



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**TRANSLATION OF FORENSIC NOVEL AS A HYBRID GENRE: A  
CASE STUDY ON *TRACE* BY PATRICIA CORNWELL**

Abdullah ERTAN

Master's Thesis

Ankara, 2018



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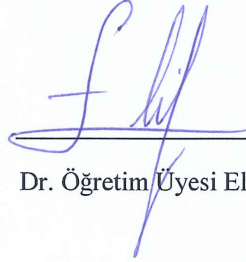
Ankara, 2018

## KABUL VE ONAY

Abdullah Ertan tarafından hazırlanan "Translation of Forensic Novel as a Hybrid Genre: A Case Study on Trace by Patricia Cornwell" başlıklı bu çalışma, 25/05/2018 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



Prof. Dr. Asalet ERTEN (Başkan)



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Dr. Öğretim Üyesi Özlem ŞAHİN SOY

Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylıyorum.

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07/06/2018



Abdullah ERTAN

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- **Tezimin tamamı dünya çapında erişime açılabilir ve bir kısmı veya tamamının fotokopisi alınabilir.**  
(Bu seçenekle teziniz arama motorlarında indekslenebilecek, daha sonra tezinizin erişim statüsünün değiştirilmesini talep etmeniz ve kütüphane bu talebinizi yerine getirirse bile, teziniz arama motorlarının önbelleklerinde kalmaya devam edebilecektir)
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(Bu sürenin sonunda uzatma için başvuruda bulunmadığım takdirde, tezimin tamamı her yerden erişime açılabilir, kaynak gösterilmek şartıyla bir kısmı veya tamamının fotokopisi alınabilir)
- **Tezimin 25/06/2021 tarihine kadar erişime açılmasını istemiyorum ancak kaynak gösterilmek şartıyla bir kısmı veya tamamının fotokopisinin alınmasını onaylıyorum.**
- **Serbest Seçenek/Yazarın Seçimi**

07/06/2018  
Abdullah ERTAN

## ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, Dr. Öğretim Üyesi Elif Ersözlü danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığımı beyan ederim.

  
**Abdullah ERTAN**

*To my mother, who has always been there for me in every way anyone could be...  
And to "her", who has shown me all the love, support and patience only a mother can  
possess...*



## ACKNOWLEDGMENTS

This thesis would not have been completed without the help and continuous support of my supervisor Assoc. Prof. Elif Ersözlü, whom I owe very special thanks. Her invaluable guidance and instruction in the course of this thesis enabled the completion of this study. Therefore, I would like to express my deepest gratitude to her for guiding me throughout this long journey.

I am also grateful to all the members of Translation and Interpreting Department who have been patient enough to be there for me with open arms and full of sincerity whenever I needed them. I have always considered this Department, and Hacettepe University, my home; as it has been a roof over my head since 2005, throughout my Bachelor and Master Degrees, as well as my professional life.

I also would like to extend my sincere thanks to my friends Selin Avşarcan, Erdem Alper Turan and Ömer Bilgehan Sonsel, who have been my adopted family for so many years and made my life worth living in the hardest times. My life would not have the same meaning without you. I am deeply thankful to each one of you for your constant support and friendship.

Finally, I wish to thank my father Talat Ertan, who has shown any kind of sacrifice a parent could have made since I was born. His presence has always given me strength and eagerness to move on in life. Without him, I would not be person I am today, for which I am grateful.

## ÖZET

ERTAN, Abdullah. *Adli Tıp Romanlarının Melez Metin Türü Olarak Çevirisi: Patricia Cornwell'in Trace Adli Romanı Üzerine Bir Vaka Çalışması*, Yüksek Lisans Tezi, Ankara, 2018.

Suç, insan zihninde olumsuzluğu çağrıştırır. Toplum içerisinde mevcut düzeni bozan veya tehdit eden herhangi bir tavır, tutum veya eylemin cezalandırılması ve ortadan kaldırılması; söz konusu toplum huzurunun sürdürülebilirliği açısından önem taşımaktadır. 1800lü yıllarda edebiyata da dâhil edilen suç kavramı, zaman içerisinde toplum gibi sürekli olarak değişime uğramış ve dedektif hikâyeleri, casus hikâyeleri, on paralık öyküler, polisiye romanlar vb. gibi pek çok farklı isime layık görülmüştür. Gelişen teknoloji ile birlikte kriminoloji alanında da birçok yeniliğe imza atılmış ve artık suçun araştırılması; yalnızca önsezileri kuvvetli veya kurnaz bir dedektif sayesinde değil, kriminoloji ve adli tıp alanında uzman olan kişilerin çalışma sahası haline gelmiştir. Bu gelişmeler edebiyata da yansımış ve suç edebiyatı günümüzde adli tıp romanları alttürünü oluşturmuştur.

Bu çalışmanın amacı, polisiye edebiyatın bir alttürü olan adli tıp romanlarının kullanılan dil itibarıyla melez metin türü olarak adlandırılması gerektiğini ve bu yüzden de çeviri sürecinde farklı çeviri tekniklerin aynı anda kullanılması gerektiğini ortaya koymaktır. Bu tür metinler, yazın geleneğinde yer aldığı için anlatımsal metin, ancak aynı zamanda teknik terim/terminoloji ve özel alan bilgisi içerdiği için bilgilendirici metin özellikleri göstermekte; yani melez metin sınıflandırmasına girmektedir. Bu durum, aynı metin içerisinde, karşılaşılan terminolojinin yapısına bağlı olarak farklı çeviri yaklaşımlarını zorunlu kılmaktadır.

Çalışmanın temelini, adli tıp romanlarının önde gelen yazarlarından Patricia Cornwell'in *Trace* adlı romanı ve romanın Zeliha İyidoğan Babayiğit tarafından *İz* adı altında yapılan çevirisi oluşturacaktır. Roman içerisinde rastgele seçilmiş toplam 50 terim/kültürel öge (1) teknik terimler ve (2) kültürel ögeler olarak iki ayrı kategori altında incelenip, çeviri sürecinde çevirmen tarafından uygulanan farklı yöntem ve stratejiler belirlenecektir. Söz konusu terimler ve ögeler; Lawrence Venuti'nin yerlileştirme ve yabancılaştırma (*domestication & foreignization*) teknikleri ile Javier Franco Aixelá'nın kültüre özgü

öğelerin çevirisi (*Culture-specific Items in Translation*) kapsamında ortaya koyduğu stratejiler ışığında incelenip; çevirmenin süreç içerisindeki tercihleri değerlendirilecektir.

Bunun yanında, polisiye edebiyatın ilk örnekleri, dünyadaki tarihsel gelişimi, alt türleri, Türkiye'ye ne zaman ve hangi yollarla geldiği, bu alandaki özgün denemeler ve edebiyat içerisindeki konumu detaylı olarak incelenecektir.

Çalışma kapsamında adli tıp romanları çevirisinde karşılaşılan temel zorluklar ve bu tür romanları çeviren bir çevirmenin sahip olması gereken niteliklere ilişkin araştırma soruları yanıtlanmaya çalışılacaktır.

**Anahtar kelimeler:**

Polisiye edebiyat, adli tıp romanları, melez metin, teknik terimler, kültürel öğeler

## ABSTRACT

ERTAN, Abdullah. *Translation of Forensic Novel as a Hybrid Genre: A Case Study on Trace by Patricia Cornwell*, Master's Thesis, Ankara, 2018.

Crime evokes negativity within our minds. Punishment and elimination of any kind of attitude or action which threatens or damages the current order within a society is of great importance in terms of sustaining the public peace and order. The concept of crime, which was involved in literature in 1800s, evolved in time just like the society and has been given different names; such as detective stories, spy stories, dime novels, crime novels and so on. With the advancements in technology, the field of criminology has also been developed extensively; and investigation of crime has become the work field of criminology and forensic specialists rather than wise detectives with strong foresight. These developments were also reflected in literature and formed today's sub-genre of forensic novels.

The aim of this study is to suggest the classification of forensic novels as hybrid texts in term of the language used, as well as proving the necessity of adopting different translational techniques during process. These texts are both descriptive in terms of being situated within literary conventions, and informative because of containing technical language and special-field terminology. This structure of forensic novels entails different translational approaches, depending on the terminology encountered.

The study is based on the novel *Trace* by Patricia Cornwell, who is one of the foremost forensic novel authors in literature, and its translation *İz* by Zeliha İyidoğan Babayiğit. A total of 50 randomly selected terms/cultural items will be analyzed under two categories as (1) technical terms and (2) cultural elements; and the methods and strategies applied by the translator will be identified. These technical terms and cultural elements will be explained in light of the *domestication* and *foreignization* techniques suggested by Lawrence Venuti and strategies used in the translation of Culture-specific Items (CSIs) suggested by Javier Franco Aixelá. Also, choices of the translator in the act of translation will be analyzed.

Additionally, the first samples of crime fiction, its historical development in the world, its sub-genres, when and how it was introduced with Turkey, the first attempts for authentic stories and its situation within the literature will be explained elaborately.

Within the scope of the thesis, the research questions regarding the potential challenges encountered in the translation of forensic novels, and the qualifications a translator must have while translating such novels will be answered.

**Keywords:**

Crime fiction, forensic novels, hybrid genre, technical terms, cultural elements

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## LIST OF ABBREVIATIONS

<b>CSI</b>	: Culture-Specific Items
<b>SL</b>	: Source Language
<b>ST</b>	: Source Text
<b>TL</b>	: Target Language
<b>TT</b>	: Target Text
<b>IT</b>	: Information Technology

## INTRODUCTION

### I. GENERAL REMARKS

All branches of literature undergo certain changes in the course of time, depending on the political and social conditions of the existing period and demands of the readers. Advances observed in philosophy and technology in the 19<sup>th</sup> century was also prominent in literature. Novels, in particular, evolved in parallel with the needs of the readers. It became hardly possible to make an absolute definition of novel since the branch itself changed in a way that could respond to the demands of the social structure. With the introduction of post-modern novels, the classical perception of narration also changed and as a result, new genres emerged, one of which is crime fiction.

Crime fiction dates back to the 19<sup>th</sup> century when Edgar Allan Poe published *Murders in the Rue Morgue* in the *Graham's Magazine* in 1841. Despite the speculations on whether it was *Hamlet* by Shakespeare which actually embodies the first crime fiction characteristics in the story or not, Poe is still considered to be the pioneer of detective fiction, as the content of the story serves to a more specific type.

Since then, despite all the development in this particular literary genre, crime fiction has never been awarded the well-deserved and long-desired reputation in the world literature, throughout history. It has always been labeled as books or stories which only serve as a pastime activity or a kind of literature which allegedly lack literary aspects. This is claimed to be mainly due to the genre's monotonous and repetitive storyline and characters whose functions hardly change in the story.

In Turkey, introduction and development of crime fiction follows a similar path with the world. First samples of crime fiction in Turkish were translated works from French to Turkish during Ottoman period. Abdulhamit II was known to be a huge follower of this genre and according to the rumors, it was his fondness which made a translation office to be established in the palace and translate countless crime fiction works mainly from French and English. The years between 1800-1900 was the busiest period in the history of crime fiction since the production of works was not limited with translations but

attempts were also made to create original characters in Turkish. However, canonization became a huge obstacle for this genre in Turkey, as well. As the translated literature also fell under the category of non-canonized literature, this very specific genre being transferred from another source culture was not quite approved in literary circles. However, although it was never regarded as canonized, there was a mass production in this genre in terms of translation and authentic characters. Many acclaimed and respected authors in Turkey kept producing crime fiction novels without using their real identities as it was considered to be a threat to their reputation in literary circles.

Whether crime fiction is a canonized genre or not is still an ongoing debate. However, upon the introduction of post-modern novels, crime fiction also became to be more welcomed, as well as other genres. Yet, it still remained to be considered as a literature which lacked literary qualifications. This conflict between the literature and culture unfortunately caused crime fiction to lack scientific studies for years. Studies on this field are regrettably limited. However, in today's world, thanks to the creative and sophisticated novels written by dedicated authors and researches conducted in this field, this particular genre has started to be taken more seriously and investigated by scholars. Without doubt, in Turkey, the academic studies on crime fiction are identified with Erol Üyepazarcı. With his two-volume work "*Korkmayınız Mister Sherlock Holmes!*", Üyepazarcı not only analyzed the birth and growth of crime fiction in Turkey, but also discussed why it must be regarded as a canonized literature, taking the ongoing debate one step further. Ahmet Ümit, on the other hand, has also made priceless contributions to crime fiction in Turkey. With his popular novels, he's put forth many solid and sound works of crime fiction and insists on his suggestion that "a decent crime fiction is decent literature" ([www.peramuzesi.org.tr](http://www.peramuzesi.org.tr)).

In modern literature, crime fiction has become a rather general term. Therefore, there are sub-genres emerging which fall under the category of this genre. Forensic novels, one of the mentioned sub-genres, are mainly products of crime fiction with an increasing popularity over the years. They are also qualified as products of a hybrid genre, since they are both literary works in terms of being fiction, and informative texts with their technical vocabulary and language being present in the text. With their field-specific terminologies,

these novels constitute challenges for translators, as this very specific sub-genre requires the knowledge of the field and terminology, as well as literary qualifications.

With all these in mind, this thesis will be focusing on the novel *Trace* by Patricia Cornwell and its translation under the name *İz* by Zeliha İyidoğan Babayiğit while analyzing the historical development of crime fiction in general. The analysis will be conducted by separating the terminology into two main categories; as technical terms and cultural elements. The translation of these randomly selected words and/or phrases will be further explained in light of the theories suggested by Lawrence Venuti on domestication and foreignization techniques; and by Javier Franco Aixelá on CSIs (Culture Specific Items). The theory of Venuti will enable us to determine the general approach of the translator towards the text as the choice of either techniques will reveal the level of the translator's (in)visibility. The coexistence of both techniques throughout the text shall ascertain how the choices of the translator differed depending on the terminology encountered in ST. Theory of Aixelá, on the other hand, will illuminate how accurate and acceptable the TT is. Aixelá's two main strategies of conservation and substitution, along with the other 11 sub-strategies, will reveal the tendency of the translator, when it comes to the translation a field-specific terminology. The choices of the translator will be criticized when necessary, and alternative suggestions will be provided in the case study, hoping that it will shed light upon the further studies to be conducted in the field of crime fiction.

## **II. PURPOSE OF THE THESIS**

It is possible to see a general style adopted in the translation of literary texts; whether it is a romance, adventure, historical or thriller novel. There is usually one certain kind of approach; such as domestication or foreignization, dominant over the whole translation, where the translator chooses to be visible throughout the book; by means of domesticating every foreign reference and attempting to make it native to the target audience, or go totally invisible by avoiding all these and make the TT look totally alien for the TT reader to remind the fact that what they are reading does not have a familiar sense as it is a product of another culture. This choice may be shaped depending on the ideology of the publishing house, decisions made by the translator during the process or the target audience. However, translation of forensic novels require a more elaborate decision-

making process as the text is categorized as a product of hybrid genre due to containing literary and technical aspects.

The aim of this study is to analyze forensic novel as a type of hybrid genre and examine how the translational approach differs while translating, depending on the type of message to be conveyed. This type of novels are considered as a member of hybrid genre in that they are both expressive texts, as they comply with literary conventions; and also informative texts due to the technical terminology they include; such as medical, IT and other field-specific terms, and special-field knowledge they require. On account of the complexities of this genre, it is not necessarily appropriate, in the translation of such texts, to adopt the translation strategies native to literary texts. The translator, therefore, may need to attempt to employ different techniques, depending on the type of terminology in question. In the end, translation of the ST becomes the combination of more than one technique; such as foreignizing and domesticating, which is the general definition of Venuti, or fall under the classification of Aixelá, which is conservation and substitution strategies.

Another purpose of this research is to analyze the choices of the translator during the process and decide whether a more accurate translation of a specific term or phrase is possible for TT. By doing so, level of the translator's consistency throughout the novel will be observed and necessary suggestions will be provided.

### **III. RESEARCH QUESTIONS**

Upon the analysis carried out in the light of the aforementioned classification, the following questions will be answered:

1. What are the potential challenges encountered in the translation of *Trace*? How did the translator approach to the text?
2. What are the reasons of adopting two distinct techniques of foreignizing and domesticating, within the same text while translating the novel? How did the classification of this novel as a hybrid genre affect the use of these techniques?

3. How did the translator's choices contribute to the overall consistency of the text?
4. What kind of qualifications a translator must embody while translating a forensic novel, based on the case of *Trace*?

#### IV. METHODOLOGY

Translation is a complicated task which requires the adequate conveyance of a lexical, syntactic or semantic form from a language to another. During this process, a translator confront several problems and most of the time literal translation does not eliminate inadequacy. Therefore, translation strategies become an inevitable part of the process. It is also a crystal-clear fact that translation process is not only the transmission of words; it is also the journey of cultures. Naturally, every community creates its own habits and culture. These are the fundamental elements that a translator must take into account while translating a text. While translating a literary work certain strategies must be adopted in order to avoid any kind of inconvenience for the target language.

It is an undeniable fact that existence of crime is the main reason for the emergence of crime fiction in literature. The early samples of crime fiction used to be based on a simple murder with a detective and a murderer involved in the case. These stories then followed by other sub-genres where the author either focused on the murderer or the detective or other darkness of the whole case. In the course of time, technological advances in forensics and criminology were reflected in these novels which led to the birth of forensic novels. Introduction of this sub-genre, brought new terminologies and concepts, as well. Today, these forensic novels contain extensive vocabulary, such as medical terms, chemistry, IT terminology and other field-specific jargons depending on the case, requiring the translator to be fully conscious of the complexity of the text and have a certain background in the respective field. On top of that, the strategy or the technique to be adopted in translation became totally crucial, as the outcome may turn out to be either too native to TT readers, or too foreign to be comprehended.

Based on the aforementioned, the novel *Trace* by Patricia Cornwell, one of the prominent authors of forensic novel genre; and its translation by Zeliha İyidoğan Babayiğit as *İz* will

be analyzed in this study. The terminology appearing in the novel will be exemplified and analyzed under two main categories: (1) technical terms and (2) culture specific items. Each category will contain a total of 25 randomly selected terms and phrases, provided in tables. Technical terms will be consisting special-field terminology; such as medicine, IT or organizational structure, while the culture specific items will be involving proper nouns, brand names, and other cultural references foreign to TT readers. The tables will provide the selected terminology in SL, its translation and the applied strategy according to Venuti's domestication and foreignization techniques.

With his techniques, Venuti (1995) draws the attention on the visibility of the translator in TT as a cultural mediator. Analysis of the book and its translation from this point of view will enable us to see the level of translator's interference in the text and therefore her visibility throughout the novel. The more translator attempts to domesticate a concept in ST, the more visible s/he becomes in TT. This technique will be benefited in terms of pointing out how the approach of the translator changed depending on the type of terminology used in ST. In other words, how the technicality and literariness of the text affected the translator's choices during the process will be one of the main focuses in this study.

Upon having tabulated the selected terminology in accordance with the abovementioned, the examples will be further analyzed in terms of the field they are originated in, the message or the reference they include, and their position within the theory of Culture-Specific Items (CSIs) suggested by Javier Franco Aixelá (1996); as well as providing the definition of CSI from Aixelá's point of view.

According to Aixelá (1996) it is possible to mention local institutions, streets, historical figures, place names, personal names, periodicals and works of art among CSIs. He states that, translation of these CSIs can be manipulated mainly through two poles: conservation and substitution / naturalization. Simply, by means of conservation, and its sub-divisions, the translator employs certain strategies; such as repetition, orthographic adaptation, non-cultural translation etc., in order to avoid the domestication of the ST. By this, the reader will be provided the awareness that the literary work in question is a product of another culture, and naturally it embodies certain structures that are foreign to the TL audience.



By substitution, on the other hand, the translator interferes in the text, becomes more visible as a result of this interference, and therefore makes it more understandable for the TL reader. In other words, he becomes a torch in the readers' hands while they are walking through a dark path.

Being a descriptive study, this thesis will achieve the aforementioned goals through the case study of the novel *Trace* by Patricia Cornwell, and its translation *İz* by Zeliha İyidoğan Babayiğit. The main aim is to analyze the change in translation strategies and methods; as well as suggesting alternative solutions where the translated version is believed to have fallen short in doing so.

## V. LIMITATIONS

The limitation of this study is set as the novel *Trace* by Patricia Cornwell and its translation *İz* by Zeliha İyidoğan Babayiğit. The reason of choosing a book by Cornwell is that she is one of the foremost crime fiction writers in modern literature and one of the first names to think of when it comes to forensic novels. With her acknowledged novels entitled *Dr. Scarpetta Series*, Cornwell published 24 books in total, most of them being correlated with one another. In her series, Cornwell created a fictional character called Kay Scarpetta who is the medical examiner for the Commonwealth of Virginia and a freelance forensic consultant, which makes the series rather rich in forensic terminology. Given Cornwell's professional background as a computer analyst at the Office of the Chief Medical Examiner in Richmond, Virginia, it is possible to sense in her novels that the innovative style she brought to this particular sub-genre and the technical language she uses in her novels are not only the outcomes of a fictional atmosphere, but also the reflections of her previous career in forensics. Her dominance and knowledge on the field terminology and the procedural details is outstanding as a result of a perfect accuracy and authenticity.

The novel *Trace* has been chosen as the case of this study. Published in 2004, the book was described as "combination of sensitivity to human emotions with the latest in forensic techniques - and one of the creepiest villains to come along since 'Silence of the Lambs'" by Dale Singer of the St Louis Post Dispatch. Being the 13<sup>th</sup> book of the series, the reason

of analyzing this particular novel is that; the main characters in the book were already established with well-developed backgrounds; more than half of the series were translated by the same translator and the followers of the *Scarpetta* series were already familiar with the general storyline and the technical language used in the novel. Another reason is that the novel is categorized as a product of hybrid genre due to containing both literary aspects and technical language which constitutes as a challenge for translation where the translator must be fully conscious of the descriptive and informative pattern of the text. Additionally, among all the books in the series, translation of *Trace* was found to have rather severe translational problems; such as false translation of terminologies, unnecessary omissions, and misconception of certain cultural references. These problems, eventually, affected the fluency of the translated novel, which is even more critical as the book is a sequel of previous novels. Therefore, the focus of this study is based on this specific novel so as to bring criticism and provide alternative suggestions.

## **VI. OUTLINE OF THE THESIS**

This study is composed of four main chapters and an additional conclusion part. Unless indicated otherwise, it is hereby stated that all the references and sources used in this study which were originally written in Turkish language have been translated by myself.

In Chapter I, certain elements in crime fiction will be defined and a general overview on the historical progress of the genre will be evaluated. During this evaluation, historical evolution, early samples, pioneers and the struggle for canonization of the genre will be widely discussed. Introduction and development of crime fiction in Turkey will be another part of this chapter which will focus on the role of translation in terms of introducing a brand new genre within a society. Upon the analysis of the historical process in both cultures, the position of the genre in contemporary literature will be discussed. Identification of different organizational structures in forensic sciences and culture specific concepts will help us determine the basic challenges which the translator may confront during the translation process.

Chapter II will mainly focus on the translation theory on which the study is grounded on. As mentioned above, the study will be conducted on the basis of the theories suggested

by Lawrence Venuti and Javier Franco Aixelá. By using the theoretical approach, categorization of the strategies applied by the translator and the role of translator during this process will be identified. When necessary, choices of the translator will be criticized, as well.

Chapter III will be providing a brief information on Patricia Cornwell, her life, career and the acclaimed series of Kay Scarpetta. Besides, the main characters in the novel *Trace* will be introduced with their professional and cultural backgrounds, as well as the story plot.

Chapter IV constitutes the core of this thesis as it will be focusing on the case study. During this chapter; the novel *Trace* and its translation will be provided in tables. The CSIs and technical terms existing in the novel will be identified, and the translator's approach to the text will be analyzed in details, based on the abovementioned strategies.

In the conclusion part, the outcomes of the study will be mentioned and the research questions will have been answered. Besides the discussion of the translator's choices during the process, the general attitude will also be identified, in terms of strategies. Evaluation of the historical background of crime fiction will enable us to notice the remarkable evolution in this genre and where it stands in contemporary literary system today. Detection of the challenges and solutions on the translation of forensic novels will simply lay emphasis on the role of translator and the necessity for multiple identities that the translator must embody, as a result of the strategies proposed.

## **CHAPTER I: CRIME FICTION**

### **1.1. DEFINITION OF CRIME**

Crime stimulates negativity within our souls and is regarded as taboo. It is generally perceived as a brutal activity or some kind of fraud which must be punished. It refers to an action which violates the public law, public rights or duties of a group regarded as community ([www.thelawdictionary.org](http://www.thelawdictionary.org)). It is also identified as an offence which requires the public condemnation and punishment by means of charging imprisonment or fine ([www.lawhandbook.sa.gov.au](http://www.lawhandbook.sa.gov.au)). Possible actions that fall under the category of crime is rather extensive. A criminal activity does not necessarily involve blood or a gun/weapon to be regarded as such. Anybody who is involved in a case of fraud, thievery or abuse is also considered to have committed a criminal offense.

It is not possible to set a certain time on the occurrence of the first crime but it is believed to be as ancient as humanity. Unlike today, revenge used to be the equivalent of today's legal jurisdiction. A person who committed the crime would be responded with a similar action. The intention was to make the criminals or their families feel the exact same feelings they had felt. These revenges, however, was not always proportionate to the actions taken against them and most of the time there was blood involved in the punishments. This would lead families to have feuds between each other lasting generations. In the course of time, crimes became not individual but public issues and establishment of a legislation was inevitable. The debate on the relation between crime and punishment goes back to Plato and Aristotle; where Plato suggested that being involved in criminal actions was caused by lack of education and that the punishment must be based on the level of the fault. Aristotle, on the other hand, stated that punishment is a must; but it would be in a way to prevent any future similar actions, and dissuade others with similar intentions. Establishment of laws we know today first started with the definition of crime, and identifying punishments so as to suppress and avoid such actions ([www.thebalance.com](http://www.thebalance.com)).

Jurisdiction of criminals required for a supreme power but more importantly, detecting the crime and the criminal in the first place would be possible only by means of qualified

experts who were trained within this field. These experts correspond to today's cops, investigators and detectives. Advances in technology not only helped the development of the technology used in the investigation and detection of crimes; but also caused the criminals to attempt even more complicated ways to commit their criminal actions, which led to the birth of criminology and its evolution. The Classical School of criminology, which is an 18<sup>th</sup> century doctrine pioneered by Jeremy Bentham and Cesare Beccaria, provided a definition for crime within the framework of criminal law and based it on legal aspects. This thought focused on the act of crime rather than the criminal, defending that as long as the punishment is proportional to the crime committed, it can serve as a deterrent. The Positivist School, on the other hand, replaced the definition of the Classical School with a more sociological approach. The reason of this rejection was that it is not possible to regard this concept as a legal issue as the elements that make up the notion of crime are changeable and contingent (Jeffery 1959, p.5). This ongoing debate led to the blurry definition of crime today; whether it is a legal or sociological/psychological fact. While the Classical School approached to the concept of crime on legal basis and handled it as a legal entity, the Positive School dealt with it from a rather psychological point of view, by asserting that instead of the punishments, the act of crime must be subject to a scientific treatment in order to maintain public order. The criminology that we know today takes its roots from these two doctrines and still have the same dilemma.

## **1.2. CRIME IN FICTION**

The existence of crime in social life is impossible to ignore. There is no chance to eliminate the action completely; but taking it under control is more likely. However, it was and still is a part of everyday life. Presence of crime in the society led to the adaption of this concept into literary texts as fiction, too. As much as the criminal action in any kind is depressing; when this brief concept is utilized as a plot in a well-written novel, it gives us the feeling thrill, which may turn into a source of joy or even an addiction for some people. When certain elements; such as a crime, a criminal, chain of events and a person who is in charge of investigating and solving the mystery, are brought together it forms the basis for an entire literary genre called crime fiction.

There are several definitions and interpretations brought to crime fiction. Karen Seago (2014) defines crime fiction as “a literary work which is basically about a crime and its investigation. Crime violates the legal, moral and social values and its settlement will return that society to its normative center” (p. 2). It is a manifestation of what is accepted as legitimate by a society by means of reflecting their norms and values through the point of crime. The settlement of crimes will only be possible by focusing on the everyday routines of the characters, the criminal in particular, in order to get hints and find out the motivation behind these crimes.

According to Moran (2001), on the other hand, it is a kind of narration which displays the reliance and belief in logic as it offers the solution to a mysterious murder that seems to be impossible at first. Mystery is an inevitable part of this kind of fiction as it has always attracted attention and people are always curious about the unknown and obscure events.

Ahmet Ümit, who is an acclaimed author of crime fiction in Turkey, suggests that crime fiction is a literary genre which not only entertains but also informs us and challenges our critical thinking skills by secretly testing our minds (1995, p. 16). Being a dedicated producer of crime fiction in modern Turkish literature, his definition of this genre also includes a reference to the general misperception that reading crime fiction is nothing more than a free time activity to rest our minds.

In their studies on the fiction of crime in novels, Ulutaş et al. stated that crime fiction is a genre which pertains to modern times and focuses on the social depressions of the bourgeoisie caused by urbanization. In such novels where the criminals are pictured as people who fail to keep up with the society, the concept of death is normalized in our minds (2012, p.2515). Similar to Ahmet Ümit, Ulutaş et al. also pointed out the reason for the popularity of this genre as the great analytical thinking process during the period of fictionalization.

Charles Rzepka (2010) approaches to this genre by separating the concepts of crime and fiction. He asserts that it is not possible to qualify every text containing criminal acts as crime fiction. Otherwise, we would have to count *Oedipus or Medea* as products of this genre as well. He also states that the notion is confusable with Gothic literature. For

instance, although Matthew Lewis' *The Monk* (1798) has significant features that overlap with the definition of crime fiction, it would be more appropriate to categorize it as Gothic literature. In other words, crime fiction may embody gothic elements within itself; however not every Gothic literature is crime fiction.

Crime fiction is considered to serve as a roof for all of its sub-genres, which will be further explained in this Chapter. What is clear in these definitions is that crime is an inevitable part of crime fiction. As stated above, a criminal action does not necessarily involve a murder; however, when it comes to the genre of crime fiction, a murder and its investigation are crucial elements. Otherwise, any kind of novel involving a criminal act would easily be categorized as a product of crime fiction, which would be a mistake.

As mentioned, crime fiction embraces several other sub-genres. This literary genre has been referred to as many different names since its emergence. In other words, the title has evolved in parallel with its context. This is due to the fact that in the course of time, literary products transform in a way that can respond to the demands and expectations of the reader, in accordance with the conditions of the present political and social structure. Within this context, in parallel with the social needs, novels also underwent certain changes in time and new genres emerged, one of which is crime fiction. Crime fiction has been referred to as "murder novel", "spy novel", "detective novel" and "thriller novel" in several dictionaries and described as "scary and thrilling stories" or "a kind of novel, story or movie which is about the struggle for the solution of a murder or a crime" in encyclopedias (Canatak, 2013, p. 224). The notion of crime fiction a rather general term. What is significant here is the existence of crime in the fiction. Naturally, criminals, victims, jurisdiction and justice coexist in this fiction as heroes or main elements (Şahin et al., 2013, p. 7).

Like other genres of literature, crime fiction also requires for certain elements to be classified as such. A typical crime story would involve a crime, mostly a murder, committed in the beginning of the story. Secondly, there are a number of suspects with different backgrounds. This is accompanied by a professional or an amateur detective who is responsible or feels responsible for solving the crime. Evidences are also a big part of these kind of stories. Therefore, the crime scene is mostly depicted in details so as to

pick up clues; which is then followed by the interrogation of the suspects and/or the witnesses. In the end, the mystery is usually solved and the criminal often gets arrested and punished (Danyté, 2011). Although this broad term is divided into other sub-categories, there are common elements that are considered necessary in a crime fiction; such as suspense, thrill, and the eternal question of ‘whodunit?’. However, in the course of time crime fiction started to be subdivided and formed different sub-genres, which will be further analyzed in this Chapter. Despite having their own names, formulas and patterns, these stories kept sharing a similar background and being a product of crime fiction.

### 1.3. HISTORICAL EVOLUTION OF CRIME FICTION

Crime fiction has had its place within the literary system much longer than it is assumed. It is a common knowledge in literary circles that Edgar Allen Poe is the pioneer of crime fiction. Poe’s short story entitled *Murders in the Rue Morque* (1841), which was published in the *Graham’s Magazine* in 1841, is considered to be the first sample of crime fiction. Poe never used the word ‘detective’ in the story and it was sort of in line with his mysterious style. The story is briefly about a detective named C. Auguste Dupin, investigating the murder of a mother and her daughter, and eventually finding out that the murderer is actually an orangutan. The story differs from Poe’s previous mysterious gothic stories with a distinct rationalism. With *Murders in the Rue Morque*, Poe forms the basis for classic crime fiction by involving a detective and a narrator in the story (Eroğlu, 2009, p. 22).

As a result of the systematic frame of the story, Poe is considered to be the founder of crime novel. However, since the main idea is the involvement of crime or criminal activities – and its investigation – in the text, Shakespeare, with his play *Hamlet*, is also debated to be the ‘co-founder’ of crime narration. As universally known, the play is about Prince Hamlet trying to solve the mystery behind the death of his father, the Danish King, and also the story of his revenge from his uncle, who is the regicide. The early samples of fiction in English which involve criminal acts date back to the 16<sup>th</sup> century. Writers; such as John Awdeley and Thomas Harman used to collect criminal details occurring in England and then narrate them in their stories in dialogues. These dialogues were later



expanded by Thomas Dekker, Robert Greene, and Ben Jonson, who were the writers in the time of Shakespeare, by narrating dialogues between professional criminals and details on their work (Danyte, 2011). Although these stories and dialogues contained a huge amount of criminal actions, it is not likely to put them under the category of crime fiction as the committed crime was never a murder and there were no detectives involved; which is a vital part of the genre. Still, even the scholars who date the history of crime fiction back to *Cain and Abel* acknowledge that it did not prove its maturity until the second half of 18<sup>th</sup> century. In parallel with the advances in medicine, death “stopped being considered as destiny, and turned into an accident” or a deliberate action (Eroğlu, 2009, p. 16). Following Poe; Emile Gaboriau with *Monsieur Lecoq* in 1868, Charles Dickens with *Bleak House* in 1853, Sir Arthur Conan Doyle with *Sherlock Holmes* in 1887 are also listed as the most prominent authors to pave the way for the genre of detective fiction.

Without doubt, one of the most universally known crime fiction characters is *Sherlock Holmes* which preserved its popularity for generations. With his outstanding observation and problem solving skills, the famous detective *Sherlock Holmes*, created by Doyle, became such an inspiration that it did not only inspire the writers of the time but also its descendants. It is reputed that while creating the character, Doyle was inspired by one of his professors at medical school, who was famous for his analytical and critical thinking skills. However, Doyle’s *Sherlock Holmes* was in the form of short stories, consisting only a number of pages which makes it hard for the plot and the storyline to be developed. In addition to that, the number of suspects to be interrogated were quite limited as the length of the story was not sufficient. Even though most crime fiction texts were in the form of novels, Doyle was able to create his own genre with *Sherlock Holmes*, which was then imitated by many authors. Upon its publication, *Sherlock Holmes* and Doyle became so famous that, Abdulhamit II, who was the Sultan of the Ottoman Empire back then, invited Doyle and his wife to İstanbul, due to his interest in crime fiction (Eroğlu, 2009, p. 23). This famous detective character would later influence the literary system and the translation practices in the Ottoman Empire.

The Golden Age of crime fiction corresponds to the period between the World War I and II, when the stories started to be published in the form of detective novels. This 20<sup>th</sup>

century writing style is still defined as a sub-genre of crime fiction, which is also referred to as clue-puzzle novel (Danyté, 2011). Agatha Christie is acknowledged as a milestone in the field of detective novels. With her famous character Hercule Poirot, she published countless novels of this sub-genre. The style of Christie and Doyle have points in common; such as the storyline and the plot. Existence of a crime, its investigation by a detective, suspects and the conclusion where the criminal is detected and arrested are the elements we are used to seeing in both writers' stories, which is accepted as the basis for conventional detective fiction.

With its sustainable growth, crime fiction was on the rise in this period and never lost popularity ever since. There were several other authors who introduced fictional detectives to this genre back then; such as Dorothy Sayers with Lord Peter Wimsey and Nero Wolfe by Rex Stout. However, Agatha Christie was and has been a very distinct name who established herself as a brand even after World War II. Her books have reached many countries through translation and are still benchmarks when crime fiction is in question.

Briefly, it is safe to argue that although it is Poe who had actually built the first sample of the genre upon systematic foundations, the authors following Poe were the ones to pull the trigger for the mass-production of crime fiction and paved the way for the upcoming novelists in crime fiction. This rapid growth in crime fiction would later result in the spread of this literary type around the world, through translation, and being divided into sub-branches, which will be further explained in this Chapter.

#### **1.4. CRIME FICTION IN TURKEY**

Emergence of crime fiction in Turkish culture has nearly the same history as in Western countries. Back in the 19<sup>th</sup> century, introduction of a new text in any kind; such as literary or legal, was only possible by means of translation. Besides, the period of the Ottoman Empire meant the co-existence of different minority and cultural groups; in other words, a cosmopolitan structure. Like many other branches of art, this diversity was also reflected in the literary system.

As stated before, the number of research conducted in the field of crime fiction in Turkey is relatively new for the literary and academic circles. This, unfortunately, results in the lack of accessible sources within the field. The most comprehensive and useful source of information on the history and transformation of crime fiction in Turkey is, undoubtedly, provided by Erol Üyepazarcı (2008) with his two volume book entitled *Korkmayınız Mister Sherlock Holmes*. His extensive study on this so-called ‘non-canonized’ literary genre sheds light upon the researchers who believe that the perception of crime fiction as an esteemed genre is essential. For this reason, his book will be extensively referred to during the analysis of the historical development of crime fiction in Turkey.

Turkish literature was introduced with crime fiction during Tanzimat Era, through translated novels. In terms of its content, this literary genre would normalize the chaotic issues which came along with urbanization. Such an approach created a mentally positive impact on people, by conveying the idea that insoluble everyday problems could be handled and sorted out by means of literature. Presence of ‘death’ in the stories changed its perception in people and made it ‘ordinary’ (Ulutaş et al., 2012, p. 2517). Besides, analysis of the history of Turkish culture and literature reveals that upon Tanzimat Reforms in the Ottoman Empire, relations between the Western cultures began to be closer and that there was a substantial increase in the number of translated works. This is due to the struggle for the introduction of literary genres to Turkish culture; as well as the ones in medicine and history (Bozkurt and Karadağ, 2014, p. 39). With Tanzimat Reforms, the Ottoman Empire turned its face to the West; and a social transformation was initiated. The first translated crime novel corresponds to the attempt to comply with these Tanzimat Reforms established in 1839. The social transformation and developments in literature, in a way, prepared a small part of Turkish audience for crime fiction (Üyepazarcı, 2008, p. 515).

Emergence of crime fiction in Turkish language was first introduced with the translation of the crime novel *Les Drame des Paris* (1857) of Ponson de Terrail, by Ahmet Mithat Efendi, in 1881, under the name *Paris Faciaları*. Having been inspired with the translation of the novel, Ahmet Mithat started to write crime stories in the newspaper entitled *Tercüman-ı Hakikat* in series, and then published these stories as a book in 1884 with the name *Esrar-ı Cinayat*, making it the first authentic crime novel in Turkish

language (Gökçek, 2013, p. 53). Later, he wrote three more novels entitled *Hayret* (1885), *Haydut Montari* (1888) and *Altın Aşıkları* (1898), where the main focus was on a murder or a criminal act, and course of events occurred during its investigation by a detective (Çamcı, 2006, p. 6). Unfortunately, the first products of crime fiction failed to strip off from the conventional forms and remained as ‘imitations’. Also, until the proclamation of the Constitutional Period II in 1908, which corresponds to the boom in the production of crime fiction, Ahmet Mithat was walking alone in this path, except Fazlı Necip, who would later be known as the translator of famous Arsène Lupin (Üyepazarcı, 2008, p. 133).

The first samples of translated crime novels in Turkey were mainly from French. However, upon the adoption of Latin alphabet, most of the translations would be conducted from English language and this intention led to the assumption that crime fiction could only be written in English language. This misperception resulted in the negligence of novels written in the other languages of Continental Europe (Üyepazarcı, 2008, p. 518). Translated works of crime fiction were instantly embraced by Turkish culture. It was such an extent that Abdülhamit II, who is known for his special interest in crime fiction, is said to have the translation office of the palace translate nearly 6000 crime novels in that time; particularly *Sherlock Holmes* by Sir Arthur Conan Doyle (Canatak, 2013, p. 226). Having seen this popularity, native authors of the time started to write crime stories, immediately. However, back then, writing crime fiction was not something to be proud of. This was due to the fact that most of the translated crime stories were published as *dime novels* – which will be further explained -, whose main aim was to encourage undereducated people to read about shady stories with melodramatic elements. Following this trend would negatively affect their reputation as an author. Even so, the Ottoman society became quite keen on these stories before long, and their native versions started to be written in no time. With stories; such as *Beyoğlu Cinayeti Serisi*, *Türklerin Sherlock Holmes’ü Amanvermez Avni*, *Milli Cinayat Koleksiyonu*, *Türklerin Nat Pinkerton’u Kandökmez Necmi* and so on, authors attempted to transfuse the idea that complex murders also happened within our society, as well. For instance, in order to prove that scientific methods actually exist in Turkish society, the fictional detective *Amanvermez Avni* tests a needle he finds on the crime scene, on a dog in order to figure

out if it is poisonous or not, (Erođlu, 2009, p. 23). *Amanvermez Avni*, which was created by Ebüsüreyya Sami in 1913, consists of ten books and is accepted as the first ‘successful’ crime fiction in Turkish literature (Canatak, 2013, p. 226; Türkeş 2006).

Despite all the hard work in the promotion of crime stories both as translation and authentic works, the destiny of crime fiction in Turkish culture followed the same path as it did in Western countries. Its extensive acceptance by the community was not sufficient to be regarded as a canonized literature. This ongoing misperception was more distinct in Turkish literature. One of the reasons why crime fiction was quite late to reach its position today is that; “it was always regarded as stories solely for entertaining, by the lettered” (Üyepazarcı, 2008, p. 31). Therefore, most of the acclaimed authors of the time, chose to publish these stories under different names or as pseudo translations. This was due to the fact that financial concerns preceded the reputational concerns of the author. In other words, publishing crime stories were essential for the writer for extra money they needed. Therefore, they chose to provide such literary stories under pseudo names. One of the most prominent examples to this is Peyami Safa, who is a benchmark in Turkish literature with numerous novels, publishing his detective stories under the name Server Bedi. His famous character *Cingöz Recai* was published for a long time with different adventures and was widely followed by readers. Vala Nureddin, Nazım Hikmet, Orhan Kemal, Aziz Nesin and many others are also in the group of pseudo translators. The common concern seemed to be earning money for daily needs. Yet, it is hard to explain the production of at least a hundred crime stories as pseudo translation, solely as a result of financial concerns. This mass production of crime novels may also be explained through the authors’ struggle for the justification of the genre within the literature (Erođlu, 2009, p. 24).

Turkish writers who were inspired by the translated works of Western literature kept creating their own characters. However, with the exception of a few outstanding works, most of them remained as poor imitations of the translated crime novels. This is how the Turkish audience were introduced with the popular characters of *Türklerin Sherlock Holmes’ü Amanvermez Avni* by Ebüsüreyya Sami, *Şarkın Arsené Lüpen’i Elegeçmez Kadri* and *Fakabasmaz Zihni* by Hüseyin Nadir, *Türk Polis Haftıyesi Yılmaz* and *Şeytan Hadiye* by Fahrettin Sertelli (Büyükarman, 2013, p. 100).

1940s and 1950s were the most productive years for crime fiction in Turkish literature. However, upon the coup d'état in 1960 this literary genre started to lose favor until 1980s, when the crime fiction was reborn and combined with a postmodern discourse. This results in a new kind of crime literature called 'postmodern crime fiction', which once again brings us back to the issue of the dynamic structure of this genre (Canatak, 2013, p. 227).

Today, crime fiction is living its golden age in Turkey. This is mainly because the characters have finally ceased to be 'like the ones in Western novels' and originality became the main focus, along with authentic cases. With their breathtaking and subtly-written crime and detective novels, Ahmet Ümit, Celil Oker and Osman Aysu are only some of the successful Turkish authors we can count today when crime fiction is in question. With her character Kati Hirschel, Esmahan Akyol is another name who publishes crime fiction novels where the leading part is given to a female detective character living in İstanbul. Mehmet Murat Somer is also an outstanding name in Turkish crime fiction. His character Burçak Veral in the novel series of *Hop-Çiki-Yaya* is known to be the first transgender detective character ever, which enabled his reputation to be acknowledged in the world. With his crime fiction novels, Sadık Yemni is considered as a representative of political crime fiction, which is rarely published in Turkey. His novel *Kayıp Kedi* is the first book of *Seksek* series where the National Intelligence Organization is involved in the investigation of a murder case of a young lady in İzmir.

Briefly, in the course of time, crime fiction managed to establish itself within Turkish literature as an authentic genre where national writers publish original and successful books and stories. Each novel may differ from the other one in terms of style, the case, and chain of events or even discourse where the definition of these sub-genres is required.

## **1.5. CANONIZATION OF CRIME LITERATURE**

Despite its long history, crime fiction has never been awarded the deserved reputation and has always been categorized as a non-canonized literature. This is still an ongoing debate, and this long-lasting depreciation has been based upon several reasons.

Even though the introduction of crime fiction to our literary system dates back to 1800s, it is a genre which has recently established itself as a serious literature. One of the most significant reasons - in line with the common perception in the world - is the ongoing debate on its canonization. Because, in the late 19<sup>th</sup> century crime novels, which were initially introduced as *dime novels* in the USA, emerged as stories lacking literary aspects, written only for fun and published on the cheapest paper possible. Another reason was the low number of crime novels in Turkey compared to other literary genres (Şahin, 2013, p. 43).

Another prominent reason is that the story usually shapes around a murder with a very simple and monotonous course of events. Therefore, the fiction remains simple, too. The murder is mostly committed for personal reasons. The main aim is to grow curiosity. When this brief scenario is offered repeatedly, it loses its impact and results in lack of reputation.

In parallel with the latter, crime fiction has also been perceived as a genre with limited patterns, characters with unchanging functions, a murder and course of events related to its investigation with repetitive conventions. However, there is much more than that to be analyzed within crime fiction. This literary type is definitely the reflection of the society itself and its issues, and the ongoing struggle between the right and wrong, victim and criminal, good and bad. The most profound clarification on the issue is offered by Karen Seago:

Because crime fiction engages with the motives and means of how a crime is committed, it is deeply concerned with characterization, psychological motivation and the minutiae of everyday life which give the investigating detective clues to departures from what is considered normal. Crime and criminals are indicators of what a particular culture views as legitimate and crime fiction functions as a barometer of a society's values and morals reflecting and interrogating what is inscribed as crime. The central engagement with what, who and why a particular behavior or action is deemed deviant gives insight into structures and ideologies of power and is indicative of cultural and social anxieties at a particular time in a particular culture (2014, p. 2).

Mandel (1985) suggests that reading about violence is an innocent way of witnessing and appreciating it. In spite of thrill, shame and guilt that it causes, mass consumption of crime

novels is in close association with the development of the civilization. Reading about murder is much better than committing it (p. 91).

On the discussion of why crime fiction is classified as a non-canonized literature, Üyepazarcı suggests that; it is associated with crime and murder, and therefore lacks moral values. Although there are plenty of cases where committing a crime or a murder is socially expressed, it means the failure of human ideals. That's why, it is unlikely for crime fiction to be an inseparable part of literature (2008, p. 29). However, the mass-production in crime fiction proves us that it does not consist of a murder and its investigation only. All the sub-genres of crime fiction explained above seem to have been combined under the name of forensic novels today, giving us the suspense, thriller and police procedurals at the same time; as well as challenging our critical and analytical thinking skills. Therefore, its identification as the failure of moral values and humanity is not acceptable.

Tüfekçioğlu (2013) states that the reason why Turkish critics and academicians kept degrading crime fiction in Turkey until recently is that they were mostly considered to be missing certain elements and technically weaker compared to its equivalents in the West. Turkish literature, its first samples in particular, used to be evaluated as 'imitative' and 'far from authenticity' in terms of its structure and kept being compared to the ones published in Western countries. Although it attracted a wide range of audience, crime fiction was severely criticized or totally ignored by the critics until it proved its existence within the popular culture and academic studies. Eventually, in the 21<sup>st</sup> century, crime fiction became an interesting genre for numerous disciplines; such as stylistics, cultural studies, post-colonial and feminist studies (Tüfekçioğlu, 2013, p. 59-61). In most of the universities of the Western countries, there are numerous scientific studies conducted within the field of crime fiction and several crime novel authors are analyzed in Ph.D. dissertations. These analyses are not only conducted on the conventional crime fiction, but also on dime novels or pulp which are considered as the "proletarians" of crime fiction (Üyepazarcı, 2008, p. 32).



## 1.6. SUB-GENRES OF CRIME FICTION

As stated above, crime fiction serves as a roof for all its sub-genres. Since the genre has a dynamic structure, it keeps transforming in a way to reflect the current issues, social, political and even the economic structure of its time. Therefore, it is not acceptable to mention clear-cut limits for this literary type. When the historical journey of crime fiction is analyzed, it can be easily observed that each period focuses on different issues, or even a different aspects of the character(s), serving as a mirror for the social and cultural status quo. That is why, it would be wrong to handle the whole genre under a single category; its division into several other branches and its multidimensional structure is inevitable. What is significant is the consistency of crime and its investigation.

Many scholars came up with various lists concerning what it requires to form a proper classic crime fiction. According to Todorov (1977), there are eight rules for detective fiction to be defined as such:

1. The novel must have at most one detective and one criminal, and at least one victim (a corpse)
2. The culprit must not be a professional criminal, must not be the detective, and must kill for personal reasons.
3. Love has no place in detective fiction.
4. The culprit must have a certain importance:
  - a. In life: not be a butler or a chambermaid.
  - b. In the book: must be one of the main characters.
5. Everything must be explained rationally; the fantastic is not admitted.
6. There is no place for descriptions nor for psychological analyses.
7. With regard to information about the story, the following homology must be observed: “author: reader = criminal : detective.”
8. Banal situations and solutions must be avoided (p. 49)

Given that the aforementioned analysis was suggested in 1977, it is only natural for the genre to have certain nuances today. For instance, in today’s novels of crime fiction (or

forensic novels as will be further explained), the culprit is not necessarily an amateur or s/he may kill the victim for much bigger reasons, rather than personal ones.

There are scholars classifying crime fiction into categories claiming that they have distinctive differences between each other; such as conventional detective stories, hard-boiled, spy novels, gangster stories, murder novels, psycho-thriller novels, suspense novels etc. Some other scholars, on the other hand, minimize the genre mainly as detective or crime novels and define it as novels including a professional or an amateur detective investigating a mystery. When the development of crime fiction is analyzed since its beginning, it is observed that the discourse used in the stories and the approaches widely differ, depending on the period. Therefore, Üyepazarcı (2008) asserts that we should not imprison the crime fiction in the limits of subjective criteria; but embrace it as the differentiation as a natural result of the evolution of creativity (p. 26).

When the historical development of crime stories are handled, it is difficult to put them in a chronological order. This is mainly because most of these sub-branches overlap in terms of their emergence and they are, sort of, connected in many aspects.

One of the most classic type of detective fiction is called *whodunit*, which occurred in the Golden Age of detective novels. Hence the name, this kind of stories mainly focuses on the question of ‘who is the murderer?’, which is the ultimate question in almost every crime novel regardless of the type. Without any doubt, the most outstanding and foremost author of this sub-genre is Agatha Christie, who is actually referred to as the queen of detective fiction. *Whodunit* novels were introduced in the first half of the 19<sup>th</sup> century, between the two world wars. They were famous for containing two stories in one: “the story of the crime and the story of the investigation” (Todorov, 1977, p. 44). The main elements of these stories are, as they always were; a crime (preferably a murder), a criminal (murderer), a victim, a detective and investigation. On a broader sense, it is possible to count *Hamlet* or *Oedipus* among the examples of whodunits. However, when crime fiction is in question, *The Mysterious Affairs in Styles* (1920), where Agatha Christie first introduced the character Hercule Poirot; *The Moonstone* (1868) by Willkie Collins; *Unnatural Death* (1927) by Dorothy S. Sayers; or *The Greene Murder Case* (1928) by S. S. Van Dine are considered as benchmarks in the field of whodunit novels.

In parallel with whodunits, *hardboiled* novels were also introduced to the readers, which separated itself, in terms of the discourse used. The focus was transferred from the thinking process to the action itself. They were also different in terms of the setting, mainly involving the urban streets of America. These chaotic districts were populated by various criminals engaged in organized crime. The language used in such novels attract attention as it contains a large amount of slang within itself. *Hardboiled* novels are also famous for their dynamic description of actions with a fast pace (Seago, 2014, p. 5). The most famous character of hardboiled novels is probably *Mike Hammer* created by Mickey Spillane in 1947. His adventures were widely followed by his fans until the end of 1990s.

In the second half of the 19<sup>th</sup> century, a different kind of narration attracted the attention of a large number of readers. This sub-genre called *dime novel* was weekly published and actually sold for a dime, which is equal to 10 cents. Born in the USA, *dime novels* were stories composed of not too many pages (16-30 pages), and were written for the joy of undereducated people. They usually consisted of the adventures of the same character, with not too complicated course of events. Unlike the authentic crime novels, they were published in series. They did not involve a complex plot, nor mysterious events solved in the end of a crime scene investigation. The cases would usually took place in the Western America; and therefore, they are important in terms of reflecting the social and cultural structure of the community. Their popularity lasted for almost 50 years. Similar stories started to be published in England soon after; however, they were referred to as *penny dreadful* due to its cost (Üyepazarcı, 2008, p. 102). Among the foremost works of *dime novels/penny dreadful*, it is possible to count the private detective Nick Carter, Buffalo Bill or Nat Pinkerton who sustained their popularity for almost a century in different forms.

When dime novels started to lose attraction, publishers were in an attempt to create a similar but a new kind of series. This time, the target audience was not people with poor literacy, but those with a higher level of education from the middle class. These low-cost series were also published on the cheapest kind of paper possible. Inspired from the paper, these series were called as *pulp*. They would involve science-fiction or western stories, and adventures of super heroes such as *Spider Man*, *Zorro* and *Tarzan*; but still included crime fiction elements (Üyepazarcı, 2008, p. 111).

*Thriller novels* are also classified as a separate sub-genre of crime literature. They were first published in France as *série noir*. Unlike whodunits, this kind of fiction focuses on one story. It has nothing to do with the past events of the narrator: it is all about the action. The reader must have no idea whether the narrator will make it alive until the end of the story (Todorov, 1977, p. 47). *Silence of the Lambs* (1988) by Thomas Harris is one of the most outstanding examples of thriller, in terms of the co-existence of murder, investigation and thriller.

Although it seems to an accompanying element of thrillers, *suspense novels* are also a separate sub-genre of crime literature. What makes it different from thrillers is that the reader does not witness any kind of violence or the murder itself. Here, it is of great importance to keep the reader on alert and “generate a range of emotional responses from thrill and excitement, to suspense and fear” (Seago, 2014, p. 5). This specific sub-genre can also be referred to as a psychological thriller as the main aim is to sustain certain feelings. With the mystery involved, *And Then There Were None* (1939) by Agatha Christie; *Rebecca* (1938) by Dame Daphne du Maurier and *The Girl on the Train* (2015) by the British author Paula Hawkins, which is a suspense novel of modern literature are only some of the works published in this style.

*Police procedural* is the type of crime fiction sustaining its popularity until today and concentrating particularly on the period of investigation. Emergence of *police procedurals* corresponds to the advances in forensics and law enforcement. Being quite realistic, this sub-genre of crime fiction foregrounds legal terminology and reveals valuable information on “the country’s law enforcement frameworks from police ranks to the criminal justice system as highly culturally-specific translation challenges” (Seago, 2014, p. 5). *V As In Victim* (1945) by Lawrence Treat, *Last Seen Wearing* (1952) by Hillary Waugh, or Richard Enright’s *The Borrowed Shield* (1925) are some of the novels published under the name of police procedurals. Today, police procedurals turned into an aspect that crime fiction novels involve, rather than being published under this particular sub-genre.

It must be noted that it is possible to include a crime fiction novel in more than one sub-genre. This is due to the multidimensional feature of crime literature. The reader may be

thrilled with all the mystery present in the story, while the eternal question of ‘who did it?’ preserves its significance. This legitimates Üyepazarıcı’s claim on the consideration of crime fiction as a whole, rather than dividing it under categories with clear-cut borders.

### **1.7. FORENSIC NOVELS**

As explained above, crime and its investigation made progress along with the advances in technology and change in social structure. Today’s modern science is able to provide us with many kinds of tools and devices to solve a mystery or trace a suspect; such as tracking devices, fingerprint scanners, DNA testers, lie detectors and so on. Besides, improvements in legislation also changed the process of investigation and punishment of crimes. This, naturally, is reflected in crime fiction novels, too. Involvement of such elements in stories, without losing its literariness, transformed this genre into texts with rather complicated and technical language, which requires the reader to have a certain terminological and conceptual background.

The term forensics or forensic science refers to the implementation of any kind of science possible during the investigation of a criminal act. Roots of forensic science is dated back to 700s when the Chinese used the fingerprints of individuals in order to identify the owner of a document or a sculpture. However, it is unlikely to claim that this practice was used to solve mysteries or crimes back then. It was not until 1800s that people started to improve certain tests to prove the existence of blood in a forensic context, analysis of a bullet to identify the criminal, running a crystal test for hemoglobin, using photography to detect a criminal or a microscope for elaborate analyses. In 1900s, universities like the University of California established departments officially offering lectures on criminology and forensics, as well as the foundation of American Academy of Forensic Sciences in Chicago. Further development of microscope for different aims, practices of voiceprint identification, assessment of gas chromatography for forensic purposes and use of X-ray are some of the substantial developments seen in the field of forensics in that time ([www.troopers.ny.gov](http://www.troopers.ny.gov)).

Forensic science started to claim its presence within the Ottoman jurisdiction system in the second half of the 19<sup>th</sup> century. Following Tanzimat Reforms in particular, the state

was in an attempt to become more centralized and modernized, resulting in a new perspective of governance. The subjects of the Ottoman Empire became to be considered as “population” and the sanitation, security, prosperity and inspection of this population gained importance more than ever. Forensic science, which is the common ground for law and medicine, became a substantial element of the new governance policies, in terms of social health and security (Aykut, 2013, p. 40).

Advancement in forensics is of great importance for the sustainability of public security; just like the necessity of innovation in the field of medicine for the benefit of public health. Today, scientists at forensic laboratories are making great effort to keep up with the latest advancements in technology and its application to forensics in order to provide faster and more effective results (The Impact of Forensic Science). The dynamism of the field requires a constant innovation, introducing new tools, devices and terminologies. Adaptation of such a field into crime literature is inevitable and constitutes a great challenge as the writer is responsible for the accuracy of the concept and the message, without losing the literariness of the text. Just like the reader, the writers of forensic novels are also supposed to be equipped with the necessary knowledge required by the related field so as to maintain coherence in the text.

Forensic novels are the perfect samples for the combination of modern science and contemporary crime fiction, and they are one of the most popular kinds of crime fiction today, constituting the core of this research in terms of the terminology they contain. Patricia Cornwell, Tess Gerritsen, Kathy Reichs, Maxime Chattam and Jefferson Bass are some of the foremost authors ruling the forensic novel genre in the world today.

The reason why forensic novels are different from the other aforementioned sub-genres is mainly the technicality of the language used. Also, the cases and their investigations are much more complex, as a result of the procedural and technical background. Hence the name, this type of novels are based on the forensic sciences with medical terms mostly, and therefore requires a comprehensive knowledge of the field in question. In today's works of crime fiction, we can observe that the foremost authors have a professional background in respective area. As this technicality is widely reflected in the text, the reader is indirectly, requested the same knowledge, as well. However, in forensic

novels, the primary aim is not to learn ‘science’ but it should be regarded as a positive effect. In other words, “most people are interested in what is going on in the world around them, and science is part of that world” (Bergman, 2009, p. 204).

Unlike the common perception dominant on crime fiction, forensic novels are unlikely to be handled as ‘cheap or ‘solely for entertainment’ products, as the content of the novel, particularly in some prominent samples, deeply challenge the mind of the reader, forcing them to become a part of the story and think together with the ‘detective’.

A detective is an essential element in any kind of crime fiction. The person who is in charge of the investigation of crime may not necessarily be a professional, in the early samples, as the circumstances were not convenient for such an elaborate professionalism. However, today it is almost a criterion to have the related scientific background in order to be able to write not only forensic novels, but also medical thrillers and more technically oriented crime fiction genres (Bergman, 2009, p. 194). The complexity of the language used in these novels is challenging both for the reader and for the translator. Seago asserts that:

Crime fiction works within tight generic conventions, deploys formulaic plot components and developments, and needs to negotiate informed reader expectations. The translator has to work within the constraints of genre norms, but their task is further complicated by the shift to a different set of linguistic resources, a target cultural context which may not supply relevant real world knowledge to close inferential gaps, and a possibly very different set of social and cultural norms which define what is deviant or transgressive along different boundaries. Crime fiction is a hugely creative genre making very great demands on authors and translators alike, demanding literary and aesthetic skills and the ability to deploy these within the constraints of genre norms (2014, p. 11).

As will be further mentioned in the following Chapter, forensic novels are to be evaluated separately, since they fall under the category of hybrid texts as a result of containing literary aspects and technical language at the same time. At this point, both the author and the translator must be equipped with this dual characteristic to be able to convey the intended message effectively, without losing the stylistic concern.

## 1.8. TRANSLATING FORENSIC NOVELS

Writing is both an emotional and a cerebral activity. On one hand, authors seek to convey a certain message or a story to the audience within literary concerns; while keeping the control of the mathematical harmony of the language. However, they hardly struggle to make themselves understood to the reader, as what is presented is already linguistically understandable for the natives of that language; with the exception of possible certain terminology. However, when translation is involved in the process, they serve as a challenge both for the translator and TT reader. This is mainly because cultures are unique formations which are exclusive for a community, and literature is one of their biggest reflectors. The attempt to transfer every cultural reference precisely will only disappoint the translator and the TT reader. Therefore, the translator is entitled to interfere in the text and clarify certain notions or concepts through various translation strategies or techniques. This, eventually, shapes the overall visibility of the translator in TT.

One of every four novels which are written in English today fall under the category of crime fiction (Üyepazarcı, 2008, p. 25). Yet, this prevalence and popularity seems to be insufficient to focus on this literary type scientifically. Most of the studies usually concentrate on the 'esteemed' literary works, meaning that the canonization of this literature remains as an issue. As mentioned above, forensic novels are products of modern crime literature. Scientific developments inevitably affected the functioning of forensic sciences and criminology; as well as the legislative system. Introduction of new tools and devices, advancements in the field of medicine and enactment of new laws required for a brand new distribution of roles and assigned positions for crime scene investigations. This evolutionary character of the field is, of course, reflected in crime fiction, too. Science became an inseparable part of forensic novels and there has been a substantial increase in the technicality of the language used. A dedicated forensic novel author is expected to reflect all of these in their novels with the highest accuracy possible. This shows us that crime literature today should no longer be accepted as shady adventures which encourage people to read or short stories solely about a murder and its investigation; but field-specific novels that only the ones who have special interest and background will and can read.



Translation of forensic novels are even bigger challenges. One of the main issues is the cultural differences. Cultural elements or CSIs, as explained in the following Chapter, cover a variety of terminology; such as brand names, proper nouns, religious references and institution names, and challenge the process of translation. For instance, a crispy latke, which is a traditional Jewish food eaten in the time of Hannukah is totally foreign to a non-Jewish reader; or the joy of eating a traditional fish and chips may not sound as much fun to a Turkish audience as it does to a British. However, the issue of CSIs becomes much deeper when differences in jurisdiction, law enforcement, institution names or abbreviations are in question. In order to transfer these into TL, the translator must be fully aware of the concept in TL first. In the case of translating forensic novels, knowing the source culture, hierarchy in business environments and organizational structure are crucial in terms of accurate conveyance of the message. Also, translation of a forensic novel must be handled with the awareness of the fact that it is a hybrid text, demanding for multiple strategies in translation. The most applicable strategy must be adopted so as not to hinder the fluency of the text in TL, and sound too alien to the reader.

Another challenge in the translation of forensic novels is the technicality of the language in the novel. Just like the author, the translator is also supposed to be competent in certain fields; such as medicine, information technologies, crime scene investigation and scientific devices. These novels may serve as a handicap during the translational process as the translator is to attempt different techniques while transferring the text into TL. S/he may choose to domesticate a certain context so as to make it familiar to TT reader, or to foreignize the message and leave it as it is, in order to preserve the foreignness of the TT. However, in both ways there might be deficiencies. The translator may want to domesticate a concept but its correspondent in TL may not have the same connotation and leaving it as it is will be too alien to understand for TT reader. This is where the translator should adopt different strategies; such as providing a footnote or an intra-textual gloss as Aixelá suggests in his translation of culture-specific items theory, or omit the notion completely in order to avoid any kind of ambiguities.

In conclusion, translation of forensic novels hardly accepts a standardized translational approach and embraces various techniques and methods as the nature of the genre requires. In other words, translation of forensic novels is as versatile as the genre itself.

In the following Chapter, theoretical background of the thesis will be provided by means of analyzing the translational theories and strategies suggested by Lawrence Venuti and Javier Franco Aixelá; along with the help of other scholars; such as Vinay and Darbelnet.

## CHAPTER II: THEORETICAL BACKGROUND

Crime fiction is a form of literary genre. Early samples of the stories or novels of this literary type reveal that it used to be structured on a certain plot, characters and course of events. Since this “monotonous” and repetitive content did not seem to be challenging, its translation was not considered to be much of a work, either, leading this particular kind to be labeled as non-canonized for a long time. A typical plot that would come to mind would be a murder scene, during a dinner party for instance, and investigation of the attendants on the case. In the end, the murderer would usually be either the butler, gardener or one of the guests. Or it would be a rough detective tracing a serial killer who killed innocent victims. However, in time, this scenery started to transform into a more complex course of events with rather professional investigators getting involved in the cases. As the advances occurred in forensic sciences, content and stylistics of the novels began to change, as well. New terminologies, methods and procedures have been included in these literary works and authors adopted new structures in their novels. Hence, not only their translation, but also the readability of these texts started to require a certain level of knowledge in the respective field. From devices or tools used during the investigation of a crime, to legal procedures which have been enacted, interfered in the language reflected in the text. Murderers started to use not just a candle stick or an ordinary gun; but a *Glock 40-caliber pistol* to kill their victims, and detectives started to use *ten-print cards* in order to trace the murderers. Inclusion of terminologies related to forensic sciences and criminology into this genre transformed such texts from a mere literary work, into a more complicated form; in other words, a hybrid genre.

Main core of this study is the analysis of the book *Trace* by Patricia Cornwell as a product of hybrid genre. The idea suggested here is that during the translation of such novels, the translator must consider these two distinct characteristics and adopt the most appropriate translational strategy either to preserve the foreignness of the novel or to make it look like familiar to the TL reader. Since the text contains a great amount of field-related terminology and technical language which may look totally alien to the reader, its manipulation must be carefully decided by the translator. Also, during the translational act, one cannot solely follow the literary translation strategies, as s/he must focus on the

technical aspect of the text as well. Because, scientific terms require exact accuracy during their translation; while the literary aspect rather reflects the author's aesthetic purpose (Tuan, 2011, p. 1). Therefore, in this chapter, texts of hybrid genre, which are not mentioned in the renowned classification of Katherina Reiss, will be defined. Upon the analysis of text types, position of hybrid texts in this categorization will be specified. Definition of hybrid texts will enable us to handle the novel and its translation better and to identify the strategies adopted during the act of translation. To do so, an authentic definition of the hybrid genre will be provided so as to be able to clarify the textual features of the novel accordingly. Lastly, terminology in the book will be divided into two categories: cultural elements and technical terms. The cultural elements used in the text will enable us to analyze the literary aspect of the novel and how it is conveyed to TL readers, while the approach to technical terms will be analyzed in terms of *domestication* and *foreignizing* techniques. Cultural elements will be analyzed in the light of the translation strategies suggested by Aixelá (1996), and the latter with the help of the strategy introduced by Lawrence Venuti (1995).

## **2.1. TEXT TYPES**

Each text to be translated has its own characteristics and falls under a certain kind of typology. Type of the text is one of the main determinants on the strategy to be adopted during its translation. Therefore, understanding the categorization of text types identified by Katherina Reiss is crucial.

Classification of text types is known to have started with Karl Bühler. Bühler distinguished texts by their linguistic signs and suggested representative, expressive and appellative models; while Katharina Reiss (1981) stated that in order to acquire the ideal equivalency of TL text, one must clarify the function of SL text, which may be carried out either through reasoning or deduction methods. In order to do so, determining the text type is a vital part of this process (p. 123). According to Reiss' classification, texts can basically be categorized as *informative*, *expressive* and *operative*. Hence the name, informative texts symbolizes the communication of content; while the expressive texts refer to an artistically organized one. Operative texts, on the other hand, constitutes communication with a persuasive character. However, these types are not always

reflected in their pure form. For instance, while legal texts in the Middle Age are meant to be informative, their rhymed structure as a form of dignity, makes them fall under the category of expressive type as well – leading us to the mixed forms (Reiss, 1981, p. 125).

Hybrid genre may easily be misperceived as mixed forms. However, their form and inclusions are different from these concepts. Also, such texts are relatively new to the literary world and therefore are not present within the classification of Reiss. Within the context of this study, a redefinition of hybridity will be provided, in terms of a literary genre, by looking at the definitions suggested by different scholars. By means of analyzing what hybridity and hybrid texts are, an authentic definition will be provided.

## **2.2. HYBRIDITY AND HYBRID TEXTS**

### **2.2.1. Hybridity**

In biological sense, hybrid or hybridity refers to the selective breeding of plants to produce new varieties with specific qualities of improved performances (Globalization and Hybridity, <http://mediaed.org.uk>). Schöffner and Adab (2001) states that it means the diversity and variety of the origin of genes enabling adaptation to differing environments and needs for survival.

In colonial discourse, dating back to the 18<sup>th</sup> century, hybridity used to be contextualized as interracial contact resulting from overseas conquest and population displacement in Britain, France and the United States (Kraidy, 2002, p. 319). More briefly, hybridity emerged from the interactions between colonizers and the colonized (Yazdiha, 2010, p. 31). This interaction also allows for the emergence of a hybrid culture. On textual basis, hybrid texts are result of intercultural communication and are usually considered “out of place”, “strange” or “unusual” (Schaffner and Adab, 2001, p. 278).

### **2.2.2. Hybrid Texts**

We certainly live in a world where the cultural interaction is inevitable. Many activities; such as commercial, medical, literary etc., bring along new concepts; as well as new

terminologies. This may easily be observed in the texts produced in such fields. The notion of hybrid text is relatively new for the literary world. According to Mary Snell-Hornby, “hybrid text is a result of our international, intercultural, globalized lives, and there can be no doubt as to its existence” (2001, p. 208). What creates hybrid texts is the luxuriance of international and intercultural communication in a hybrid postmodern world. Snell-Hornby (2001) also states that such texts represent the hybrid world we live in today where the previous distinct structures are replaced with interacting, heterogeneous groups in a constant state of flow. What is meant here is that, the globe we live in has become so interactive that it makes itself seem to be getting smaller every day. Foreign countries, cultures, languages are not considered much of an “alien” anymore. Thus, their existence in texts – in any field – is no longer regarded as controversial.

Opinion of Alexis Nouss on hybrid texts is as follows:

The very nature of a hybrid text in our definition should prevent any normative attempts of such sort. The process of hybridization consists in the blurring of the very notion of identity. The only possibly registered feature is a structural one; that is hybrid texts are composite and made out of heterogeneous features, specific to every hybridization. In the case of translations, those features will come from both source and target cultures, and not by mere adoption of source culture features (2001, p. 234).

As it can be understood above, hybrid texts are correlated with the source and target cultures called the “interaction”. The emerging “unknown” needs to be clarified, because this will enable the occurrence of new text types; and therefore, different strategies to handle them.

Sherry Simons describes hybridity as “focus on the increasingly mixed sites of contemporary belonging” (2001, p. 217). She suggests that “cultural identity is no longer understood to be a secure and self-enclosed bubble which surrounds each individual but rather a loose and mobile collection of affiliations, grounded in desire as much as in history” (p. 217). She also exemplifies hybridity through *The Satanic Verses*:

Hybridity in a work such as *The Satanic Verses* combines the mixture of myth and novel, of political critique and social satire, of references sacred and popular, of allusions Western and Eastern. Like *Finnegans Wake*, with which it shares certain themes, *The Satanic Verses* relentlessly combines and transforms elements of

different cultural and linguistic provenance, enacting an aesthetics of transformation” (Simons, 2001, p. 225).

In light of the aforementioned, we may conclude that hybridity does not necessarily mean the inclusion of unknown or borrowed terminology from another language; but also the essence which forces us to take the source culture into consideration.

In light of the abovementioned, in this study, forensic novels are categorized as products of hybrid genre, as a result of embodying technical terminologies, without eliminating the cultural elements.

With the linguistic and communicative aspect in mind, when translation is regarded as not only a process of re-verbalization but also a bridge between cultures, it is safe to say that hybridization is almost inevitable at the end of most translation processes. Niall Bond approaches hybridity through translational aspect as well and identifies hybrid texts as:

Hybrid texts may result from the ideological reorientation of literary classics in cultures with less material or political clout. Such texts, together with altered translations with a pedagogical intent, are so patently defined, not on the basis of the assumptions of target cultures, but on the basis of the assumptions and arrogation of translators that they transgress the generally accepted limits of translations, namely fidelity to the meaning of the texts, while raising ethical issues of probity (2001, p. 252).

From a stronger point of view, Gommlich and Erdim (2001) states that hybrid texts are only possible through a translation process and that they are essential for literary translation. This process will bring along new and strange terminologies that will help the spread of a less known culture through the language of a target culture. They also add that fidelity to the ST leads the translator either to stay within the TL usages or enrich the TL with new forms which may sound “alien” (Gommlich and Erdim, 2001, p. 239).

Schaffner and Adab also assert that hybridization is a result of the translation process. However, such texts do not emerge as a result of a lack of translational competence, but of deliberate attempts by the translator in order to make room for the new structures and contexts in the target culture (2001, p. 169). They also add:

...the text as product shows features which have been imported (or imposed) by means of translation (i.e., by a deliberate decision by the translator, for whatever reasons) from the source language and culture. The TT addressee, however, is only rarely a culture as a whole, more usually a specifically identified group as a part of a culture (2001, p. 171).

With all these in mind, it can be concluded that translation is a big part of textual hybridization; and that most texts, regardless of their types, have the potential of containing hybrid features. Such texts are challenging to translate, as the translation strategy to be adopted plays a vital role. As a mediator, the translator not only delivers a story to the TT addressee, but also introduces new contexts and terms in the related culture.

### **2.3. ACT OF TRANSLATION**

As specified above, translation of hybrid texts requires an elaborate decision making process. Here, translator undertakes two significant roles: a mediator whose main goal is to convey the message to TT readers, and a decision-maker, who has the full control and authority over the text. The latter is more of a part where the translator must decide carefully on how to approach the text or the strategy to be used. Translator is the one who is in control. However, in most theories, there is little interest in translator. S/he simply disappears in theories, and what they do is considered nothing more than transcoding (Hewson and Martin, 1991, p. 116). This misperception stems from the so-called belief that whatever the translator does, s/he can never hope to produce anything quite as good as the ST. However, the translator undertakes the role of cultural mediator and decision-maker the process of translation. His/her competency and verbal skills are required; since TT audience have a distinct cognitive environment when compared to ST readers, meaning that the translator will be required to take the implicit part of the message into consideration, too – the contextual and referential part – and to decide whether it is to be further clarified in the TT. All meaning is, after all, culturally conditioned (Leppihalme, 1997 p. 20; Larson, 1984, p. 441). Leppihalme briefly classifies the translational process as three stages: (1) analysis of the ST and of the translation task in question; (2) problem-solving (on various levels); and (3) reverbalisation (1997, p. 19). In this study, the main focus will be on decision-making process in order to make the role of translator more prominent.



### 2.3.1. Interference Of Translator In The Text

It goes without saying that each translation activity serves as a bridge between two cultures. However, it takes more than the translational activity to form the bridge. Once analyzed deeper, we come across with issues that may hinder the deliverance of the context or the message present in SL. More specifically, when the translator attempts to translate, particularly a literary product, what is more significant than conveying ST message to TT, is to be aware of the fact that there are concepts or notions in the “other” culture which will seem strange and unusual for the TT addressee. As mentioned above, translation consists of numerous decision-makings, as a result of which the translator is, and must be, entitled to interfere in the text. Interference in translation is the inclusion of lexical, syntactic, cultural or structural items commonly used in another semiotic system and is alien in target culture. This, naturally, results in the “importation, whether intentional or not, of literal or modified foreign words and phrases, forms, specific cultural items or genre convention” (Aixelá, 2009, p. 75).

Theologian Schleiermacher is probably the first scholar to suggest the idea that a ‘controlled interference’, based on a systematic way, could be applied on texts, even for the sacred ones (Aixelá, 2009; Schleiermacher, 1813). In literary translation, a term with heavy cultural references requires such interferences.

Venuti (1995) divides translation strategies as *domestication* and *foreignization*, both of which are regarded as interfering in the text at some point. According to him, domesticated translation symbolizes an “ethnocentric reduction of the foreign text to TL cultural values, bring the author back home”, while foreignization refers to “an ethno deviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (p. 20). In other words “either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him” (Lefevere, 1997, p. 74).

Translation is “a kind of activity which inevitably involves at least two languages and two cultural traditions” (Toury, 2000, p. 200). Nida (2001) makes the generalization that

“For a truly successful translation, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function” (p. 82). Such decisions or strategies also lead the translator to be more (in)visible while translating. Invisibility of translator is a term, which is also referred to as transparency, suggested by Lawrence Venuti and has always been a debated issue. According to Venuti (1995), regardless of the text type, a translated text is as acceptable as its readability. Transparency is an impact of a fluent discourse, preserving continuous syntax, fixing a precise meaning. Invisibility of translator enables the visibility of the author. Therefore, the visibility of the translator is in parallel with the fluency of the TT (Venuti, 1995, p. 1).

#### **2.4. TRANSLATION STRATEGIES**

In this study, the novel *Trace* by Patricia Cornwell and its translation will be analyzed, in terms of the strategies adopted by the translator during the translational process of the novel. Since terminology of the novel will be handled under two separate categories, being as the technical terms and CSIs, the research will be focusing on two kinds of classifications. Aixelá's (1996) theory on the translation of Culture Specific Items (CSIs) will be analyzed for the cultural elements present in the novel; while for technical terms, domestication and foreignization techniques suggested by Lawrence Venuti (1995) will be studied, in order to identify the approach of the translator towards the text. The analysis will reinforce the hybrid structure of forensic novels, and how it forces the translator to employ different translation strategies in the act of translation.

#### **2.5. CULTURE SPECIFIC ITEMS IN TRANSLATION**

As proposed repeatedly, translation process means dealing with more elaborate and thorough structures, rather than mere transposition of lexical units. This requires certain changes in ST and translational approaches in order to render a message that is meaningful for the TL reader. These small, but significant, changes that occur are called *translation shifts* (Walinski, 2005). The term *shift* was first introduced by Catford (1965/2000) as “departures from formal correspondence in the process of going from the SL to the TL” (p. 141). However, the elaborate categorization of shifts emerging in

translation was suggested by Jean-Paul Vinay and Jean Darbelnet (2000) who developed the translation procedures.

Vinay and Darbelnet divide translation procedures into two main categories, each of which having their own sub-categories. The overall table of such a classification would seem as:

<b>Direct Translation</b>	<b>Oblique Translation</b>
Borrowing	Transposition
Calque	Modulation
Literal Translation	Equivalence
	Adaptation

Briefly, Vinay and Darbelnet suggest that during the process of translation, the translator can adopt two kinds of methods. These may also be regarded as inclinations that are not conducted deliberately, but somehow, implemented naturally. In some cases, direct transposition of the lexis or SL message might be possible as a result of being based on a parallel categories or parallel concepts, which forces the translator to adopt a **direct translation** method. However, there may also be gaps noticed by the translator where his/her interference in the text becomes inevitable. In such cases the translator is required to substitute the message with a corresponding meaning so that the overall impression remains identical in two languages, which is called an **oblique method** (1958/2000, p. 84).

Aixelá's (1996) categorization is quite similar to Vinay and Darbelnet's; however, his approach to text and translation is rather on a cultural level, not lexical or syntactical, which will enable us to interpret the differences between ST and TT from another point of view.

Translating a literary work is a complicated process, as it contains two separate literary traditions, or in other words, two sets of norm-systems. Toury (1980) states that the value behind these norms is composed of two fundamental elements: being a worthwhile literary text, and being a translation. The first one refers to its appropriate position in TL

polysystem, while the latter means the reflection of its pre-existence in another language or polysystem and that it is a representation of that in TL (p. 52).

Aixelá (1996) discusses this division further and proposes that this loyalty is demonstrated through four basic fields: linguistic diversity, interpretive diversity, pragmatic or intertextual diversity and cultural diversity (p. 53). Despite providing brief definitions of these diversities, he mainly focuses on cultural diversity to clarify his study on culture-specific items.

As much as a translator's bilingualism is significant in the act of translation, biculturalism is also another crucial aspect that the translator must embody in order to comprehend and interpret the intended message existing in ST. Because, every community has its own habits, value judgments, classification systems etc. that may vary among each other or sometimes overlap. This way, these communities form a variability which the translator must consider during the process of translation (Aixelá, 1996, p. 53). Such variables require certain decisions by the translator, who is in full authority of the text.

CSIs are inevitable parts of a community, which are inevitably reflected in their texts. They are usually expressed "through objects and systems of classification and measurement whose use is restricted to the source culture, or by means of the transcription of opinions and the description of habits equally alien to the receiving culture" (Aixelá, 1996, p. 56). According to Baker (1992, p. 21), these items can be "abstract or concrete, it may relate to a religious belief, a social custom, or even a type of food, which are called culture-specific items".

Similar to Vinay and Darbelnet, Aixelá (1996) suggests another set of translation strategies. However, what is different from Vinay and Darbelnet is that Aixelá's main focus is on the manipulation of cultural references, or CSIs, as he names it. Below stated is a table of Aixelá's strategies organized as a result of his study *Culture Specific Items in Translation* (1996, p. 60-64). Each strategy is provided with a brief definition and an example with mostly English being the SL and Turkish as the TL.

<p><b>Conservation</b></p> <p>Repetition</p> <p>Orthographic Adaptation</p> <p>Linguistic (non-cultural) Translation</p> <p>Extratextual Gloss</p> <p>Intratextual Gloss</p>	<p><b>Substitution</b></p> <p>Synonymy</p> <p>Limited Universalization</p> <p>Absolute Universalization</p> <p>Naturalization</p> <p>Deletion</p> <p>Autonomy Creation</p>
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Aixelá (1996) basically categorizes translation strategies under two main headings, as *conservation* and *substitution*. The method of conservation refers to “acceptance of the difference by means of the reproduction of the cultural signs in ST” while substitution refers to “transformation of the other into a cultural replica” (1996, p. 54). As well as other factors, the choice between these two strategies will reveal the extent of tolerance of target society and its own solidity.

### **Conservation**

#### **Repetition**

The most prominent example of repetition is the approach to toponyms (Aixelá, 1996, p. 57). Here, the translator pays the utmost attention in order to be loyal to the ST or to keep the original name preserved within TT (e.g. CIA, which is the U.S. governmental institution Central Intelligence Agency, being translated as CIA in Turkish language).

#### **Orthographic Adaptation**

This is a strategy mostly used while translating between languages that do not belong to the same language family or share different alphabets (e.g. while translating a Russian name into Turkish, we do not use Cyrillic alphabet as done in ST, but transcode them in Latin characters, so that the target audience may envision the individual both personally and phonetically).

### **Linguistic (non-cultural) Translation**

It refers to preferring denotatively a very close translation to the original lexical item. This way, the translator provides the reader with the comfort by offering a TL version of the word but still preserve the feeling that the word actually belongs to SL or source culture (Aixelá, 1996, p. 59). Units of measure and currencies are typical samples of this approach (e.g. the term *inch* being translated as *inç* in Turkish language, despite the fact that there is almost no such unit of measurement in target culture; or *euro* being translated as *avro*).

### **Extratextual Gloss**

Here, the translator already uses one of the abovementioned strategies but still feels the need to provide extra information to the reader for the implication of the CSI (Aixelá, 1996, p. 59). However, in cases where it is not appropriate to provide this explanation within the text, the translator, mostly, does so by adding a footnote, endnote, glossary, commentary/translation in brackets, in italics, etc. (e.g. in a sentence which bares the question “Why are you dressed like an Auschwitz runaway?” it actually means that the person is wearing shabby clothes. However, since the TT reader may not be familiar with the concept of Auschwitz as the ST reader is, s/he will not be able to understand the allusion. Therefore, the translator is supposed to assist the text with one of the abovementioned strategies for additional information on the person in question).

### **Intratextual Gloss**

Being very similar to the previous strategy, here, the translator feels the need to provide extra information on the text, but does so indistinctively, in order to avoid any kind of ambiguities or distraction from attention (Aixelá, 1996, p. 60). This may also be interpreted as a strategy for explicitness (e.g. a Turkish sentence “*The Marmara'nın önünde buluşacaklardı*” would rather be translated as “*They were going to meet in front of The Marmara Hotel*” in order to stress the fact that the place they are going to meet is

a hotel, which is quite comprehensible for a Turkish reader but requires more clarification for a non-Turkish).

## **Substitution**

### **Synonymy**

According to Aixelá (1996), based on stylistic concerns related to recurrence, this is a method where the translator prefers not to repeat the CSI but to use a synonym or parallel reference in TT (e.g. in the case of a repetition of the word ‘*Bacardi*’ to be corresponded with ‘*vodka*’, ‘*içki*’ or ‘*alkol*’ in Turkish).

### **Limited Universalization**

This strategy may seem to overlap with the methods of *synonymy* or *linguistic (non-cultural) translation*. However, limited universalization is applied when the translator feels that the CSI is too inapprehensible for TT reader and that there is a more possible alternative to replace it (Aixelá, 1996, p. 61). This pursuit for another reference ends up with an equivalent, which is still a part of the source culture but more familiar to TT readers (e.g. in the sentence “*He wanted me to lend him five grand*”, the word *grand* is a CSI, meaning a thousand dollars. However, in TT the meaning may not be as clear as it is for ST reader. Therefore, its translation as “*Ona beş bin papel borç vermeme istedi*” would be an equivalent, with the word *papel* reflecting the alienage of the CSI, but still enabling the reader to comprehend the context without omitting any message).

### **Absolute Universalization**

This is identical to the previous strategy (Aixelá, 1996, p. 61). But here, the translator is unable to find a familiar CSI or decides to omit any foreign connotations and prefer a neutral reference for TT readers, in order to avoid exoticism (e.g. while in the sentence ‘*He added more gouda cheese on the pizza*’ refers to a kind of cheese pertaining to the

Netherlands cuisine, its translation as ‘*Pizzaya biraz daha peynir ekledi*’ would be the application of this strategy).

### **Naturalization**

This is a rarely used strategy in literary translation, with the exception of children’s literature (e.g. giving native names for people in a children’s book translated from English) (Aixelá, 1996).

### **Deletion**

This is one of the most frequently used strategies during the act of translation. It is applied when the translator regards the CSI as unacceptable for ideological or stylistic concerns; or the term is not relevant enough for the attempt to use other abovementioned strategies; such as intra/extra-textual gloss etc. (Aixelá, 1996, p. 63) (e.g. translation of ‘She was driving a California blue Ferrari’ as ‘Mavi bir Ferrari sürüyordu’ in TL, omitting the word California, completely). This is the most common strategy we shall encounter during the case study of this research.

### **Autonomous Creation**

Aixelá (1996) states that this is a rarely used strategy where the translator feels that the ST requires a bit more nonexistent cultural items to attract more attention from readers (e.g. justification of ‘*Shall we get on our feet and move on or would you like to keep crying?*’ as ‘*Artık ayaklarımızın üzerinde durup hayatımıza devam edelim mi yoksa hanım evladı gibi ağlamaya devam mı edeceksin?*’).

Aixelá (1996) suggests other potential strategies; such as “compensation (deletion + autonomous creation), dislocation (displacement in the text of the same reference), or attenuation (replacement, on ideological grounds, of something too strong or in any way unacceptable by something softer...)”, in order to deal with CSIs (p. 64). However, he is on the opinion that these methods, some of which are quite promising, requires further studies to be utilized.



## 2.6. DOMESTICATION AND FOREIGNIZATION

A literary work is not solely a story taking place in a particular environment with a course of events. It also has a representative role, reflecting certain characteristics of a culture. The novel *Ulysses* by James Joyce is capable of reflecting the culture and current events took place in Dublin back then; just as *Memed, My Hawk* by Yaşar Kemal is able to project the way of life and challenges faced in Çukurova, Turkey. In other words, novels are the bridges constructed between different cultural systems; or in a way, they are the faces that these cultural systems promote.

In general, the meaning of culture covers almost every aspect of life occurred in a specific environment: from the religious beliefs to the language used, from the institutional organization to the way of life people have adopted there. As a consequence of this set-up, language becomes the inevitable part of a culture and it is, naturally, affected and shaped by the culture itself, enabling its spread and development (Wang, 2014, p. 2424).

As stated above, translated novels or literary works help us understand ‘the other’ culture better and have an idea about its structure. Therefore, the way they are translated largely affects the perspective we are likely to have. At this particular point, the translator undertakes the famous role of cultural mediators in intercultural communication. Their approach to the text certainly influences the outcome in TL and its effect.

Lawrence Venuti (1995) roughly shapes these approaches as domesticating and foreignizing. Being the foremost representative and proponent of foreignizing technique, Venuti explains the aim of this technique as to stand up to the hegemony of TL, in order to make the necessary differences between the original and the translated work more apparent, in terms of language and culture. Foreignization rather focuses on the translation in terms of source culture with the purpose of preserving the exotic flavor. It is “to resist the ethnocentrism and racism, cultural narcissism and imperialism” (Venuti, 2010, p. 78).

The roots of domestication and foreignization goes back to the early debate on *word-for-word* vs *sense-for-sense* translation as proposed by Cicero (first century BCE) and St

Jerome (late fourth century CE) where Cicero states that the person in charge of the translational act can undertake the role either as an ‘interpreter’, representing the –word-for-word translation, where every lexical unit SL would be replaced with its closest meaning in TL; or as an ‘orator’ representing the sense-for-sense translation, by being faithful to the idea in the text but transposing them in his own words. (Munday, 2001, p. 19). Such approaches to texts was then followed by other concepts; such as *literal translation vs free translation*, where Peter Newmark (1982) advocated the importance of literal translation in his work *Approaches to Translation*. By naming the foreignization as semantic translation, Newmark proposed that the cultural messages in the ST must be kept at utmost level so that the TT readers can feel the sense that they are reading a translated text with the foreign cultural elements embodied within (Yang, 2014, p. 322).

The debate on domestication and foreignizing can be considered as a prolongation of the above-mentioned discussion. The concept of literal translation prioritizes the technical aspect of the language; such as preserving the structure of SL without any deterioration in the meaning. It follows the content and the structure at the same time. Free translation, on the other hand, acknowledges the fact that different languages evoke different connotations resulting in the emergence of distinct expressive forms. When such forms disturb the translational act, one must adopt the free translation methods, in order to catch the fluency in TT (Wang, 2014, p. 2425).

Although it is possible to compare these two strategies with various other translation techniques, domestication and foreignization are much more complicated concepts in translation than literal and free translations since the main focus here is on the cultural elements in translation.

Venuti considers the translational act as a brutal process where translator needs to adopt certain attitudes towards the text; such as eliminating lexical units, disarranging stylistic structures, while replacing the SL text at the same time (1995, p. 14). As is evident from its name, the technique of foreignizing is a ST-oriented approach and it ensures the journey of the ST throughout boundaries, without losing its originality. It goes without saying that Lawrence Venuti is the most significant representative of foreignization. In his concept of foreign and counter, he objects the smooth readability of the text. In other

words, the translator does not play the game by the rules of TT reader but wants to challenge him/her by means of imposing the patterns of foreign culture. According to Venuti (1995), domestication and foreignization are different kinds of attitudes which are ethical towards translation; and the translator has a responsibility to remark the ‘different’ structure of the SL and ST (p. 16). While creating a text in TL through foreignization, the translator deliberately stays faithful to the ST in order to preserve the ‘otherness’ of the text. Here, the term foreign may be a representative of any kind of brand, institution or even a regional dialect present in the ST; and the attempt to make it look familiar is out of question. By foreignization, the reader will be conscious of the fact that the TT is actually a translated text and belongs to another culture or literary system (Venuti, 2010, p. 75). In other words, it emphasizes the distinctness of the text. As much as foreignizing is an option which totally belongs to the translator, there are certain issues to be considered, as well; one of which is the matter of fluency. Obviously, preserving the foreignness of the text is a legitimate choice; however, it is also a fact that it rather influences the fluency of the TT. If foreignizing is over-employed in translation, it will go beyond affecting the fluency, and the TT reader will remain totally alien to the translated version of the text, which may even result in misunderstandings or misinterpretations of concepts. According to Venuti (1995), “foreignizing translation signifies the differences of the foreign text, yet only by disrupting the codes that prevail in the translating language” (p. 15).

Domestication is another strategy proposed by Lawrence Venuti. However, the general concept is rather associated with Eugene Nida. With his notion of natural equivalency, Nida prioritizes the TL reader. He suggests that a translated text must be blended in the TL, within the respective culture norms (Eugene & Charles, 1993). The main aim of this strategy is to enable the TT reader to feel like reading a text as if it was written in TL. This will ease the fluency of the text; however, it causes the loss of authenticity and ends up as an assimilated text. The idea here is that; if the aim of translation is to deliver a certain message in another language, its utmost understanding and clarification is a must. Therefore, any kind of strange or alien concepts are replaced with those which are more familiar in target culture so as to assist the reader in the process of reading. To put in different way, domestication symbolizes a translated text where any kind of unusual or

strange expressions to the target culture are transmuted and replaced with ones similar in the respective language in order to ease the understanding of the text (Wang, 2014, p. 2424).

In the very linguistic process of translation, cultural distinctions are regarded as challenges to overcome for the sake of communication. Therefore, language becomes a more complicated negotiation between cultures (Munday, 2001, p. 179). In the implementation of domestication, the translator attempts to create a text in TL which is almost indistinguishable from the ones written originally in TL, ensuring the naturalness in the text. The strategy of domestication considers language as a tool of communication. Due to the fact that different cultures have different connotations, language here is the most important device to overcome such challenges. When there is no direct or natural equivalence of an expression in the TL, a similar one is replaced, which turns it into a more familiar text. Since the differences between languages require an utmost cultural awareness while translating, those with rich cultural connotations may not be visible as they are in the TT (Yang, 2014). The use of domestication leads the readers to have a sense of familiarity with the other culture, while making the TT easy to read in order to be in line with the expressing habits of the TT readers (Zhu, 2002).

It is possible to provide a brief definition to these two distinct strategies. Foreignizing – or literal translation – carries linguistic and stylistic concerns as a result of which the TT may seem to unclear for containing unknown elements. In other words, the outcome can be seen rather strange to the TT readers, which is a deliberate attempt. Domestication – or free translation – on the other hand, gives the priority to the needs of TT readers. The main goal of this strategy is to obtain the smooth and clear readability of the TT text. The familiarity of the TT may sometimes cause the reader to miss the fact that the text they are reading is actually a translated text.

Every cultural system is unique and this causes a kind of conflict during the translational act. However, as a result of intense intercultural communication, literary circles of countries grew to be more tolerant towards this manner, enabling the acceptance of a text, which was translated by foreignization, by the reader. Of course, how the text is going to

be translated is a decision made by the translator, in line with the objects of the readers and language environment (Yang, 2014).

In the following chapter, a brief information on the author Patricia Cornwell and her background will be provided so as to understand her style; as well as the famous novel series of Kay Scarpetta. Besides, the main characters in the novel will be analyzed in order to understand their discourse and choice of terminology in the novel. Lastly, a general overview on the novel *Trace*, which is the core of this study, will be provided; all of which will be followed by the Case Study of this thesis.

## CHAPTER III: ON PATRICIA CORNWELL AND KAY SCARPETTA SERIES

### 3.1. ABOUT PATRICIA CORNWELL

Patricia Cornwell is one of the foremost crime fiction authors. She wrote her first Scarpetta novel *Postmortem* in 1990, while she was working as a computer analyst at the Office of the Chief Medical Examiner in Richmond, Virginia. The huge success of the book led her to Edgar, Creasey, Anthony, and Macavity awards; as well as the French Prix du Roman d'Aventure prize ([www.patriciacornwell.com](http://www.patriciacornwell.com)). Her imagination, writing and professional background granted her the Gold Dagger award of England, which is considered to be the most prestigious award in the world presented in the field of crime fiction. Although she was not the first author to write about the adventures of a leading female character, she is famous for her great contributions on making a female detective apparent in popular literature, particularly in crime fiction.

Cornwell was born in 1956 in Florida, USA to a mother who was a secretary, and an appellate attorney father. She studied literature at Davidson College in North Carolina. Her first marriage to Charles Cornwell, who was her professor back in college, ended in divorce in 1989. Her career as a reporter started upon her graduation when she worked for Charlotte Observer, which then followed by her being a police reporter where she received several awards for her works. It was her experience here that enabled her to set up the plots in her novels. It was in 1984 when Cornwell started to work at the medical examiner's office in Virginia where she worked at the morgue as a technical writer and then as a computer analyst for six years. This experience was then followed by her desire to volunteer as a city cop (Feole and Lasseter, 2005, p. 3).

Her acknowledged series of novels are entitled *Kay Scarpetta Series* and consist a total of 24 books, the latest of which was published in 2016 under the name *Chaos*. In this series, it is possible to observe that the author was hugely inspired by herself while creating the character Kay Scarpetta. Coming from a similar professional background and basing the stories on real life events, it can be suggested that the character was the

reflection of Cornwell herself. The author's sexual orientation is also reflected in one of the characters in the series: Lucy Farinelli (Feole and Lasseter, 2005, p. 3-4).

### **3.2. HER CAREER AS A WRITER**

Patricia Cornwell's very first book was published in 1983 entitled *A Time for Remembering*, which was rather a biographical novel. Between the years 1984 and 1986, she wanted to publish three books based on her professional experiences; however, she was rejected by the publishers. After several rejections she received, Cornwell felt disheartened and stopped submitting manuscripts until one day when she received an encouraging letter from Sara Ann Freed and an editor from Mysterious Press. She was suggested to elaborate and expand the female detective character *Kay Scarpetta* who actually had a minor role in the novel, and get rid of the main male detective character. She followed the advice and this is how Patricia Cornwell saw her first novel *Postmortem* on the shelves with which she won Edgar, Creasey, Anthony and Macavity awards. That particular book still remains to be the only American crime fiction novel to ever win Gold Dagger award given by England and considered to be the most prestigious award presented in the field of crime fiction. This is how the book gained an international acclaim and was then followed by five more books: *The Body of Evidence*, *All That Remains*, *Cruel & Unusual*, *The Body Farm* and *From Potter's Field* (Feole and Lasseter, 2005). Today, the series consist of 24 books in total, the latest of which is entitled *Chaos* published in 2016.

### **3.3. KAY SCARPETTA SERIES**

As mentioned, creation of Kay Scarpetta was the result of Cornwell's professional background, her knowledge on forensic science and police procedures; as well as her talent in storytelling. In addition to these, there is an elaborate research procedure in the background, while she is writing about non-fictional events in her novels. Having a striking structure involved in the novels enable the readers to get thrilled and worried while they are reaching the end of the book. It is at that moment when Cornwell concludes the story with a breathtaking climax full of actions while the readers think that there aren't enough pages to finalize the whole event.

The famous Kay Scarpetta Series consist of 24 books in total whose names and chronological order are provided below:

- *Postmortem* (September 1990)
- *Body of Evidence* (April 1992)
- *All That Remains* (August 1992)
- *Cruel and Unusual* (June 1993)
- *The Body Farm* (September 1994)
- *From Potter's Field* (August 1995)
- *Cause of Death* (July 1996)
- *Unnatural Exposure* (July 1997)
- *Point of Origin* (July 1998)
- *Black Notice* (August 1999)
- *The Last Precinct* (October 2000)
- *Blow Fly* (October 2003)
- *Trace* (September 2004)
- *Predator* (October 2005)
- *Book of the Dead* (November 2006)
- *Scarpetta* (December 2008)
- *The Scarpetta Factor* (October 2009)
- *Port Mortuary* (December 2010)
- *Red Mist* (December 2011)
- *The Bone Bed* (October 2012)
- *Dust* (November 2013)
- *Flesh and Blood* (November 2014)
- *Depraved Heart* (November 2015)
- *Chaos* (November 2016) ([www.fictiondb.com](http://www.fictiondb.com))

From the order above, we can suggest that Cornwell published one *Scarpetta* novel almost every year, with one or two exceptions. However, *Scarpetta* was not the only character she wrote about. Cornwell also published books in different years; such as *Hornet's Nest* in 1997, *Southern Cross* in 1999 and *Isle of Dogs* in 2001. We can also see a children's book in her career entitled *Life's Little Fable* (Feole and Lasseter, 2005, p. 15).



### 3.4. MAIN CHARACTERS IN SCARPETTA SERIES

Each book has different stories and focus on different characters. But the series generally consist of three main characters: *Kay Scarpetta*, *Peter Marino* and *Lucy Farinelli*.

#### 3.4.1. Kay Scarpetta

*Kay Scarpetta* is the female detective character in the series, who is the protagonist of the novel. In the novels, it is possible to witness the multidimensional character of Scarpetta. While working as the chief medical examiner, for instance, presence of the detailed and convincing information on the procedures enforces the realness of the story. On the other hand, when she is back home, her keenness on the kitchen and good wine shows another aspect of her personality to the readers. Originally, she is the chief medical examiner of Virginia State (referred to as Commonwealth in the novel) of the USA. Just like the author herself, *Scarpetta* is also a successful, well-educated, smart, professional and a divorced woman with a dignified and calm personality in complicated cases. Due to her job, she is always in touch with executives and government officials, indicating that she is surrounded by men in professional circles, where she has to be strong and certain.

Born in Florida, she comes from an Italian background with ancestors from Verona. She hardly gets on with her mother who is a widow, and her sister. Still there is one relative that she has close relationship with: her cousin *Lucy*, who will also be introduced in this chapter.

Due to her profession, *Kay Scarpetta* uses a large amount of medical terms in the series. From chemical components to special electronic devices there are various terminologies present in the novel. It is possible to find some of the explanations, while the rest remain unexplained. We also encounter with details of police procedures and medical processes as the profession requires. It must be noted that the terminology whose explanations are provided are simplified for the readers so as to preserve the readability of the text. It is, after all, a literary product, not an informative text. As mentioned above, *Scarpetta* is surrounded by men in professional environment. Therefore, she takes on a certain attitude

in most of the dialogues which is possible to observe in her discourse. She mostly prefers concise and clear-cut sentences without personal details or fancy words.

### **3.4.2. Peter Marino**

*Peter Rocco Marino* is a police detective, who is also an Italian descent, which seems to be the sole similarity between him and *Scarpetta*. He is a professional in his job; however he endangers his position because of his attitude towards the bureaucrats. He simply does not take anyone seriously and reflects a rather aggressive attitude. With his average educational background, he constantly breaks English grammar rules without regarding the political correctness in his discourse or comments. Although *Scarpetta* and *Marino* seems to be in dispute on almost every case, she is the only high executive he has respect and tolerance for. Due to his profession, most of the terminology we see in *Marino's* sentences are directly related to police procedures and legislative issues.

### **3.4.3. Lucy Farinelli**

*Lucy* is *Scarpetta's* niece, who is the only relative she has close relationship with. In fact, throughout the series, it is possible to witness the development of a sort of mother-daughter relationship between these two characters. However, once *Lucy* and *Scarpetta* become colleagues, their relationship evolve into friendship rather than relatives. *Lucy Farinelli* is the unflinching, challenger character of the novel, who is a lesbian, reminding us the source of inspiration once more. Working as a high-tech investigator, she does not fear from anything and is always full of surprises.

## **3.5. A GENERAL OVERVIEW OF TRACE**

In this chapter of the series, we find out that *Scarpetta* moves away from Richmond, Virginia. It was the city where *Scarpetta* was very successful, yet encountered with a huge betrayal. She was called back to Richmond for a specific case, while she was working as a freelancer in South Florida. Once she is back, she finds out that her former workplace, the laboratory, is being demolished, the current chief medical examiner, whose place used to belong to *Scarpetta*, is totally incompetent and that the case is a huge

mess. We also see *Lucy* and *Marino* working together on a case of a rape attempt by a stalker. That is why, *Scarpetta* is compelled to execute the investigation by herself. In her case, the subject is a fourteen-year-old girl who is a victim of murder, and *Scarpetta* has only a limited amount of evidence in her hands. The most important thing she has is her determinedness and urge to ensure justice.

In her books, Cornwell usually involves the controversies, injustice and exploitations within the social system. She criticizes the system as a whole while avoiding to refer to the subjective state of the criminal. In the books, there is an atmosphere of a social structure where the people of modern world become face to face with realities that they have difficulty in understanding. The concepts of crime and criminal are defined within this social circle. The social relationships are usually based on this circle where the insecurity is dominant and individuals lack domination on life. The relationship between the characters who are constantly nervous and in conflict represents the community which has trouble in communication and conformity.

Today, Cornwell is accepted as a benchmark in forensic novels. She is one of the few names to think of when crime literature is in question. Her professional background in forensics and acclaimed novels led to the establishment of herself as a brand in literary circles. Her books are capable of containing several crime fiction elements within itself at the same time; such as ‘whodunit’, suspense, police procedurals and so on. However, unlike the common misperception on crime fiction, her novels are not simply about a murderer and a detective. She is able to maintain the literariness in her novels through extensive depiction of the characters with their background stories and well-planned storyline; while she professionally maintains the technicality of the text in terms of field-specific details; such as forensics, medicine, information technology and so on.

In the following chapter, selected terminology from the novel *Trace* will be divided into two categories as technical terms and CSIs. The examples will be discussed and analyzed on the basis of translation strategies and techniques suggested by Lawrence Venuti and Javier Franco Aixelá. Then, the results of the study will be discussed in the conclusion part under the light of the theoretical background provided in Chapter II.

## **CHAPTER IV: CASE STUDY**

Invented by Poe in 1841 with *The Murders in the Rue Morgue*, crime fiction has become an inseparable part of literature. Despite its long-lasting presence with an increasing popularity, its canonization is still a debatable issue in literary circles due to several claims; such as its repetitious storyline or lack of moral values. As mentioned in Chapter I, crime fiction underwent certain changes in the course of time. The early samples of whodunits transformed into detective or spy novels which are followed by hard-boiled and police procedurals and so on. It is possible to see common grounds in each sub-genre. In other words, they are all correlated with each other which requires us to handle crime fiction as a whole rather than limited definitions. Today, crime literature authors mostly write forensic novels, which is the main focus of this study. These novels became quite popular as a result of containing the latest advances in technology and forensics; as well as the enactment of new legislative systems in terms of investigating and punishing criminal acts. Forensic novels are regarded as texts of hybrid genre due to combining literary discourse and the aforementioned field-specific language within the same text. Their translation, therefore, requires the utmost attention as the translator is supposed to be as competent as the author in conveying the intended message.

With this in mind, in this Chapter the novel *Trace* by Patricia Cornwell published in 2004 by Cornwell Enterprises Inc., and its translation *İz* by Zeliha İyidoğan Babayiğit published in 2007 by Altın Kitaplar Publishing House will be analyzed elaborately.

### **4.1. METHODOLOGY**

Analysis of the novel and its translation will be conducted by means of randomly selecting a total of 50 terminologies used in the original novel, along with their translations. These terminologies will be consisted of 25 technical terms and 25 culture specific items. Technical terms will be involving field-specific terminology; such as medicine, science, information technology and organizational structure, while the culture specific items will be consisting of brand names, proper nouns, dialects and other cultural references. Each term will be provided in tables, consisting of ST version, TT version and the employed translation technique of domestication or foreignization, according to Lawrence Venuti.

Venuti's techniques will enable us to understand how the overall tendency of translator differs depending on the type of terminology encountered. However, since these techniques are believed to fall short in terms of explaining the required approach elaborately, a further analysis will be provided under each table. The translator's choices will be identified according to Javier Franco Aixelá's theory on the translation strategies of Culture Specific Items (CSIs). Discussions on possible alternatives will be provided when necessary, again with the help of strategies suggested by Aixelá. By doing so, the research questions of this study will be answered.

The terminology handled in this study will be provided in two ways, regardless of their origin: the terms as mere lexical units where the words require no more clarification, and words or names as complementary units of the sentence since in such cases, connotation of the word reaches its significance when used in a sentence.

The reason of using Venuti and Aixelá together in this research is to reveal how hybrid texts require for certain approaches depending on the type of terminology (domestication vs foreignization by Venuti), while the strategies of Aixelá will enable us to identify the intercultural journey of concepts, regardless of their technicality and literariness.

#### **4.2. TECHNICAL TERMS**

One of the cores of this thesis is the technical terms present in the novel *Trace* and its translation *Íz*; since it is aimed to emphasize the multi-dimensional terminology in the novel. Technical terminology is commonly encountered in forensic novels as the text embodies scientific aspects; as well as literary characteristics. In such cases scientific translation is based on the effective use of special-field terminology; while the literary translation evokes the authors' aesthetic concerns (Tuan, 2011). The translation, therefore, requires a certain field knowledge in addition to the literary spirit. For instance, translation of medical language, which is quite visible and dominant in the novel, requires a rather strict approach relatively to the literary works. Since the use of such terminologies are handled within the category of informative texts, their translation must also be in a way that will serve the needs of target audience and the requirements of the source text.

Conveyance of the meaning is the absolute concern, and unlike literary language, it does not accept an aesthetic approach.

Technical terminology used in the novel can be further subcategorized under numerous headings; such as legal, information technology, medical, organizational structures and so on. The list of the terms used in the novel and their translation will be further explained in line with their origin. Below are the randomly selected technical terms to be analyzed as the first category of this study:

**Table 1.** Example 1

<b>Source Text</b>	“He can wear a <b>Do Not Resuscitate bracelet</b> and a squad doesn’t have to resuscitate him.” (p.38)
<b>Target Text</b>	“ <b>Yeniden Canlandırmayım bileziği</b> takılabilir ve ekip onu yeniden hayata döndürmek zorunda kalmaz.” (p.50)
<b>Applied Strategy (Venuti)</b>	Foreignizing

*Resuscitate* means “to bring (someone who is unconscious, not breathing, or close to death) back to a conscious or active state again” (www.merriam-webster.com). A *do-not-resuscitate* order indicates emergency medical technicians, first responders and emergency health care facilities personnel not to attempt any resuscitation on the person for whom the order is issued if that person suffers cardiac or respiratory arrest; as the patient in question usually suffers cardiac or pulmonary failure and the resuscitation process would cause significant physical pain or harm that would outweigh the possibility the resuscitation would successfully restore cardiac or respiratory function for an indefinite period of time (<https://www.dhs.wisconsin.gov/ems/dnr.htm>). The term is totally foreign to the target culture and the translator preferred to conserve the foreignness of the concept, corresponding to **Linguistic (Non-cultural) Translation** strategy of Aixelá.

**Table 2.** Example 2

<b>Source Text</b>	“A young male in <b>hospice program</b> ’ Dr. Marcus begins.” (p.38)
<b>Target Text</b>	“ <b>Ölümcül hastaların programına</b> katılan genç bir erkek” diye söze başladı Dr. Marcus”. (p.49)
<b>Applied Strategy (Venuti)</b>	Foreignizing

As a medical term, *hospice program* refers to an option for patients with a life expectancy of six months or less, involving alleviant care instead of ongoing curative measures, enabling them to live their final days to the fullest, with purpose, dignity, grace, and support (www.helpguide.org). As a result of the **Linguistic (Non-cultural) Translation** strategy, the term is transposed as ‘*ölümcül hastalar programı*’ which does not overlap with the context in the target culture. A similar procedure is known with the term ‘*terminal dönem bakım programı*’.

**Table 3.** Example 3

<b>Source Text</b>	“If the doctor <b>withdraws life support</b> and the patient dies, is it an <b>ME case</b> or not?” (p.38)
<b>Target Text</b>	“Doktor <b>fişi çeker</b> de hasta ölürse bu <b>adli tabip işi</b> midir değil midir?” (p.49)
<b>Applied Strategy (Venuti)</b>	Domestication

In this example, we encounter with two kinds of similar approaches adopted during the translational act, both of which fall under the category of domestication strategy. In the first one, the character mentions the cancellation of providing life support to the patient, where he specifies the case with a relatively technical language. However, in TT ‘*fişini çekmek*’ has the connotation of a phrase in slang which is not preferably used in medical or technical language. Here, the translator chose to adopt the strategy of **Synonymy**, falling under the category of **Substitution** method of Aixelá. In the second part of the

sentence, the term ‘*ME*’, which is widely used throughout the novel, refers to the term *medical examiner*. The translator preferred to approach the text via the method of **Limited Universalization** where she felt the necessity to clarify the abbreviation used in ST, as such an abbreviation in TL would not make a clear sense.

**Table 4.** Example 4

<b>Source Text</b>	“There’s no place on a yellow-bordered death certificate for manner of death, so you include that with cause, an <b>intrauterine fetal demise</b> due to an assault on the mother.” (p.38)
<b>Target Text</b>	“Sarı kenarlı ölüm sertifikasında ölüm biçimiyle ilgili bir yer yok, bu yüzden bunu nedene dâhil edersiniz; ‘Anneye yapılan saldırı yüzünden <b>rahim içi fetüs sonlanması</b> .’” (p.49)
<b>Applied Strategy (Venuti)</b>	Domestication

As mentioned before, in medical field the terms are usually borrowed or adapted to SL with a non-destructive translational approach. Therefore, comprehension of a concept in a medical text is, in a way, associated to the knowledge of the reader within the respective field. Here, it is figured that the translator approached to the term ‘*intrauterine*’ with the **Synonymy** method and translated it as ‘*rahim içi*’ with an attempt to improve the readability of the text; whereas its translation as ‘*intrauterin*’ is available in Turkish medical jargon. It is possible to see the same approach in Example 8 where the translator provides a more explanatory equivalent of the term with a very close meaning to the original. However, the same approach is not available in Example 10, where she does not feel the necessity to replace the terms with more comprehensible equivalents, resulting in a sort of incoherency as a whole.



**Table 5.** Example 5

<b>Source Text</b>	“ <b>Fort Lee’s Graves Registration Unit</b> ” (p.49)
<b>Target Text</b>	“ <b>Fort Lee’s Graves Registration Birimi</b> ” (p.62)
<b>Applied Strategy (Venuti)</b>	Foreignizing

This is a rather disputable example as the strategy applied by the translator could be categorized both as **Repetition** and **Linguistic Translation** at the same time. Fort Lee is a town located in New Jersey, USA; and Graves Registration Unit refers to the department where people’s burials are organized upon their death. Almost every culture whose religious rules require burial service has a similar unit. In Turkish culture such a department is called ‘*Mezarlıklar Müdürlüğü*’. The translation method could be referred to as **Repetition** since the translator almost directly transferred the term apart from the word ‘*Unit*’; while it is also possible to categorize it as **Linguistic (Non-cultural) Translation** as she preferred to specify the institutional structure of the term in question. It must also be noted that the translation is still alien to a non-English speaker as there is no specification on the unit’s mission available in TT.

**Table 6.** Example 6

<b>Source Text</b>	“... in the noisy, crowded, <b>epoxy-sealed</b> room...” (p. 64)
<b>Target Text</b>	“...kalabalık ve gürültülü oda...” (p.87)
<b>Applied Strategy (Venuti)</b>	Domestication

An *epoxy-sealed room* refers to a room which is covered with epoxy, a sort of synthetic glue. However, in the translation, the translator chose to omit the term, which reduced the emphasis on the atmosphere. This is what Aixelá classifies as **Deletion** where the term does not exist in the TT as its presence may cause ambiguities and affect the fluency of the text.

**Table 7.** Example 7

<b>Source Text</b>	“I am only going <b>six miles</b> over” (p.74)
<b>Target Text</b>	“Hızım yalnızca <b>10 km</b> ” (p.90)
<b>Applied Strategy (Venuti)</b>	Domestication

Units of measures often differ between cultures. While translating, these measures are mostly adapted to target culture so as to eliminate any kind of misunderstanding within the text. The term ‘*mile*’ is not totally alien to target culture; however, it is not widespread. Therefore, it is usually converted to kilometers for the common perception, corresponding to the strategy of **Absolute Universalization**.

**Table 8.** Example 8

<b>Source Text</b>	“I see,” Scarpetta considers, leaning over the enormous sutured-up body on the gurney. “ <b>Vasoconstrictor</b> drugs. Like cocaine. And out fall the teeth.” (p.89)
<b>Target Text</b>	“Anlıyorum,” dedi Scarpetta ve sedyenin üstündeki koca gövdeye doğru eğildi. “ <b>Damar daraltıcı</b> uyuşturucu... Kokain gibi. Dişleri bu yüzden dökülmüştür.” (p.107)
<b>Applied Strategy (Venuti)</b>	Domestication

*Vasoconstrictor* refers to a pharmaceutical product used for chemicals enabling the contraction of vessels. Here, having a medical and forensic background, it is quite natural for the character to use such a term which might sound alien to an individual even in ST. As known, most of medical terms and name of chemicals have similar sounding in Turkish language as they are directly borrowed from the SL. That is why, the direct translation of the word in Turkish would be ‘*vazokonstrüktör*’ instead of ‘*damar daraltıcı*’ where the translator chose to be invisible according to Venuti and employing **Synonymy** method by Aixelá.

**Table 9.** Example 9

<b>Source Text</b>	“She’s in the <b>decomp fridge</b> and it’s best you work on her in that room.” (p.94)
<b>Target Text</b>	“ <b>Bozulma dolabında</b> ve o odada çalışmanız daha iyi olur.” (p.113)
<b>Applied Strategy (Venuti)</b>	Foreignizing

‘*Decomp fridge*’ or ‘*mortuary fridge*’ is a compartment with a cooling unit, used for the deceased waiting for identification, burial/cremation, removal for autopsy, etc (Flexmort, www.flexmort.com). It is a medical or forensic term which is widely used in crime fiction novels since there is always a corpse involved. The accuracy of its translation is debatable as the term ‘*bozulma dolabı*’ is not exactly corresponding to the same message. However, here, what is more significant is that the term is used repeatedly in the novel. In the part where it says “The *decomposed room* is a small mortuary with a walk-in cooler and double sinks and cabinets.” (p. 105), the translator translates the term as “*çürüme odası*” (p. 125), where we understand she adopts **Linguistic (Non-cultural) Translation** strategy; however, different translations of the same term leads to a misperception that the two concepts are different. *Decomposed room* is actually a room where Kay Scarpetta works on decomposed corpses for autopsy. It has a special ventilation and cooling system in order to preserve the form of the body (Feole and Lasseter, 2005). In short, these two terms convey almost the same meaning but their different translations causes certain ambiguities in TT.

**Table 10.** Example 10

<b>Source Text</b>	“What about <b>petechial hemorrhages</b> ?” (p.109)
<b>Target Text</b>	“Ya <b>peteşial</b> (*) <b>kanamalar</b> ?” (p.139)
<b>Applied Strategy (Venuti)</b>	Foreignizing & Domestication

Here, we see a combined use of translation strategies according to both Venuti and Aixelá. The medical term ‘*petechial*’ refers to “tiny red or purple spots caused by an extravasation of blood into the skin” (The Free Dictionary by Farlex, www.medical-dictionary.thefreedictionary.com). The translator employed the strategy of **Extra-textual Gloss** for the translation of the term ‘*petechial*’. However, while translating the term ‘*hemorrhage*’, basically meaning bleeding, the method of **Synonymy** is followed instead of the word ‘*hemoraji*’. Briefly, the first word was translated through **Substitution**, while the second one was translated by **Conservation** method. This rough categorization is quite similar to Venuti’s foreignizing and domestication techniques and therefore it is possible to suggest that this is a combined method of both strategies. However, we can also conclude that the translator supported the technique of foreignizing by providing a footnote for the word ‘*petechial*’.

**Table 11.** Example 11

<b>Source Text</b>	“Let’s ask if they see any <b>pulmonary edema fluid</b> <sup>1</sup> on the sheets, the pillow, and if so, have the stain scraped for <b>ciliated respiratory</b> <sup>2</sup> <b>epithelium</b> ” (p.111)
<b>Target Text</b>	“Çarşaflarda ve yastıkta (1) <b>akciğer ödemi sıvısı</b> <sup>1</sup> görüp görmediklerini soralım. Eğer varsa lekenin <b>siliyalı solunum</b> <sup>2</sup> <b>epitelyumu</b> için kazınmasını isteyelim.” (p.132)
<b>Applied Strategy (Venuti)</b>	<sup>1</sup> Domestication, <sup>2</sup> Foreignizing

In this example, we encounter with two different kinds of approaches to the text. In the first one, the word ‘*pulmonary edema*’ was translated as ‘*akciğer ödemi*’, which have the same meaning but different style of discourse. As mentioned in previous chapters, forensic novels include an excessive use of technical language ranging from IT terminology to medical terms. When encountered with a medical term in such a novel, the character using the term is significant, as the professional background of him/her widely affects the choice of words they use. In Turkish medical language, the term ‘*pulmonary edema*’ has a direct equivalence as ‘*pulmoner ödem*’. When translated as ‘*akciğer ödemi*’, the translator stays faithful to the informative pattern of the text but moves away from the stylistic discourse, falling under the category of **Synonymy** method.

In the second example, the translator employs **Linguistic (Non-cultural) Translation** strategy; however, the misspelled word ‘siliyalı’, instead of ‘silyalı’, raises doubts whether the translator is dominant in the technical field used in the novel, or it is a mistyping caused by the publishing house.

**Table 12.** Example 12

<b>Source Text</b>	“I know you are watching me, probably sitting right there in the kitchen staring at me on your video screen, got the <b>Aiphone</b> up to your ear to see if I’m breathing or talking to myself, and it just so happens I’m doing both, idiot”. (p.112)
<b>Target Text</b>	“Beni seyrettiğini biliyorum, büyük olasılıkla mutfakta oturmuş video ekranından bana bakıyorsundur. <b>Aiphone’u</b> kulağına dayamış nefes alıp almadığımı ya da kendi kendime konuşup konuşmadığımı dinliyorsundur. Tesadüf şu ki, ikisini de yapıyorum, salak.” (p.132)
<b>Applied Strategy (Venuti)</b>	Foreignizing

Here, it is very clear that the translator adopted **Repetition** strategy during the translation of the term where she prefers to transfer the word to TT as it is. However, it must be noted that Aiphone, which is a brand originated in Japan manufacturing hands-free color video intercom systems (Aiphone, <https://www.aiphone.net/>), can be easily confused with the famous smart phone brand iPhone, causing a kind of misconception for the TT reader. Also, the brand might not be operating within Turkey, which makes the term completely alien for TT reader. Therefore, an alternative strategy to be followed could have been the Extra-textual gloss where the TT reader would be provided with more information on the item.

**Table 13.** Example 13

<b>Source Text</b>	“Microscopically, there were remnants of <b>fibrin</b> and <b>lymphocytes</b> and <b>macrophages</b> in sections of lung tissue, and the <b>alveoli</b> were open.” (p.126)
<b>Target Text</b>	“Mikroskopik olarak akciğer dokusunun kesitinde <b>fibrin</b> , <b>lenfosit</b> ve <b>makrofaj</b> kalıntıları vardı ve <b>alveollar</b> açıktı.” (p.150)
<b>Applied Strategy (Venuti)</b>	Foreignizing

It is possible to see another use of **Linguistic (Non-cultural) Translation** strategy in this example, which is extensively employed throughout the novel. As mentioned repeatedly, forensic novels require a general knowledge on the respective field both to understand as a reader and to convey the intended message to the ST reader accordingly, as a translator. With the use of this strategy, the translator both transferred these medical terms accurately and preserved the alienated pattern of the text.

**Table 14.** Example 14

<b>Source Text</b>	“She gets up and moves the command center to the table where she has set up the <b>Krimesite imager</b> .” (p.153)
<b>Target Text</b>	“Ayağa kalkarak komuta merkezini <b>Krimesite Imager</b> ’ını kurduğu masaya götürdü.” (p.178)
<b>Applied Strategy (Venuti)</b>	Foreignizing

Widely used in forensic sciences, *Krimesite Imager* is “a tool that can be used to detect and document latent fingerprints on various surfaces without the use of chemical enhancement” (www.csitechblog.com). Being a rather technical term, instead of using the strategy of **Repetition**, an alternative strategy to be adopted here could have been the **Extra-textual Gloss**, by simply providing a footnote at the end, as the term is quite alien to the TT reader. Another possible option is that the word ‘imager’ could have been

translated into Turkish so that the audience would have been informed better on the contextual meaning of the device.

**Table 15.** Example 15

<b>Source Text</b>	Inside her Office, Lucy turn on a light and snaps open a black briefcase that is no bigger than a regular briefcase, but it is a rugged hard shell and inside is a <b>Global Remote Surveillance Command Center</b> that allows her to access covert remote wireless receivers from anywhere in the World. She checks to make sure the battery is charged and operational, and that the <b>four channel repeaters</b> are repeating and that the <b>dual tape decks</b> are dually capable of recording.” (p.153)
<b>Target Text</b>	“Ofisine girip ışığı yaktı, normal bir evrak çantasından daha büyük olmayan çantasını açtı. Çantanın içinde dünyanın her yerindeki gizli kablosuz alıcılara ulaşmasını sağlayan <b>Global Uzaktan İzleme Komuta Merkezi</b> bulunuyordu. Akünün doluluğunu ve çalışıp çalışmadığını kontrol etti. <b>Dört kanal tekrarlayıcılarının</b> durumuna ve <b>ikili bant yerlerinin</b> gereği gibi kayıt yapıp yapmadığına baktı.” (p.178)
<b>Applied Strategy (Venuti)</b>	Foreignizing

Being a technological device, *Global Remote Surveillance Command* does not have a direct equivalent in Turkish language and is hardly possible to domesticate in a sentence with a strong technical aspect. What must be noted here is that the concept refers to an electronic device that was in the bag. Its translation as ‘*Komuta Merkezi*’ causes a misperception that the term evokes a different connotation; such as a room or a department. In the following sentence, the term ‘*repeater*’ refers to a sort of amplifier which is an electronic circuit used to increase the signal received. We can see that the same terminological aspect is preserved in TT; although the word ‘*repeater*’ actually refers to ‘*amplifikatör*’ as there is no technical term as ‘*tekrarlayıcı*’ in Turkish terminology. As in previous samples, the translator once again employs a **Linguistic (non-cultural) Translation** strategy for ‘*dual tape decks*’. It simply means the part where we place the cassette on a tape and record whatever it is to be recorded. Unfortunately, its replacement as ‘*ikili bant yeri*’ in TT does not convey the intended message in ST. in

general, all the terminology in this example were translated by means of foreignizing technique, corresponding to an outcome of word-for-word translation.

**Table 16.** Example 16

<b>Source Text</b>	“She adjusts the focus, making the image as sharp as possible, and the ridge detail shows several characteristics and is more than enough to run in the FBI’s <b>Integrated Automated Fingerprint Identification System (IAFIS)</b> .” (p.154)
<b>Target Text</b>	Odağı ayarladı, görüntüyü olabildiğince keskinleştirdi. Kabartının birkaç karakteristiği belirdi. Bunlar, FBI’ın <b>Entegre Otomatik Parmak İzi Tanımlama Sistemi’ne (EOPİTS)</b> vermek için yeter de artardı bile. (p.179)
<b>Applied Strategy (Venuti)</b>	Foreignizing

*Integrated Automated Fingerprint Identification System (IAFIS)* is an identification (ID) technology utilizing digital imaging technology to acquire, save, and analyze fingerprint data, originally used by the U.S. Federal Bureau of Investigation (FBI) in criminal cases ([www.fbi.gov](http://www.fbi.gov)). **Linguistic translation** of the term would not cause any ambiguities as each of the lexical units are familiar with the target culture. Abbreviation of the term was also translated in accordance with its translation in Turkish.

**Table 17.** Example 17

<b>Source Text</b>	“He peers into the <b>binocular lenses</b> of his microscope.” (p.163)
<b>Target Text</b>	“Mikroskobunun <b>merceğine</b> baktı.” (p.191)
<b>Applied Strategy (Venuti)</b>	Domestication

*Binocular* defines “the ability to maintain visual focus on an object with both eyes, creating a single visual image”, as it can be understood from the prefix *-bi* which comes from Latin, meaning two ([www.medicinenet.com](http://www.medicinenet.com)). Binocular lens is used as a reference



to a special apparatus of the microscope in the novel. However, the same specification was not available in translation. In this example, Venuti's domestication or foreignizing techniques fall short in explaining the exact approach towards the term. According to Aixelá, this strategy is called **Absolute Universalization** where the term in ST is too inapprehensible for the TT reader and therefore the translator chooses to give a neutral equivalence for the term.

**Table 18.** Example 18

<b>Source Text</b>	“In the <b>Trace Evidence Lab</b> , forensic scientist Junius Eise holds a <b>tungsten filament</b> in the flame of an alcohol lamp.” (p.163)
<b>Target Text</b>	“ <b>İz Kanıt Laboratuvarı</b> ’ndaki adli bilimci Junius Eise, <b>tungsten (*) lamba telini</b> alkol lambasının alevine tuttu.” (p.190)
<b>Applied Strategy (Venuti)</b>	Foreignizing

The words ‘trace’ and ‘evidence’ are in noun forms and bear almost the same meaning. However, it must be noted that in English language two nouns cannot be used next to each other in a sentence; and that ‘trace’ also can be used in verb form meaning “to discover signs, evidence, or remains” (www.merriam-webster.com). Therefore, the laboratory in question here is the unit where the evidence is actually processed. Being an outcome of **Linguistic Translation**, The phrase ‘İz Kanıt Laboratuvarı’ does not reflect a proper meaning as the same rule is applicable to Turkish language, as well. The translator should have considered this grammatical rule and adjust the TT accordingly. In the next term ‘*tungsten filament*’, the translator employs **Extra-textual Gloss** and **Linguistic Translation** strategies at the same time by translating the word ‘*filament*’ and providing a footnote for ‘*tungsten*’. In the footnote, the translator provides the definition of ‘*tungsten*’ as ‘*Çelik üretiminde kullanılan sert bir metal element*’.

**Table 19.** Example 19

<b>Source Text</b>	“Most of the lab’s workers aren’t at their work stations but are in other labs on this floor, preoccupied with <b>atomic absorption</b> , gas chromatography and <b>mass spectroscopy</b> , x-ray diffraction, the <b>Fourier Transform Infrared Spectrophotometer</b> , the scanning electron microscope or <b>SEM/Energy Dispersive X-ray Spectrometer</b> , and other instruments.” (p.165)
<b>Target Text</b>	“Laboratuvar çalışanlarının çoğu işyerlerinde değil, o kattaki başka laboratuvarlarda; <b>anatomik asborbsiyon</b> , gaz kromatografisi ve <b>kitle spektroskopisi</b> , röntgen difraksiyonu, <b>Fourier Transform Infrared Spektrometresi</b> , tarama elektron mikroskobu veya <b>SEM/Enerji Dağıtıcı Röntgen Spektrometresi</b> ve diğer aletlerle meşguldüler.” (p.192)
<b>Applied Strategy (Venuti)</b>	Foreignizing

Another inconsistency in translation is available in this final example of technical terms. First of all, meaning ‘atomik soğurma’, the term ‘atomic absorption’ is completely mistranslated as ‘anatomik asborbsiyon’ where the miswriting of the term ‘absorbsiyon’ could be an editing mistake; whereas the word ‘anatomik’ is unacceptable and causes the reader to question the attention of translator during the process. Another issue in this example is that while the translator chooses to provide the Turkish translation of ‘*spectrometer*’ in ‘*Energy Dispersive X-ray Spectrometer*’, she adopts **Repetition** strategy for the previous term of ‘*Fourier Transform Infrared Spectrophotometer*’ where the concept is actually translatable, or even available for including additional information.

**Table 20.** Example 20

<b>Source Text</b>	“He unceremoniously shakes it loose inside a small transparent plastic bag filled with other spidery cotton debris that most certainly is <b>Q-tip-type</b> contaminants and of no evidentiary value.” (p.166)
<b>Target Text</b>	“Herhangi bir kanıt değerini taşımayan <b>Q-tipi kirleticilerin</b> ve diğer pamuklu kalıntıların bulunduğu küçük şeffaf naylon torbaya attı.” (p.193)
<b>Applied Strategy Venuti)</b>	Foreignizing

*Q-tip-type contaminant* was also translated with a **Linguistic (Non-cultural) Translation** approach. The term is used within a technical context, which gives the impression of a technical tool. However *Q-tip* refers to a brand name which has more or less the same effect as *Kleenex* meaning tissue. It simply means cotton swabs and it is totally foreign to the target culture. The word *contaminant* provides its scientific aspect, meaning the instrument used to collect evidence.

**Table 21.** Example 21

<b>Source Text</b>	“low-tack tape” (p.166)
<b>Target Text</b>	“Bant” (p.193)
<b>Applied Strategy (Venuti)</b>	Domestication

*Low-tack tape* refers to a kind of tape mainly used during crime scene investigations. Transposition of the term with **Absolute Universalization** into TL as “bant” is believed to be an acceptable translation strategy as the term does not have a direct Turkish equivalent other than ‘bant’ and any attempt to identify it further could have hindered the readability of the text.

**Table 22.** Example 22

<b>Source Text</b>	“All she knows is that the same beast is causing all this trouble and he does not have a <b>ten-print card</b> on file in IAFIS or anywhere else, it seems, and he continues to talk Henri and must not know that she is far away from here.” (p.175)
<b>Target Text</b>	“Tek bildiği, bütün bu sorunlara yol açan aynı canavardı ve IAFIS’te ya da başka bir yerde <b>on izlik kartı</b> yoktu.” (p.203)
<b>Applied Strategy (Venuti)</b>	Foreignizing

In association with the previous term *IAFIS*, *ten-print card* is a card used to collect fingerprints and then upload to the Integrated Automated Fingerprint Identification System, the largest biometric database of criminals in the world (www.fbi.gov). Here, the translator preferred to be visible in TT and did not adapt the concept to target culture at all. In target culture, such a term is rather known as “*parmak izi formu*” and therefore the translation does not completely satisfy the meaning in the TL. It is observed that the translator approached the text with a **Linguistic (non-cultural) translation** strategy, instead of employing the strategy of Synonymy.

**Table 23.** Example 23

<b>Source Text</b>	“...all because the governor heads a national terrorist committee and Frank Paulsson has connections with the <b>Department of Homeland Security...</b> ” (p.184)
<b>Target Text</b>	“Bütün bunların nedeni, valinin ulusal terör komitesinin başında olmasıydı ve Frank Paulsson’un da <b>Ülke Güvenliği Bölümü</b> ’yle bağlantıları vardı.” (p.213)
<b>Applied Strategy (Venuti)</b>	Foreignizing

Another technique of foreignization was also adopted during the translation of institutional names which is rather prominent in the translation of the novel. Homeland Security of the United States is a department founded in order to take necessary precautions for any kind of threats that could be faced throughout the nation. These

measures range from aviation to border security or even cybersecurity (www.dhs.gov). Here, the translator approaches to ST with a **Linguistic Translation** method and translates the term as ‘Ülke Güvenliği Bölümü’ in TT, which leads to the conservation of its unfamiliarity. The same department is structured under the name of ‘*Kamu Düzeni ve Güvenliği Müsteşarlığı*’ in the organizational structure of Turkish culture and is affiliated to the Ministry of Interior of Turkey Republic, which is responsible for the provision of public security by means of taking economic, social, cultural and political measures (www.kdgm.gov.tr). Although it is possible to correspond the same meaning with the method of domestication, the translator preferred not to do so, and keeps the foreignizing technique.

**Table 24.** Example 24

<b>Source Text</b>	“This Henrietta Walden is alive but ancient and lives on a farm, also in Virginia, raises show horses and recently gave a million dollars to the <b>NAACP</b> .” (p.227)
<b>Target Text</b>	“Bu Henrietta Walden hayattaydı, ama oldukça yaşlıydı ve bir çiftlikte yaşıyordu. O da Virginia’lıydı, gösteri atları yetiştiriyordu ve kısa bir süre önce <b>NAACP</b> ’ye bir milyon dolar vermişti” (p.320)
<b>Applied Strategy (Venuti)</b>	Foreignizing

Translation of abbreviations require special attention during the translational act; such as whether to provide additional information or to avoid them completely in order to avoid any kind of ambiguities. Abbreviations are also extensively used in the novel and it is hard to claim that they are consistent with TT. Throughout the novel we come across in some cases the translator provides footnotes or employs different strategies for the clarification of the term; while in some other cases she just uses **Repetition** technique. This method is only acceptable as long as the repeated term conserves its foreignness but makes sense at the same time. Here, the abbreviation *NAACP* actually stands for National Association for the Advancement of Colored People, whose mission is to guarantee the equality of individuals and to avoid any kind of discrimination based on their races (www.naacp.org). Repeating the term in TT does not make any sense to the reader both

because such an association does not exist in Turkish culture and it does not sound familiar at all as it does in CIA or FBI. The translator should have included Extra-textual Gloss and provide a brief information on the term so as to clarify the concept.

**Table 25.** Example 25

<b>Source Text</b>	“You put this under <b>PolScope</b> and you should see an undulating wavy fanlike extension. My guess is when you get around to the <b>XRD</b> it’s going to come up as a calcium phosphate.” (p.285)
<b>Target Text</b>	“Bunu <b>PolScope</b> ’a koyarsan dalgalı yelpazeye benzer uzantılar görürsün. <b>XRD</b> yaptığında kalsiyum fosfat olduğunu göreceksin.” (p.329)
<b>Applied Strategy (Venuti)</b>	Foreignizing

PolScope is an advanced scientific technique utilizing polarized light to research the genetic elements microscopically (www.ivf.com.au). Being rather domain-specific, further information could have been added to its translation so as to preserve the readability of the text. The translator chose to apply the strategy of **Repetition**, although use of Intra-textual Gloss method would be a better option, where it would have been translated as “*Bunu PolScope mikroskobuna koyarsan...*”. For the second term, the translator once more employed the **Repetition** technique for the translation of *XRD*, which is an abbreviation standing for X-Ray Diffractometer, where she avoided the provision of additional information on the concept. However, when this example is analyzed as a whole, this could be accepted as an adequate translation since the same ambiguity is available in the ST, where the author expects the readers to be equipped with the necessary knowledge on the related field.

#### **4.3. CULTURE-SPECIFIC ITEMS**

Despite containing a vast amount of technical terminology, it must be noted that forensic novels are literary products and presence of cultural references is inevitable. This, in fact, is the main reason why it is categorized as a hybrid genre in this research. As mentioned in previous chapters, the CSIs present in the novel are the other half of this study to be

analyzed. Analysis of CSIs and their translations will enable us to see the difference in the approach of the translator and how the decision process differs depending on the type of terminology encountered. As done in previous examples, here, the aforementioned CSIs will also be provided in tables in the order of page numbers they occur in the book; their general classification in accordance with Venuti's methods will be identified; and the approach of the translator will be explained within the framework of strategies proposed by Aixelá, along with further information on the CSI in question.

**Table 26.** Example 26

<b>Source Text</b>	“Our new governor is rather much consumed with the <b>Commonwealth's</b> enormous budget deficit and all the potential terrorist targets we've got here in Virginia.” (p.4)
<b>Target Text</b>	“Yeni valimiz <b>Commonwealth'in</b> bütçe açığıyla ve Virginia'daki potansiyel terörist hedefleriyle daha fazla ilgili.” (p.10)
<b>Applied Strategy (Venuti)</b>	Foreignizing

CSIs can be encountered in a text in various forms; such as units of measurements, classification of objects or institutional structures. Common point of these items are the fact that they are restricted within the source culture and mostly alien to the receiving culture (Aixelá, 1996). In this first example, it is possible to perceive the CSI as a rather technical term. In a broad sense, *The Commonwealth* refers to the association established with the participation of 53 sovereign states ([www.thecommonwealth.org](http://www.thecommonwealth.org)). In this context, on the other hand, the term ‘*commonwealth*’ basically refers to the state itself. the USA, a total of four states refer to themselves as commonwealth: Kentucky, Massachusetts, Pennsylvania, and Virginia. Since the whole plot takes place in the state of Virginia, by *commonwealth*, the character Dr. Marcus actually refers to the state. However, in its translation the use of **Repetition** method causes the TT reader to assume a rather technical term, or even fail to conceptualize it at all, which should not be the aim. The word could have easily been replaced with ‘*eyalet*’ through the method of synonymy.

**Table 27.** Example 27

<b>Source Text</b>	“He drops the magazine to the floor and gets up from the yellow and white lawn chair and fetches his <b>tee ball bat</b> from the corner where he keeps it propped.” (p.16)
<b>Target Text</b>	“Dergiyi yere bıraktı, sarı-beyaz şezlongdan kalkıp <b>golf sopasını</b> koyduğu köşeden aldı” (p.23)
<b>Applied Strategy (Venuti)</b>	Domestication

Here, we can clearly see a case of mistranslation as the meaning of *tee ball* actually means baseball. However, the translator chooses to translate the word as ‘golf’ by means of employing the strategy of **Substitution (Limited Universalization)**. What must be distinguished here is whether this was a deliberate attempt or not. The translator may have assumed that the concept of baseball is too inapprehensible to target culture and therefore preferred to use an alternative translation, which in this case is golf, as the concept of the latter is more familiar with the receiving audience. Obviously, the translator sits on the driver’s seat during the act of translation and the whole text is under his/her authority. Applied strategies or techniques are individual choices and depends on the person translating the text. Here, the question is whether this limited universalization was really necessary, as the game of baseball is quite known in Turkish culture although it is not played.

**Table 28.** Example 28

<b>Source Text</b>	“ <b>Yo, Bruce!</b> ” he yells to a uniformed guard who is at least thirty feet away, having just stepped out of the evidence room and into the lobby.” (p.21)
<b>Target Text</b>	“ <b>Hey, Bruce!</b> ” diye bağırdı o sırada kanıt odasından çıkıp lobiye adım atan, on metre ötedeki üniformalı güvenlik görevlisine.” (p.30)
<b>Applied Strategy (Venuti)</b>	Domestication



Use of dialects are huge challenges for translators since their translation are rather tricky. The difference in the way of speaking makes sense only within that culture where that specific language is spoken. It is hardly possible to reflect an eastern Turkish dialect in another language as the whole language is unfamiliar with the other side in the first place. In this example, the best and safest way to compensate the exclamation “*Yo*”, which is used in American English to call out people, was ‘*Hey*’ in Turkish. This could be classified as domestication according to Venuti as the dialect is not visible in TT. This approach falls under the category of **Absolute Universalization** in Aixelá’s strategies, as the translator chooses to eliminate any kind of alien connotation in the word and uses a neutral reference.

**Table 29.** Example 29

<b>Source Text</b>	“I used to eat whatever the hell I wanted. <b>Twinkies, Moon Pies, white bread and jelly.</b> ” (p.23)
<b>Target Text</b>	“İstediğim her şeyi yedim. <b>Twinkies, Moon Pies, beyaz ekmek ve reçel.</b> ” (p.32)
<b>Applied Strategy (Venuti)</b>	Foreignizing & Domestication

It is possible to observe a combined use of strategies within the same sentence again. Here, the applied strategy is not very clear as the translator prefers to keep the brand names of ‘*Twinkies*’ and ‘*Moon Pies*’ through the strategy of **Repetition**, while she adopts a sort of **Synonymy** method for the latter and replaces the word ‘*jelly*’ with ‘*reçel*’ which is not the equivalent of the word exactly. This attempt was not quite understandable here since jelly, which is relatively a parallel reference, is also present in target language and target culture.

**Table 30.** Example 30

<b>Source Text</b>	“He snaps one out between forefinger and thumb like a <b>blackjack dealer.</b> ” (p.23)
<b>Target Text</b>	“Bir tanesini <b>poker dealer</b> gibi işaret parmağıyla başparmağı arasında tutup çekti.” (p.32)
<b>Applied Strategy (Venuti)</b>	Domesticating & Foreignizing

In this example, the translator approached to the sentence through the methods of substitution and conservation. Translation of the word ‘*blackjack*’ leads us to the strategy of **Synonymy**; since the game was translated as ‘*poker*’ in order to increase readability. However, it is also possible to see a foreignizing technique, as the translator chose to preserve the foreignness of the phrase in TT as well, by keeping the word ‘*dealer*’ in TT as it is, corresponding to the method of **Repetition**. Briefly, we may suggest that the attempt was to domesticate the sentence but the outcome turned out to be a product of foreignization.

**Table 31.** Example 31

<b>Source Text</b>	“The huge horseshoe-shaped table is a landfill of journals, scraps of paper, dirty coffee cups, even a <b>Krispy Kreme doughnut box</b> ” (p.24)
<b>Target Text</b>	“At nalı biçimindeki dev masada dergiler, kağıt parçaları, kirli kahve bardakları, hatta bir <b>Krispy Kreme kurabiye kutusu</b> vardı” (p.33)
<b>Applied Strategy (Venuti)</b>	Domestication

Brand names are one of the challenges encountered during the translational act. The main reason is that brands are related to the source culture and when translated directly, it may not transmit the intended message to the target culture. These brands vary from foods to cleaning products and they are not necessarily promoted worldwide. When analyzed separately, we figure that the translator employs a foreignizing technique by repeating the

name of the brand ‘*Krispy Kreme*’ but employs a direct domestication method while translating the word ‘*doughnut*’, which directly refers to American bakery product, as ‘*kurabiye*’ with an aim to explicate the message corresponding to the **Absolute Universalization** by Aixelá.

**Table 32.** Example 32

<b>Source Text</b>	"There's nothing left for the <b>funeral home</b> to bury." (p.37)
<b>Target Text</b>	“ <b>Cenaze evine</b> gömecek bir şey kalmadı.” (p.48)
<b>Applied Strategy (Venuti)</b>	Domestication

Religious references can also serve as a CSI in a text since every culture has its own way of conducting ceremonies in case of deaths. In English language, ‘funeral home’ refers to a kind of institution in charge of handling the mortuary procedures of the deceased; including their burial or cremation, and hosting the whole event. In Turkish culture, on the other hand, ‘cenaze evi’ refers to the house where the deceased person lived and is used to indicate the house where the extensive family get together following the funeral. The CSI in TT is the direct equivalent of the one in ST but it must be noted that they differ in meaning conceptually. The strategy here can be classified as **Synonymy** as the translator neutralizes the meaning of the CSI regardless of the intended message. However, an attempt to provide further information on the term through Intra-textual Gloss; such as “Cenaze işlerini yürüten kuruma gömecek bir şey kalmadı”, is believed to be a more appropriate strategy in order to make the nuance between these two CSIs more visible.

**Table 33.** Example 33

<b>Source Text</b>	“He can have morphine when he wants it for pain, so he asks for more and goes to sleep and dies from an <b>O.D.</b> ” (p.38)
<b>Target Text</b>	“Ağrıları için istediğinde morfin alabilir. Daha fazlasını ister ve uykuya dalar, <b>aşırı dozdan</b> ölür.” (p.50)
<b>Applied Strategy (Venuti)</b>	Domestication

Although *O.D.* (meaning overdose) is a medical term, it is also an established phrase in spoken language and does not require a certain level of field knowledge to use or understand it. In SL, it is pronounced with the initials too, as it is written in ST; but such an abbreviation does not exist neither in medical terminology nor in the spoken language of TL. Therefore, the translator applies **Synonymy** in TT and avoids the repetition of CSI.

**Table 34.** Example 34

<b>Source Text</b>	“You ever thought of writing Q-and-A’s for <b>Jeopardy?</b> ” (p.39)
<b>Target Text</b>	“Hiç <b>Jeopardy dergisi</b> için soru cevap hazırlamayı düşündün mü?” (p.50)
<b>Applied Strategy (Venuti)</b>	Foreignizing

‘*Jeopardy*’ is a classic American TV game show broadcasted for so many years, where people answer the questions directed to them and win money in return. The same concept was actually available in target culture, as well, under the name ‘*Riziko*’ which was also a very popular show back in time. Here, the translator regards the show as a magazine and employs an **Intratextual Gloss**, which is quite rare throughout the book. The term ‘Q-and-A’, which is not analyzed as a CSI in this sentence, refers to ‘question and answer’ and we see that the translator avoids the use of such an abbreviation as it does not make sense in TT.

**Table 35.** Example 35

<b>Source Text</b>	“It’s not silver. It’s <b>California blue</b> . I drove it whenever I wanted.” (p.45)
<b>Target Text</b>	“Gümüş olanı da değil. <b>Kaliforniya mavisi</b> . Ne zaman istersem kullanıyordum” (p.58)
<b>Applied Strategy (Venuti)</b>	Foreignizing

There is an obvious application of foreignizing through the strategy of **Literal (Non-cultural) Translation**. Having employed a word-for-word technique, the translator preferred not to adapt the particular color for TT readers. This, inevitably, increases the visibility of the translator in TT and causes an inexplicit description of color, which affects the readability of the text.

**Table 36.** Example 36

<b>Source Text</b>	“The Paulsson home is less eccentric and ornate than most, a modest-sized dwelling with simple lines, a flat brick facade, a full front porch, and a false mansard slate roof that reminds Scarpetta of a <b>pillbox hat</b> .” (p.123)
<b>Target Text</b>	“Pullson’ların evi daha az tuhaf ve çoğundan daha süslüydü. Basit çizgileri olan orta büyüklükte bir evdi; düz tuğladan cephesi, ön verandası ve Scarpetta’ya <b>hap kutusunun kapağını</b> hatırlatan kayağan taşından yatık bir çatısı vardı.” (p.146)
<b>Applied Strategy (Venuti)</b>	Foreignizing

It is repeatedly mentioned in the study that the translator’s role as a cultural mediator is of great importance during the translation of literary texts. The translator must have a dominance over the SL and source culture to be able to correspond every description specified by the author. Here, we see another case of mistranslation where the ‘pillbox hat’ is replaced with ‘hap kutusu kapağı’ through the strategy of **Linguistic (Non-cultural) translation**; although the intended message had nothing to do with pills or

boxes. Pillbox hat is a kind of a hat worn by women in the 1950s. In the text, the appearance of the roof is compared to this particular kind of hat in an attempt to visualize. However the same visualization fails to accomplish itself in TT.

**Table 37.** Example 37

<b>Source Text</b>	“My little baby Gilly? Wake up and let’s get you some hot <b>Cream of Wheat.</b> ” (p.129)
<b>Target Text</b>	“Bebeğim. Uyan da sana biraz <b>kahvaltı</b> vereyim.” (p.154)
<b>Applied Strategy (Venuti)</b>	Domestication

Here, we see a clear use of **Absolute Universalization** in TT. Being an American food brand, ‘*Cream of Wheat*’ refers to a farina food usually served for breakfasts. However, in Turkish culture the concept of breakfast is rather different than other cultures, containing egg, olives, jam, honey, bread or cheese. The translator domesticates the CSI completely by means of eliminating the brand altogether and replacing it with a conceptual word.

**Table 38.** Example 38

<b>Source Text</b>	“You keep Sweetie unless you want her to end up at the <b>Humane Society.</b> ” (p.130)
<b>Target Text</b>	“ <b>Humane Society</b> ’ye gitmesini istemiyorsan Sweetie’yi sen al.” (p.154)
<b>Applied Strategy (Venuti)</b>	Foreignizing

We encounter with another use of **Repetition** technique in this example. *The Humane Society of the United States* is an association operating in the field of protection and advocacy on behalf of animal rights ([www.humanesociety.org](http://www.humanesociety.org)). For a TT reader, who is a non-English speaker, the concept is totally inapprehensible. The necessity of the use of repetition is debatable here; since similar organizations or foundations also exist in target

culture and could have been easily replaced with a similar concept. Or, the institution could be further explained; such as translating it directly, within the text through intra-textual gloss so that the fluency of the text would not have been hindered.

**Table 39.** Example 39

<b>Source Text</b>	“Oh dear, Sweetie <b>pee-peed</b> in the bed. Sweetie?” (p.161)
<b>Target Text</b>	“Oh, Tanrm, Sweetie yatağa <b>işemiş</b> . Sweetie?” (p.188)
<b>Applied Strategy (Venuti)</b>	Domestication

While translating, conveyance of the intended message is as important as preserving the style and discourse of the ST. In this part of the book, we understand that the character is using a rather baby talk with the word ‘*pee-pee*’ while referring to the dog’s urinating. In TT, its replacement with ‘*işemek*’ does not have the same effect as the latter evokes a rather slang connotation. We clearly see that the translator domesticates the CSI through the strategy of **Synonymy**. An alternative could have been “*Tanrım, Sweetie yatağa çiş mi yapmış? Sweetie?*”. This way, the translator would have avoided the unnecessary use of slang and fulfill the actual meaning of ST.

**Table 40.** Example 40

<b>Source Text</b>	“By now, the truck and the men on it are stopping and starting, jumping off the truck and back on, and emptying <b>Supercans</b> several streets away” (p.181)
<b>Target Text</b>	“Şu anda çöp kamyonu birkaç sokak ötede duruyor, adamları aşağıya atlayıp <b>çöp tenekelerini</b> boşaltıyordu.” (p.210)
<b>Applied Strategy (Venuti)</b>	Domestication

*Supercans* are special kind of trash bins used in the United States in order to separate certain kind of wastes for recycling. In this example, the applied strategy appears to be **Absolute Universalization** since the translator chose to compensate the CSI with a rather

general term in TL. An attempt to explain the CSI further would be useless or affect the readability of the text, as the item is just a small detail in the description of the background.

**Table 41.** Example 41

<b>Source Text</b>	“Now she is asking the man with the clipboard his name, and he is telling her it is Bud Light, which is easy enough for Marino to remember, <b>even if he doesn't believe in Bud Lite or Miller Lite or Michelob Lite or anything lite.</b> ” (p.215)
<b>Target Text</b>	“Şimdi dosyalı adama adını soruyordu. Adamın adı Bud Light'dı, ki, Marino'nun hatırlayabileceği kadar kolay bir isimdi.” (p.249)
<b>Applied Strategy (Venuti)</b>	Domestication

Here, we come across with a rare use of **Deletion** method in the novel where the translator decided that existence of beer brands in TT (*Miller Lite* and *Bud Lite*) would be unnecessary and decided to omit them completely. The aim of using these brands in ST is to imply the easiness in remembering the name of the man in question, associating them with these specific brands phonetically. However, in English language the words ‘lite’ and ‘light’ are pronounced the same way which makes it for an English native reader to comprehend the meaning better. However, when translated into Turkish, these two words may not ring the same sound for a Turkish reader and the same word-play would not be possible. Therefore, omission of them completely is a reasonable choice as the rest of the sentence does not have a substantial effect on the context.



**Table 42.** Example 42

<b>Source Text</b>	“He watches her loosen plastic wrap from the <b>bagel</b> and the oatmeal.” (p.226)
<b>Target Text</b>	“ <b>Kızarmış ekmeğin</b> ve yulaf ezmesinin naylon kabını açışını seyretti.” (p.261)
<b>Applied Strategy (Venuti)</b>	Domestication

Food brands, names, or the cuisine culture in general are one of the most challenging CSIs that could be faced during the translational act. Some types of food; such as sushi, lasagna or doughnuts do not constitute that much of a trouble as a result of their globalized concepts. However, others, as in this example, still raise a question mark in the heads of TT readers as the food is unknown to them. Being a product of Jewish cuisine, *bagel* is a sort of bread baked in the shape of a ring and is quite popular in American breakfasts. Its translation as ‘*kızarmış ekmeğ*’ by means of **Absolute Universalization** can be regarded as a suitable approach as it does not have a key role in the text and its repetition might lead to ambiguities.

**Table 43.** Example 43

<b>Source Text</b>	“You need food and you’re dehydrated. I’ve got <b>Advil.</b> ” (p.227)
<b>Target Text</b>	“Yemeğe ihtiyacın var ve susuz kalmışsın. Yanımda <b>Advil</b> var.” (p.262)
<b>Applied Strategy (Venuti)</b>	Foreignizing

It is possible to see the direct adoption of the **Repetition** method in this example. Although the translational challenge in this sentence is quite similar to the one in Example 37, the translator seems to have chosen a different strategy to apply. Drug names are rather universal when compared to food brands. However, they also serve as CSIs in the text, depending on the case. Obviously, the drug refers to the well-known pain killer brand

but in Turkish culture ‘Advil’ is apparently not as popular as it is in the source culture. Therefore, in order to preserve the consistency throughout the translation, the translator could have applied an absolute universalization for this sentence as well and translate the brand name simply as ‘*ağrı kesici*’, so that we would be able to see a coherent use of strategies.

**Table 44.** Example 44

<b>Source Text</b>	“Her frown dissolves into a look of amazement and her brightly painted lips part in a gaping smile that reminds him of a <b>jack-o'-lantern</b> .” (p.255)
<b>Target Text</b>	“Kadının asık suratındaki ifade şaşkınlığa dönüştü, parlak bir şekilde boyanmış dudakları Pogue’ a <b>balkabaklarını</b> andıran bir gülümsemeye aralandı” (p.295)
<b>Applied Strategy (Venuti)</b>	Domestication

*Jack-o'-lantern* simply refers to pumpkins shaped as scary faces in the time of Halloween with a lantern or candle placed in them. In ST, the character compares the face of the lady to this specific type of pumpkins. However, the use of **Absolute Universalization** in translation fails to reflect the same meaning in target culture as it is hardly possible to compare a face to a pumpkin in Turkish language. What could have been done was to apply an Intra-textual Gloss while translating and compensate the CSI as “*cadılar bayramında içi oyulan balkabaklarını andıran*” and therefore make the CSI clearer for the reader.

**Table 45.** Example 45

<b>Source Text</b>	“ <b>Big Gulp</b> type of cup.” (p.275)
<b>Target Text</b>	“ <b>Big Gulp</b> tipinde bardak.” (p.317)
<b>Applied Strategy (Venuti)</b>	Foreignizing

We see another use of **Repetition** strategy in this sentence, which is believed that should have been avoided unless the CSI is impossible to be replaced in TL. ‘*Big Gulp type cup*’ refers to the biggest size of cups provided mostly at fast-food chain restaurants; such as Burger King or McDonald’s. Not having a critical role in the sentence, the CSI could have been easily translated as ‘*en büyük boy bardak*’ and no ambiguities would remain in TT.

**Table 46.** Example 46

<b>Source Text</b>	“Her name when she was a <b>B-list out-of-work actress</b> was Jen Thomas or something forgettable like that.” (p.277)
<b>Target Text</b>	“ <b>B-listesindeki işsiz aktrislerden</b> biriyken adı Jen Thomas ya da onun gibi unutulabilir bir şeydi” (p.319)
<b>Applied Strategy (Venuti)</b>	Foreignizing

We see another case of mistranslation in this sentence. In foreign cultures, celebrities are often categorized as A-list or B-list, referring the degree of their fame or reputation. A-list being the high-class celebrity are usually the most well-known stars. Here, the character refers to Jen Thomas as B-list out-of-work actress implying that she was not a huge name in the industry and would not be casted or hired by the producers. In TT, we see an outcome of direct translation, which makes totally no sense in TL – or even leads the reader think that B-list is actually a kind of list with a certain significance. We also see that the translator stays faithful to the text without questioning it and prefers to be visible, under the strategy of **Linguistic (Non-cultural) Translation**. However, a more appropriate approach to the text could be as “*İşsiz ve o kadar da ünlü bir aktris değilken adı Jen Thomas ya da onun gibi unutulabilir bir şeydi*” which would clarify the meaning of the concept better.

**Table 47.** Example 47

<b>Source Text</b>	“Six beers equals to six <b>ounces</b> of alcohol” (p.278)
<b>Target Text</b>	“Altı bira altı <b>onsluk</b> alkol demektir” (p.326)
<b>Applied Strategy (Venuti)</b>	Foreignizing

This sentence is almost in the same form as the Example 7 of technical terms. The reason for providing these two similar forms under different categories is that units of measures fall under the classification of both technical terms and CSIs, depending on their area of use. Despite their similarities in form, the strategy applied here are totally different from each other. While the translator chose to employ domestication in the previous example, we clearly see that the preferred to apply foreignizing technique in the latter. *Ounce* is not a valid unit of measure in Turkish culture and therefore it is hardly possible to visualize the exact amount. However, the reason for repeating the CSI as ‘*ounce*’ might be as a result of an attempt to maintain the parallelization of the number six, and therefore the harmony in the sentence. This strategy is categorized as **Linguistic (Non-cultural) Translation** according to Aixelá. Here, it is believed that remaining the meaning of the term foreign in TT is necessary in order to preserve the rhythmic sound of the sentence. Otherwise, converting the measure into a more familiar unit would have damaged the intention of the author.

**Table 48.** Example 48

<b>Source Text</b>	“ <b>Holy Mother of God!</b> ” (p.288)
<b>Target Text</b>	“ <b>Sevgili Tanrım!</b> ” (p.332)
<b>Applied Strategy (Venuti)</b>	Domestication

Religious references are always encountered in foreign texts and are mostly domesticated in translation. In Christianity, it is possible to see people referring to Jesus or the Virgin Mary in cases of excitement, fear, extreme happiness or sadness. The easiest way to

compensate such references is to replace them with the equivalence of God in TT, since it is the only common point among different religions. Here, we also see a use of **Synonymy** as the particular reference is replaced with a parallel concept in TT.

**Table 49.** Example 49

<b>Source Text</b>	“You must be some kind of <b>Puritan</b> ” (p.303)
<b>Target Text</b>	“Siz <b>muhafazakar</b> olmalısınız” (p.354)
<b>Applied Strategy (Venuti)</b>	Domestication

Another religious reference is also present in this example. *Puritanism* is a religious doctrine emerged with a purpose to purify the Church of England and is famous for its intensity religious experience it enhances (www.britannica.com). It can be clearly observed that the concept has been universalized through **Absolute Universalization**. The translator clearly preferred to compensate the CSI with a rather general reference, which is the most appropriate approach possible. Repetition or Linguistic Translation of this particular CSI would hinder the harmony in TT and have an adverse effect on the readability.

**Table 50.** Example 50

<b>Source Text</b>	“ <b>Band-aid</b> ” (p.311)
<b>Target Text</b>	“ <b>Yara Bandı</b> ” (p.364)
<b>Applied Strategy (Venuti)</b>	Domestication

Appearing as another sample of CSI, *band-aid* is actually a brand name which established itself in English language as an alternative name for plaster; just like *Kleenex* referring to paper tissue. It can be suggested that there is another use of **Absolute Universalization** in this example.

## CONCLUSION

This study aims to analyze the novel *Trace* by Patricia Cornwell as a text of hybrid genre; as well as its translation *İz* by Zeliha İyidoğan Babayiğit. The novel has been classified as a hybrid text as a result of containing both technical and literary language. The reason of this categorization is to determine how the translator's approach is shaped when encountered with different terminologies and how well they have been coped with. To this end, the novel and its translation has been analyzed based on the translation techniques of domestication and foreignization by Lawrence Venuti and translation of CSIs by Javier Franco Aixelá. Venuti's theory has been chosen to provide a general insight on the overall technique used in the translation of field-specific language and cultural references; while Aixelá's categorization has been used in order to provide further explanation on the cultural journey of the language during process, regardless of its technicality or literariness.

Being the 13<sup>th</sup> book of the famous *Scarpetta Series*, the reason of choosing *Trace* is that the novel contains a large number of technical and cultural terms and references that may constitute as a challenge for the translator and TT readers. These challenges are mostly because of the extensive involvement of forensic science terminology in the novel. Besides, it was this specific novel which was figured to contain severe mistranslations and poor translational decisions, which made this novel as the case of this study.

As known, technical and literary translation require different approaches to the text due to their distinct discourses. In this regard, choices of the translator have been analyzed by means of randomly selecting a total of 50 terminologies and dividing them into two categories as 25 technical terms and 25 culture-specific items.

As a result, answers to the research questions provided in the Introduction part have been sought and the study came up with the following answers:

- 1) What are the potential challenges encountered in the translation of *Trace*? How did the translator approach to the text?

The most prominent challenge encountered in the translation of the novel is, without doubt, the existence of field-specific terminologies. Despite being a literary text, the novel is categorized as a forensic novel and as discussed in Chapter I, such novels are famous for embodying technical and literary aspects at the same time. Hence the name, such novels require an extensive knowledge on forensics so as to create a coherent story with an utmost accuracy. By its very nature, the novel contains technical terms in the fields of forensics, organizational structures, scientific tools, medicine and information technologies; as well as involving literary aspects of cultural references; such as proper nouns, names of brands, celebrities or institutions. This versatile structure of the text serves as a challenge for the translation, since the translator must consider the target culture system in order to preserve the accuracy and readability of the translated text. Institutional names (e.g. Department of Homeland Security or Humane Society); devices or systems used in the investigation of a crime (e.g. Crimesite Imager, four channel repeaters or Global Remote Surveillance Command Center); certain types of snacks (e.g. Twinkies, Moonpies, Krispy Kreme Doughnut); or medical instruments or implementations (e.g. Do Not Resuscitate Bracelet or hospice program), does not share common grounds in two cultures, as a result of which the translator is expected to adopt the most appropriate and acceptable strategy in order not to hinder the fluency of the text and to inform the TT reader when necessary.

Analysis of the translated novel revealed inadequate translational methods; such as repeating the name of a scientific device, an institution, or an abbreviation in TT, without any information on its concept in TT (e.g. Commonwealth in Example 1, Humane Society in Example 13, NAACP in Example 24, or PolScope in Example 25). The otherness of such terms are already considered to be potential challenges; and repeating the term in TT without any explanation will negatively affect the fluency of the text in target culture.

Additionally, it has been observed in the translated novel that the use of Linguistic (non-cultural) Translation strategy, as seen in Example 15, 20 and 22 of technical terms and Example 35, 36 and 46 of culture specific items, are questionable regarding their necessities.

These are the points which turn out to be the determinants regarding the acceptability of a text in target culture. Therefore, the translator, just like the author, must take the abovementioned issues into consideration in order to sustain the readability of the text as a literary product.

- 2) What are the reasons of adopting two distinct techniques of foreignizing and domesticating, within the same text while translating the novel? How did the classification of this novel as a hybrid genre affect the use of these techniques?

Translation does not necessarily require a single type of approach. The translator is entitled to employ different kinds of techniques, methods or strategies within the same text. However, in the case of this study, it can be clearly seen that there are two distinct kinds of approaches available in TT: domesticating and foreignizing. These two techniques are equally available in the translated novel. However, their levels of use differ depending on the type of terminology encountered.

Among the selected terminology, it has been figured that the translator conducted a total of 18 foreignization and 7 domestication techniques within the category of technical terms. For culture specific items, on the other hand, level of domestication is found to be higher being 16 domestication and 9 foreignization techniques in total. These methods are also in parallel with the general classification of Aixelá's conservation and substitution methods. The purpose of basing this study on the theory of Aixelá as well is that the theory of Venuti falls short in the further explanation of the translational act on a cultural sense.

During the translation of technical terms, the most applied strategy is found to be the Linguistic (non-cultural) Translation followed by the Repetition method; while the Absolute Universalization forms the majority of strategies applied in the translation of CSIs, followed by the method of Synonymy. The reason of this inverse proportion is the hybrid structure of the novel. Due to their informative patterns, as explained in Chapter II, texts with technical content does not allow for several alternatives and may force the translator to conduct literal translation. In other words, it is hardly possible to replace a scientific tool with a word in TL that would seem more 'native' to target culture; whereas



the cultural references are more embracing towards interpretations and alternatives. Therefore, the field of technical terms mostly remained foreign while culture specific items was convenient for clarifications or synonyms which led to the domestication of such items and terms.

### 3) How did the translator's choices contribute to the overall consistency of the text?

As discussed in Question 1, there are several inadequate translational choices and unnecessary uses of certain translation strategies encountered in TT. Also, it can be concluded from TT that the translator failed to maintain the overall consistency throughout the novel. It is already stated that the domestication technique was rather dominant on culture specific items. However, in some cases the translator attempted to be visible in TT even when it is not necessary. Application of the foreignizing technique on CSIs mostly revealed that it has a negative impact on the fluency of the text and cause an unnecessary alienage; while the same method is found to be rather essential when translating the technical terms in the novel. Domestication, on the other hand, is seen to be challenging in technical terms, as a result of organizational, legal and procedural differences between two distinct cultures. For instance, the translator domesticated the term 'Puritan' as 'muhafazakar', 'bagel' as 'kızarmış ekmeğ' or 'Cream of Wheat', which is a brand name, as 'kahvaltı'; but did not conduct the same strategy for 'Big Gulp type cup', 'California Blue' or 'Twinkies and Moonpies' and repeated them in TT, which could be easily replaced with a synonym.

Another problem encountered in the translated in the novel was the footnotes. Despite the extensive use of proper nouns, brand names or special scientific tools, the translator rarely felt the necessity to provide extra information on the terms. Also, in some of the cases there were no footnotes available even though the word had the superscript, which can also be considered as a mistake caused by the publishing house.

In addition to that, by means of using Linguistic (non-cultural) Translation strategy directly, the translator seems to fall short in the translation of certain field-specific terminologies semantically; such as 'ten print card', 'withdrawing life support', 'Graves

Registration Unit’ or ‘four channel repeaters’, which could have been transposed with a more accurate equivalent.

Lastly, analysis of the translated novel revealed that there are severe inconsistencies in the translation of certain abbreviations. In Example 16 of technical terms, for instance, the abbreviation ‘IAFIS’ is transferred to TT as ‘EOPITS’ as per its translation; however, referred to as IAFIS again in the following pages, leading the text into a huge contradiction. Such contradictions raise question marks on the awareness of the translator in process.

- 4) What kind of qualifications a translator must embody while translating a forensic novel, based on the case of *Trace*?

It is quite visible in the study that versatility is of great importance while translating forensic novels. The translator must be equipped with the necessary field knowledge while translating a forensic novel, as the text requires for a dual knowledge of CSIs and the technical background simultaneously. Otherwise, the outcome may seem either too literary or informative, which is against the nature of forensic novels as hybrid texts. The translator must be fully aware that technicality in the text is to be transferred to TT, without losing the sense of style and discourse. A forensic novel translator is also believed to be a dedicated forensic novel follower so as to develop a certain background in the field and fulfill all the requirements of the text. This way, the translated text will be much more effective, consistent and fluent.

In this study, it has been concluded that in the translation of *Trace*, technical terms and field-specific terminology have been translated with the foreignizing technique; while the culture specific items have been transferred in light of domestication. This made the TT reflect the technical otherness and different structuring of the source culture in terms of forensics and technical terms. Use of Aixelá’s theory on the translation of CSIs, helped us identify the motives of the translator in the process and how the cultural system of the target society shaped these choices. Besides, possible alternatives for translation have been suggested when found necessary hoping that it would shed light upon further translations and studies conducted in forensic novels.

All in all, the most prominent suggestion of this study is the necessity of a translator who is able to manipulate technical and literary language at the same time while translating a forensic novel. Otherwise, the outcome will be either too literary or technical. Therefore, it is concluded that while translating a forensic novel, which is regarded as a product of hybrid genre due to its multi-dimensional language, literary translation methods must be accompanied by the strategies used while translating technical terms.

Presence of crime fiction within the literary system has always been a controversial issue. Given its long-lasting history, it seems to be sustained in the future, too. Analyzing the historical development of this literary genre reveals the unfair judgments against it and its struggle for canonization in literary world. Current state of crime fiction today can be identified with forensic novels and it would be a mistake to compare this intricate literature with its precedents where the story is simply about a crime and its investigation. Therefore, more studies are needed in this field for the sake of its long-desired reputation.

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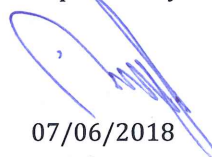
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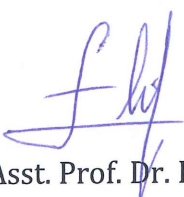
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