Begums (p. 9)	Bégums (p. 18)	Orthographic adaptation	Pure foreignizing
Zenana chamber (p. 83)	Zenana (p. 96)	Repetition	Pure foreignizing

HINDI-URDU CULTURAL ITEMS AND METHODS USED IN THEIR TRANSLATIONS

First line of the original item gives the Turkish translator's methods whereas the second line gives French translator's methods.

Original Cultural Item	Turkish or French Translation	Aixela's Procedure	Venuti's Strategy
Ghat (p. 36)	Nehir Kıyısı (p. 46)	Absolute Universalism	Domestication
	Ghat * Footnote (p. 46)	Extra-textual gloss	Foreignizing
Angrez (p. 4)	Angrez (p. 14)	Repetition	Pure foreignizing
	Angrez (p. 12)	Repetition	Pure foreignizing
Guddi (p. 158)	Guddi (p. 168)	Repetition	Pure foreignizing
	-	Deletion	Domestication
Paan-wallah (p. 98)	Pan-wallah (p. 108)	Orthographic adaptation	Pure foreignizing
	Marchands de paan (p. 112)	Absolute Universalism	Domestication
Snack-wallah (p. 8)	Mezeci (p. 18)	Absolute Universalism	Domestication
	Marchands de sandwiches (p. 16)	Absolute Universalism	Domestication
Peon (p. 35)	Amele (p. 46)	Absolute Universalism	Domestication
	Peon *footnote (p. 45)	Extra-textual gloss	Foreignizing
Mule-wallah (p. 43)	Katırcı (p. 53)	Absolute Universalism	Domestication
		Deletion	Domestication
Customs-wallah (p. 43)	Gümrükçü (p. 53)	Absolute Universalism	Domestication
	Douanier (p. 53)	Absolute Universalism	Domestication
Ayah (p. 5)	Ayah (p. 15)	Repetition	Pure foreignizing
	Ayah *footnote (p. 13)	Extra-textual gloss	Foreignizing
Dhobi (p. 141)	-	Deletion	Domestication
	Dhobi *footnote (p. 156)	Extra-textual gloss	Foreignizing
Dhobi (p. 168)	Dobi (p. 178)	Orthographic adaptation	Pure foreignizing
	Dhobi (p. 183)	Repetition	Pure foreignizing
Khansama (p. 168)	Hansama (p. 178)	Orthographic adaptation	Pure foreignizing
	Khansama *footnote (p. 183)	Extra-textual gloss	Foreignizing
Jawan (p. 212)	Asker (p. 222)	Absolute Universalism	Domestication

	Jawan *footnote (p. 229)	Extra-textual gloss	Foreignizing
Gai-wallah (p. 58)	Gai-wallah (p. 68)	Repetition	Pure foreignizing
	Gai-wallah *footnote (p. 70)	Extra-textual gloss	Foreignizing
Sari (p. 100)	Sari (p. 110)	Repetition	Pure foreignizing
	Sari (p. 114)	Repetition	Pure foreignizing
Chadar (p. 15)	Çadar (p. 25)	Orthographic adaptation	Pure foreignizing
	Chadar (p. 24)	Repetition	Pure foreignizing
Dupatta (p. 59)	Dupatta (p. 69)	Repetition	Pure foreignizing
	Dupatta * footnote (p. 71)	Extra-textual gloss	Foreignizing
Kurta (p. 94)	Kurta (p. 103)	Repetition	Pure foreignizing
	Kurta (p. 108)	Repetition	Pure foreignizing
Anna (p. 28)	Anna (p. 38)	Repetition	Pure foreignizing
	Anna (p. 37)	Repetition	Pure foreignizing
Paisa (p. 174)	Kuruş (p. 184)	Naturalization	
	Paisa *footnote (p. 189-190)	Extra-textual gloss	Foreignizing
Gardner potteries (p. 3)	Gardner seramik fabrikası tarafından üretilen (p. 13)	Intra-textual gloss	Foreignizing
	-	Deletion	Domestication
Lotah (p. 111)	Maşrapa (p. 121)	Naturalization	Domestication
	Lotah *footnote (p. 126)	Extra-textual gloss	Foreignizing
Saranda (p. 136)	Saranda (p. 146)	Repetition	Pure foreignizing
	Saranda (p. 151)	Repetition	Pure foreignizing
Dumbir (p. 136)	Dumbir (p. 146)	Repetition	Pure foreignizing
	-	Deletion	Domestication
Patang (p. 29)	Patang (p. 39)	Repetition	Pure foreignizing
	Patang (p. 38)	Repetition	Pure foreignizing

Kukri Knives (p. 41)	Kukri Bıçakları (p. 51)	Repetition	Pure foreignizing
	Poignards Kukri (p. 51)	Repetition	Pure foreignizing
Charpoy (p. 69)	Tahta Karyola (p. 79)	Absolute Universalism	Domestication
	Charpoy *footnote (p. 83)	Extra-textual gloss	Foreignizing
Almirah (p. 286)	Vitrin (p. 296)	Absolute Universalism	Domestication
	Placard (p. 306)	Absolute Universalism	Domestication
Gaotakia bolsters (p. 83)	Gaotika yastıkları (p. 93)	Repetition	Pure foreignizing
	Oreillers (p. 97)	Absolute Universalism	Domestication
Gaotakias (p. 84)	Yastıklar (p. 94)	Absolute Universalism	Domestication
	Coussins (p. 97)	Absolute Universalism	Domestication
Gaotakia bolsters (p. 151)	Büyük yastıklar (p. 161)	Absolute Universalism	Domestication
	Coussins (p. 166)	Absolute Universalism	Domestication
Shamiana (p. 178)	Çadır (p. 188)	Absolute Universalism	Domestication
	Shamiana (p. 193)	Repetition	Pure foreignizing
Lathi (p. 283)	Cop (p. 293)	Absolute Universalism	Domestication
	Lathi (p. 303)	Repetition	Pure foreignizing
Peek Frean Tin (p. 286)	Peek Frean tenekesi (p. 296)	Repetition	Pure foreignizing
	Boîte à gateau (p. 306)	Absolute Universalism	Domestication
Khichri (p. 56)	Kiçri (p. 65)	Orthographic adaptation	Pure foreignizing
	Khichri * footnote (p. 68)	Extra-textual gloss	Foreignizing
Chapati (p. 94)	Çapati (p. 104)	Orthographic adaptation	Pure foreignizing
	Chapati *footnote (p. 108)	Extra-textual gloss	Foreignizing
Chutney (p. 168)	Çatni (p. 178)	Orthographic adaptation	Pure foreignizing
	Chutney * footnote (p. 183)	Extra-textual gloss	Foreignizing
Samosa (p. 169)	Samosa (p. 179)	Repetition	Pure foreignizing

	Samosa	Repetition	Pure foreignizing
Jalebi (p. 169)	Jalebi (p. 179)	Repetition	Pure foreignizing
	Jalebi (p. 179)	Repetition	Pure foreignizing
Laddoo (p. 210)	Laddu (p. 220)	Orthographic adaptation	Pure foreignizing
	Laddoo (p. 227)	Repetition	Pure foreignizing
Paans (p. 237)	Fıstıklar (p. 247)	Absolute Universalism	Domestication
	Paan (p. 255)	Repetition	Pure foreignizing
Mahaseer trout (p. 246)	Mahaseer alabalıkları (p. 256)	Repetition	Pure foreignizing
	Truites (p. 264)	Absolute Universalism	Domestication
Borshch (p. 194)	Borç çorbası (p. 204)	Intra-textual gloss	Foreignizing
	Bortsch (p. 210)	Linguistic translation	Foreignizing
Blini (p. 194)	Blini (p. 204)	Repetition	Pure foreignizing
	Blini (p. 210)	Repetition	Pure foreignizing
Chota pegs (p. 265)	Viski soda (p. 275)	Absolute Universalism	Domestication
	Coup à boire (p. 284)	Absolute Universalism	Domestication
Roohafza (p. 192)	Ruhafza (p. 202)	Orthographic adaptation	Pure foreignizing
	Roohafza (p. 208)	Repetition	Pure foreignizing
Boi-oi-oi (p. 29)	Boi-oi-oi (p. 39)	Repetition	Pure foreignizing
	Boi-oi-oi (p. 38)	Repetition	Pure foreignizing
Tantara (p. 57)	Tantara (p. 67)	Repetition	Pure foreignizing
	Taratata (p. 69)	Naturalization	Domestication
Ullu-ullu-ullu! (p. 143)	Vay bana vaylar bana! (p. 153)	Naturalization	Domestication
	Oulou-oulou-oulou! (p. 158)	Orthographic adaptation	Pure foreignizing
Look, Allah (p. 190)	Baksana (p. 200)	Deletion	Domestication
	Regarde, par Allah (p. 206)	Repetition	Pure foreignizing

Ek dum (p. 46)	Şip şak (p. 56)	Naturalization	Domestication
	Ek dum *footnote (p. 56)	Extra-textual gloss	Foreignizing
Fut-a-fut (p. 46)	Küt diye (p. 56)	Naturalization	Domestication
	Fut-a-fut *footnote (p. 56)	Extra-textual gloss	Foreignizing
Amma (p. 196)	Amma (p. 207)	Repetition	Pure foreignizing
	Amma (p. 213)	Repetition	Pure foreignizing
Bibi (p. 140)	Bibi (p. 150)	Repetition	Pure foreignizing
	Bibi (p. 155)	Repetition	Pure foreignizing
Abba (p. 157)	Abba (p. 167)	Repetition	Pure foreignizing
	Abba (p. 172)	Repetition	Pure foreignizing
Yara (p. 75)	Yara (p. 85)	Repetition	Pure foreignizing
	-	Deletion	Domestication
Ji (p. 174)	-	Deletion	Domestication
	Ji *footnote (p. 190)	Extra-textual gloss	Foreignizing
Fatherji (p. 5)	Babacığınız (p. 15)	Absolute universalism	Domestication
	Papaji *footnote (p. 13)	Extra-textual gloss	Foreignizing
Yaar (p. 134)	Yaar (p. 144)	Repetition	Pure foreignizing
	Hé (p. 148)	Naturalization	Domestication
Dhows (p. 42)	Arap tekneleri (p. 52)	Absolute Universalism	Domestication
	Dhows (p. 52)	Repetition	Pure foreignizing
Tonga (p. 48)	Tonga (p. 58)	Repetition	Pure foreignizing
	Voiture à cheval (p. 58)	Absolute Universalism	Domestication
Tilyar (p. 106)	Tilyar (p. 116)	Repetition	Pure foreignizing
	Tilyar (p. 121)	Repetition	Pure foreignizing