



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**ANALYSIS OF THE CULTURE-SPECIFIC ITEMS IN THE
ENGLISH TRANSLATION OF SAIT FAIK ABASIYANIK'S
SHORT STORIES WITHIN THE FRAMEWORK OF THE TEDA
PROJECT**

Sevil Esra GÜZEY

Master's Thesis

Ankara, 2018

ANALYSIS OF THE CULTURE-SPECIFIC ITEMS IN THE ENGLISH
TRANSLATION OF SAIT FAIK ABASIYANIK'S SHORT STORIES
WITHIN THE FRAMEWORK OF THE TEDA PROJECT

Sevil Esra GÜZEY

Hacettepe University Graduate School Of Social Sciences
Department of Translation and Interpreting

Master's Thesis

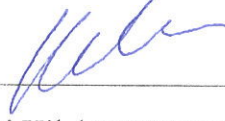
Ankara, 2018

KABUL VE ONAY

Sevil Esra GÜZEY tarafından hazırlanan “Analysis of the Culture-Specific Items in the English Translation of Sait Faik Abasıyanık’s Short Stories within the Framework of the TEDA Project” başlıklı bu çalışma, 11/06/2018 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



Prof. Dr. Aymil DOĞAN (Başkan)



Dr. Öğr. Üyesi Hilal ERKAZANCI DURMUŞ
(Danışman)



Dr. Öğr. Üyesi Gökşen ARAS

Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylıyorum.

Prof. Dr. Musa Yaşar SAĞLAM


Enstitü Müdürü

BİLDİRİM

Hazırladığım tezin/raporun tamamen kendi çalışmam olduğunu ve her alıntıya kaynak gösterdiğimi taahhüt eder, tezimin/raporumun kâğıt ve elektronik kopyalarının Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü arşivlerinde aşağıda belirttiğim koşullarda saklanmasına izin verdiğimi onaylarım:

- Tezimin/raporumun tamamı her yerden erişime açılabilir.
- Tezim/raporum sadece Hacettepe Üniversitesi yerleşkelerinden erişime açılabilir.
- Tezimin/raporumun 1 yıl süreyle erişime açılmasını istemiyorum. Bu sürenin sonunda uzatma için başvuruda bulunmadığım takdirde, tezimin/raporumun tamamı her yerden erişime açılabilir.

11.06.2018



Sevil Esra GÜZEY

YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI

Enstitü tarafından onaylanan lisansüstü tezimin/raporumun tamamını veya herhangi bir kısmını, basılı (kâğıt) ve elektronik formatta arşivleme ve aşağıda verilen koşullarla kullanıma açma iznini Hacettepe Üniversitesine verdiğimi bildiririm. Bu izinle Üniversiteye verilen kullanım hakları dışındaki tüm fikri mülkiyet haklarım bende kalacak, tezimin tamamının ya da bir bölümünün gelecekteki çalışmalarda (makale, kitap, lisans ve patent vb.) kullanım hakları bana ait olacaktır.

Tezin kendi orijinal çalışmam olduğunu, başkalarının haklarını ihlal etmediğimi ve tezimin tek yetkili sahibi olduğumu beyan ve taahhüt ederim. Tezimde yer alan telif hakkı bulunan ve sahiplerinden yazılı izin alınarak kullanılması zorunlu metinlerin yazılı izin alınarak kullandığımı ve istenildiğinde suretlerini Üniversiteye teslim etmeyi taahhüt ederim.

Tezimin/Raporumun 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)

Tezimin/Raporumun 11.06.2019 tarihine kadar erişime açılmasını ve fotokopi alınmasını (İç Kapak, Özet, İçindekiler ve Kaynakça hariç) istemiyorum.

(Bu sürenin sonunda uzatma için başvuruda bulunmadığım takdirde, tezimin/raporumun tamamı her yerden erişime açılabilir, kaynak gösterilmek şartıyla bir kısmı veya tamamının fotokopisi alınabilir)

Tezimin/Raporumun.....tarihine kadar erişime açılmasını istemiyorum ancak kaynak gösterilmek şartıyla bir kısmı veya tamamının fotokopisinin alınmasını onaylıyorum.

Serbest Seçenek/Yazarın Seçimi

11.06.2018



Sevil Esra GÜZEY

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. Öğr. Üyesi Hilal ERKAZANCI DURMUŞ danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.



Sevil Esra GÜZEY

To my wonderful father...
His memory will always be with me...

ACKNOWLEDGEMENTS

First and foremost, I would like to express my deepest gratitude and thanks to my advisor Asst. Prof. Hilal ERKAZANCI DURMUŞ who supported me, not only in the process of writing this thesis, but throughout my master's degree. This thesis would not have been possible without her unwavering support, deep sincerity, great encouragement and academic guidance.

I am also deeply grateful to Prof. Dr. Asalet ERTEN and all other preeminent lecturers at the Department of Translation and Interpreting for providing me with their continuous support and knowledge during my master education at Hacettepe University.

I am forever indebted to my mother Şengül EFE who encourages and supports me in all conditions and devotes her life to her children. I couldn't be the person I am today without her. She has always been a good example to me and I am grateful that I came to this world as her daughter. I also would like to thank to my one and only sister Selvi EFE for always being there for me and giving me a back whenever I need.

Last but not least, I am sincerely grateful to my husband Eren GÜZEY who has always motivated me to strive for success and stood by me in good times and in bad times with his unconditional love.

ÖZET

GÜZEY, Sevil Esra. Sait Faik Abasıyanık'ın Kısa Öykülerinin TEDA Projesi Kapsamında İngilizce Çevirisindeki Kültüre Özgü Öğelerin İncelenmesi, Yüksek Lisans Tezi, Ankara, 2018.

Çevirinin birincil amaçlarından biri farklı kültürler arasındaki iletişimi sağlamaktır. Ancak, kültürel farklılıklar çevirmen seçimlerini etkiler ve kültüre özgü öğeler çeviri sürecini zorlaştırabilir ve çeviri engellerine neden olabilir. Bu çalışmanın amacı, Sait Faik Abasıyanık'ın hikâyelerinin TEDA Projesi kapsamına dâhil edildiği gerçeğinden hareket ederek Sait Faik Abasıyanık'ın derleme kısa hikâyelerinin İngilizce çevirisinde yer alan kültüre özgü öğeleri incelemektir. TEDA, Türkiye Kültür ve Turizm Bakanlığı'nca Türk edebiyatının, yabancı dillerde yayımlanmasını teşvik etmek ve Türk sanat ve kültürünü dünyaya tanıtmak amacıyla yürütülen bir destek programıdır. Bu çalışma, Sait Faik Abasıyanık'ın eserlerinin Maureen Freely ve Alexander Dawe tarafından yapılan İngilizce çevirisinde Türk kültürünün nasıl temsil edildiğini ve kültürel farklılığın ne ölçüde korunduğunu araştırmayı amaçlar. Buna bağlı olarak çalışma, kısa öykülerin İngilizce çevirilerinin TEDA Projesinin amacına hizmet edip etmediğini ortaya koymayı hedefler. Çalışmanın analizini yürütmek amacıyla, Javier Franco Aixelá'nın (1996) kültüre özgü öğelerin çevirisi için öne sürdüğü çeviri stratejileri mikrostratejiler, Lawrence Venuti'nin (1995) yerelleştirme ve yabancılaştırma kavramları ise makrostratejiler olarak kullanılacaktır. Kaynak ve hedef metinlerin incelenmesinin ardından, bu çalışma yabancılaştırma yaklaşımının yerlileştirme yaklaşımından daha ağır bastığını ve buna bağlı olarak Türk kültürünün hedef metinde yeniden yaratıldığını göstermiştir. Böylelikle çalışma, Sait Faik Abasıyanık'ın derleme kısa hikâyelerinin İngilizce çevirisinin TEDA Programı'nın amacına büyük ölçüde hizmet ettiğini ortaya koymuştur.

Anahtar kelimeler

Kültüre özgü öğeler, çeviri stratejileri, yerlileştirme, yabancılaştırma, TEDA Projesi, Sait Faik Abasıyanık

ABSTRACT

GÜZEY, Sevil Esra. *Analysis of the Culture-Specific Items in the English Translation of Sait Faik Abasıyanık's Short Stories within the Framework of the TEDA Project*, Master's Thesis, Ankara, 2018.

One of the primary purposes of translation is to promote communication among different cultures. Yet, cultural differences may influence the choices of translators and culture-specific items may becloud the translation process and cause translation barriers. The objective of this study is to explore the culture-specific items in the English translation of Sait Faik Abasıyanık's selected short stories taking into consideration the fact that Sait Faik Abasıyanık's stories are included within the scope of the TEDA Project. TEDA is a grant programme run by the Republic of Turkey's Ministry of Culture and Tourism in an attempt to promote the publication of Turkish literature in foreign languages and introduce the Turkish art and culture to the world. This study focuses on exploring how the Turkish culture has been represented and to what extent the cultural otherness of Sait Faik Abasıyanık's work is preserved in the English translation done by Maureen Freely and Alexander Dawe. Consequently, it aims to reveal whether the English translation of the short stories serves the purpose of the TEDA Project. In order to carry out the analysis of the study, translation strategies put forward by Javier Franco Aixelá (1996) for the translation of culture-specific items will be used as microstrategies; and Lawrence Venuti's (1995) domestication and foreignization concepts will be used as macrostrategies. Following the analysis of the source and target texts, this study reveals that the foreignization approach outweighs the domestication approach; and therefore, the otherness of the Turkish culture has been recreated in the target text. Therefore, the study reveals that the English translation of Sait Faik Abasıyanık's selected short stories serves to a large extent the purpose of the TEDA Program to a great extent.

Key words

Culture-specific items, translation strategies, domestication, foreignization, TEDA Project, Sait Faik Abasıyanık

TABLE OF CONTENTS

KABUL VE ONAY	i
BİLDİRİM	ii
YAYINLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI	iii
ETİK BEYAN	iv
DEDICATION	v
ACKNOWLEDGEMENTS	vi
ÖZET	vii
ABSTRACT	viii
TABLE OF CONTENTS	ix
LIST OF ABBREVIATIONS	xii
LIST OF TABLES	xiii
LIST OF FIGURES	xiv
INTRODUCTION	1
I. GENERAL FRAMEWORK OF THE THESIS	1
II. THE PURPOSE OF THE STUDY	4
III. RESEARCH QUESTIONS	4
IV. METHODOLOGY	5
V. LIMITATIONS	6
VI. OUTLINE OF THE THESIS	6
CHAPTER 1: CULTURE-SPECIFIC ITEMS	8
1.1. THE CONCEPT OF CULTURE AND CULTURAL TURN	8
1.2. DEFINITION OF CULTURE-SPECIFIC ITEMS	11
1.3. THE CHALLENGES IN THE TRANSLATION OF CULTURE-SPECIFIC	

ITEMS.....	12
1. 4. TRANSLATION STRATEGIES FOR CULTURE-SPECIFIC ITEMS.....	17
1.4.1. Macrostrategies: The Concept of Domestication and Foreignization.....	19
1.4.2. Microstrategies.....	22
1.4.2.1. Conservation Strategies.....	23
a) Repetition.....	23
b) Ortographic Adaptation.....	25
c) Linguistic (non-cultural) Translation.....	26
d) Extratextual Gloss.....	26
e) Intratextual Gloss.....	28
1.4.2.2. Substitution Strategies.....	29
a) Synonymy.....	29
b) Limited Universalization.....	30
c) Absolute Universalization.....	31
d) Naturalization.....	32
e) Deletion.....	33
f) Autonomous Creation.....	34
CHAPTER 2: TEDA PROJECT.....	37
2.1. A BRIEF HISTORY OF TRANSLATION IN TURKEY.....	37
2.1.1. Translation Activities in the Republican Era.....	38
2.1.2. TEDA Project.....	40
2.2. THE PLACE OF SAIT FAIK ABASIYANIK IN THE TEDA PROJECT..	46
CHAPTER 3: CASE STUDY.....	51
3.1. THE AUTHOR: SAIT FAIK ABASIYANIK.....	51
3.2. THE SHORT STORIES OF SAIT FAIK ABASIYANIK.....	53
3.3. THE TRANSLATORS.....	54

3.4. ANALYSIS OF THE TURKISH TRANSLATION OF THE CULTURE-SPECIFIC ITEMS IN THE SHORT STORIES OF SAIT FAIK	
ABASIYANIK	55
3.4.1. Examples of Foreignization	56
3.4.1.1. Repetition	56
3.4.1.2. Ortographic Adaptation.....	62
3.4.1.3. Linguistic Translation	63
3.4.1.4. Extratextual Gloss	64
3.4.1.5. Intratextual Gloss	68
3.4.2. Examples of Domestication	70
3.4.2.1. Limited Universalization.....	70
3.4.2.2. Absolute Universalization.....	71
3.4.2.3. Naturalization.....	73
3.4.2.4. Deletion.....	74
3.5. DISCUSSION	77
CONCLUSION	81
BIBLIOGRAPHY	87
APPENDIX 1 : Originality Report	99
APPENDIX 2 : Ethics Board Waiver Form	101

LIST OF ABBREVIATIONS

Culture-specific item: CSI

LIST OF TABLES

Table 1: Macro-translation strategies

Table 2: Taxonomy of translation strategies proposed by Aixelá for the translation of culture-specific items

Table 3: Categorization of Aixelá's strategies for culture-specific items on the basis of Venuti's notions of domestication and foreignization

Table 4: Typology of intercultural manipulation by Aixelá

Table 5: Translated works of Sait Faik Abasıyanık's short stories through TEDA Project

Table 6: The result of analysis of translation of CSIs in Sait Faik Abasıyanık's selected short stories

LIST OF FIGURES

Figure 1: The Analysis of Translation Strategies proposed by Aixelà in Sait Faik Abasıyanık's selected short stories

Figure 2: The Analysis of Domestication and Foreignization Approaches in Sait Faik Abasıyanık's selected short stories

INTRODUCTION

I. GENERAL FRAMEWORK OF THE THESIS

Language is seen as a mirror of culture as it bears the traits of values, customs, beliefs and habits of a society. Aixelá (1996) states that “in a language everything is culturally produced, beginning with the language itself” and emphasizes the unavoidable relationship between the language and culture (p. 57). As a result, there is a close relation between culture and literature; and literary works play an important role in transferring various cultures. Thus, translation is regarded as a means of communication not only between different nations with different languages, but also between different cultures of divergent societies. Therefore, in addition to attempting to find the most appropriate linguistic equivalents and transforming meanings and expressions from one language into another, the translator’s task also involves an intercultural transfer. Yet, some words, phrases or concepts are embedded in the source culture and they may not have lexical equivalents in the target language. Aixelá (1996) defines them as “culture-specific items” and writes that they are:

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

The underlying meaning of a culture-specific item is firmly connected with a specific cultural context. As the culture of a nation is considerably different from others, some expressions cannot be found in other languages (Terestyényi, 2011, p. 14). In addition, target readers may not have enough cultural background of the source language and they cannot always be expected to interpret the cultural implications of the source language as they do not share the common values with the source language readers. Therefore, considering the involvement of culture in the translation process, cultural implications may cause serious translation challenges and problems. The translator is in need of dealing with the cognitive gaps as well as lexical gaps between the source text and target text. Thus, Leppihalme (1997) perceives the translator as a “cultural mediator”; and states that target text readers have “a different cognitive environment from source text readers, which means that the translator will need to consider also the implicit part of the message, the contextual and referential part, and to decide whether it

needs to be explicated in the target text” (p. 20). Therefore, it is necessary for translators to be aware of cultural differences and familiar with various strategies to solve the problems of translating the culture-specific items between languages (Maasoum and Davtalab, 2011, p. 1768).

The question as to how to treat the culture-specific items in the translation process invokes “the distinction between two basic goals of translation” (Davies, 2003, p. 69). Accordingly, if the goal of the translation is to preserve the foreignness of the source text, the translator creates an exotic effect on the target readers. If the aim of the translation is to create a smooth and fluent reading experience for the target-text reader, the translator familiarizes the translation by adopting it to the context of the target readers (Davies, 2003, p. 69). As regards these two aims of translation, Venuti (1995) divides the strategies of translation into two main categories: foreignization and domestication strategies. Domestication is based on making the translation more acceptable to the target readers and on adapting the alien and unfamiliar characteristics of the source text to the cultural setting of target language. Foreignization, on the other hand, is the resistance of the source text to the dominant domestic values of the target culture; and it emphasizes the otherness of the source culture in the target language (Venuti, 2001, p. 240).

Venuti’s Categorization of Translation
Domestication
Foreignization

Table 1: Macro-translation strategies

The translation of culture-specific items can also be studied at a micro level on the basis of the above-mentioned ends. The translation strategies put forward by Aixelá (1996) for the translation of culture-specific items will be used in the case study of this thesis. Aixelá (1996) classifies the translation strategies of culture-specific items under two categories, i.e., conservation and substitution, to the degree of intercultural manipulation. According to Aixelá (1996), the strategies of repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss and intratextual gloss

fall under the heading of conservative strategies. Synonymy, limited universalization, absolute universalization, naturalization, deletion, autonomous creation, compensation and attenuation are included within the substitution category.

Conservative	Substitution
Repetition	Synonymy
Ortographic Adaptation	Limited Universalization
Linguistic (non-cultural) Translation	Absolute Universalization
Extratextual Gloss	Naturalization
Intratextual Gloss	Deletion
	Autonomous Creation

Table 2: Taxonomy of translation strategies proposed by Aixelá for the translation of culture-specific items

In this study, Sait Faik Abasıyanık's selected short stories and English translation of the stories done by co-translators Maureen Freely and Alexander Dawe will be scrutinized. Sait Faik Abasıyanık is considered a prominent literary figure of the 1940s and one of the leading authors of Turkish storytelling. He was elected an honorary member of the International Mark Twain Foundation in 1953 due to his contributions to contemporary Turkish literature. The main focus of his short stories is on the people of Istanbul. Abasıyanık wrote about workers, fishermen, porters, unemployed and coffeehouse devotees of Istanbul as well as characters from non-Muslim communities with a simple and poetic language. His stories provide a representation of the Turkish culture and the multiethnic aspect of Turkish society. Abasıyanık's short stories offer a great cultural wealth; and it is reasonable to argue that this is one of the main reasons why his short stories are selected for the TEDA Project, a grant program which aims to foster the promotion of the Turkish literature, art and culture in the global book market. At this point, it becomes noteworthy to explore how the culture-specific items in the selected

short stories of Sait Faik Abasıyanık have been translated into English; and whether they reflect the foreignness and otherness of the Turkish culture. Furthermore, it is also significant to explore whether the English translation of the short stories serves the purpose of the TEDA Project.

II. THE PURPOSE OF THE STUDY

The purpose of this study is to uncover to what extent the otherness of the Turkish culture is recreated in the English translation of Sait Faik Abasıyanık's selected short stories, to discover how the Turkish culture is represented in the target text, and accordingly to reveal whether the English translation of the short stories serves the purpose of TEDA Program. Thus, so as to attain the above-mentioned goals of the thesis, the study analyzes which microstrategies put forward by Aixelá (1996) have been used in the transfer of culture-specific items in Abasıyanık's selected short stories. Then, it intends to reveal whether the source culture (Turkish culture) or the target culture (largely Anglo-American culture and the other English-language speaking cultures) is highlighted in the translation through the use of these microstrategies.

III. RESEARCH QUESTIONS

In line with the purposes of the present study, the answers for the following research questions will be sought:

Macro Research Questions:

1. How is the Turkish culture represented through Maureen Freely and Alexander Dawe's English translation of Sait Faik Abasıyanık's short stories?
2. To what extent is the otherness of the Turkish culture recreated in the English translation of Sait Faik Abasıyanık's short stories?
3. Does the English translation of the short stories serve the purpose of TEDA Program?

Micro Research Questions:

1. Which microstrategies proposed by Aixelá are used for the translation of the culture-specific items in the English translation of Sait Faik Abasıyanık's short stories?

2. Which macrostrategies proposed by Venuti are used for the translation of the culture-specific items in the English translation of Sait Faik Abasıyanık's short stories?

IV. METHODOLOGY

In order to analyze the English translation of the culture-specific items in Sait Faik Abasıyanık's short stories, a descriptive study will be carried out, and qualitative and quantitative methodologies will be used. To achieve the goal of discovering which macrostrategy (domestication or foreignization) is predominantly employed by the co-translators, the strategies put forward by Aixelá (1996) for the translation of culture-specific items will be used in the analysis of the chosen examples. In other words, the translation strategies put forward by Aixelá serve as microstrategies of the analysis of this thesis. In an attempt to reveal whether the use of microstrategies has contributed to a source-culture-oriented or target-culture oriented text and in order to reach a broader perspective, Venuti's concepts of domestication and foreignization will be used as macrostrategies. Accordingly, Aixelá's strategies of repetition, orthographic adaptation, linguistic translation, extratextual gloss and intratextual gloss are classified under the foreignization approach whereas synonymy, limited universalization, absolute universalization, naturalization, deletion, autonomous creation, compensation and attenuation are categorized under the domestication approach.

Foreignization	Domestication
Repetition	Synonymy
Orthographic Adaptation	Limited Universalization
Linguistic (non-cultural) Translation	Absolute Universalization
Extratextual Gloss	Naturalization
Intratextual Gloss	Deletion
	Autonomous Creation

Table 3: Categorization of Aixelá’s strategies for culture-specific items on the basis of Venuti’s notions of domestication and foreignization

The case study of this thesis is based on the following steps:

1. The culture-specific items in Sait Faik Abasıyanık’s selected short stories and their translation will be identified.
2. The analysis of the identified culture-specific items will be assessed in terms of Aixelá’s translation strategies for culture-specific items.
3. The study will examine whether the English translators’ use of certain microstrategies leads to foreignization or domestication.

V. LIMITATIONS

This study is limited to the selected short stories of Sait Faik Abasıyanık and their translations into English done by Mauuren Freely and Alexander Dawe and published under the title of *A Useless Man* (2014). The reason behind this study’s choice of the said translation is that it is currently the most extensive and recent translation of Sait Faik Abasıyanık’s short stories. The culture-specific items in the short stories are extracted based on the translation strategies proposed by Aixelá (1996). The results of the analysis of the culture-specific items are scrutinized only with respect to the foreignizing and domestication translation strategies put forward by Venuti (1995).

VI. OUTLINE OF THE THESIS

The present study involves three chapters apart from the Introduction and Conclusion. The Introduction part offers a general framework of the thesis along with the purpose and methodology of the study. In Chapter 1, the concept of culture and Cultural Turn in Translation Studies will be presented in order to underline the importance of culture in translation process. Then, the definitions of culture-specific items will be introduced. Thereafter, the challenges that may pose a problem for translators during the translation process of culture-specific items will be explained and possible procedures in the process of choosing the most appropriate strategies will be discussed. Finally, Venuti’s

concepts of domestication and foreignization, and the translation strategies put forward by Aixelá for the translation of culture-specific items will be presented.

Chapter 2 focuses on the TEDA Project. Firstly, a brief history of translation activities in Turkey will be introduced. Later, the aim of the TEDA Project and its contributions to the Turkish culture, literature and art will be revealed. Then, the characteristics of Sait Faik Abasıyanık's short story fiction will be discussed and primary reasons of including Abasıyanık's short stories in the TEDA Project will be specified.

In Chapter 3, English translation of Sait Faik Abasıyanık's selected short stories will be scrutinized. Firstly, it presents a brief account of the author, a compendious introduction of the characteristics of the Abasıyanık's short fiction and basic information about the co-translators. Then, the analysis of the examples of the culture-specific items will be examined based on Aixelá's translation strategies for the translation of the culture-specific items which are categorized under Venuti's concepts of domestication and foreignization. Finally, the chapter provides a summary of the analysis in the Discussion part. In the Conclusion part, the findings obtained from Chapter 3 will be gauged in line with the research questions proposed in the Introduction.

CHAPTER 1: CULTURE-SPECIFIC ITEMS

This chapter will focus on the concept of culture-specific items and its relation to translation studies. Firstly, various descriptions of culture will be introduced and the emergence of cultural turn in translation studies will be dealt with so as to emphasize the significant role of culture in the process of translation act. Secondly, after the definitions of culture-specific items are presented, the challenges faced by translators in the translation of culture-specific items will be examined. Thirdly, possible ways of translating the culture-specific items and the process of deciding on the most appropriate procedures will be described. The chapter will later proceed with the interpretation of Venuti's approach and Aixelá's strategies to make a basis for the case study of this thesis both at macro and micro level.

1.1. THE CONCEPT OF CULTURE AND CULTURAL TURN

For many years, scholars have analyzed and attempted to define the concept of culture. Davies (2003) defines culture as “the set of values, attitudes and behaviors shared by a group and passed on by learning” (p. 68). As for Larson (1984), culture is “a complex of beliefs, attitudes, values, and rules which a group of people share” (p. 431). Ivir (2003) describes it as follows:

the totality of human knowledge, belief, lifestyles, patterns of behavior derived from Man's ability to absorb knowledge and transmit it from one member of the social community to another and from one generation to another (p. 117).

A great range of definitions of the word culture reflect different understanding and different approaches towards this multiple concept, but they all include some common notions such as customs, traditions, beliefs, habits, environment, geographical *realia*, national literature, folklore and religious aspects (Petruioné, 2012, p. 43)

These notions effect and shape the language of the people who are born into a particular culture, as language both influences, and influenced by culture. Language is one of the main representative elements of a specific culture. Emphasizing this role of language, Newmark (1988) identifies culture as “the way of life and its manifestations that are

peculiar to a community that uses a particular language as its means of expression” (p. 94).

Language is also a tool to express different aspects of culture and it affects the way people think (Maasoum and Davtalab, 2011, p. 1769). Hongwei (1999) underlines this point and states that “language mirrors other parts of culture, supports them, spreads them and helps to develop others” (p. 121)

These closely related concepts, that is to say language and culture, both deal with the act of translation. Translation process is not merely about transferring the linguistic entities of one language into another. It requires considering the cultural implications as well as lexical concerns. In this respect, Toury (2000) defines translation as “a kind of activity which inevitably involves at least two languages and two cultural traditions” (p. 200). This definition clearly indicates that culture necessarily gets involved in the translation process. Vermeer (1992) also states that culture is an inevitable notion in the process of translation and adds that

Translation involves linguistic as well as cultural phenomena and processes and therefore is a cultural as well as linguistic procedure, and as language, now understood as a specific language, is part of a specific culture, translation is to be understood as a "cultural" phenomenon dealing with specific cultures: translation is a culture transcending process (p. 40).

Having social and cultural traits, literary translation is actually a way of communication between two cultures and a crucial way to transfer thoughts and ideas. (Sasaninejad and Delpazir, 2015, p. 39) Literal translation actually means to translate from culture to culture, thus bringing the values and ideas of the source language culture to the receptors of the target language, expanding their cultural horizons and introducing the values and beliefs of other cultures are one of the major functions of literary translation (Komissarov, 1991, p 46) It allows cross-cultural exchange and understanding. Therefore, both linguistic equivalence and cultural transfer are required to be taken into account in the process of literal translation. (Calvo, 2010, p. 2) From this point of view, Bush (1998) defines literary translation as “an original subjective activity at the center of a complex network of social and cultural practices” and considers literary translators as communicators between cultures (p. 127)

As reasons of the need for translation changed, approaches to translation studies also experienced considerable shifts. Through history, translation which was originally dominated as the word-to-word method began to be dealt from different aspects and some new concepts were put forward such as dynamic equivalence approach by Eugene Nida, skopos theory by Hans J. Vermeer and polysystem theory by Itamar Even-Zohar. Thus, studies carried in the field started to shift from handling translation with a simple linguistic point of view to a more intercultural perspective. Based on these researches, Susan Bassnett and Andre Lefevere came up with the idea of cultural turn, which is a methodological and theoretical shift in translation studies, and they combined cultural factors with translation to improve the literariness of translated texts (Yan and Huang, 2014, p. 487). With the cultural turn, interaction between translation and culture was on focus. Thus, cultural, political and ideological factors became the main topics in analyzing translation (Mahmoud, 2015, p. 2).

Criticism of linguistic approach and the notion of equivalence are the starting points of the cultural approach, and by focusing on culture rather than language, concepts of 'power' and 'discourse' are used to redefine the conditions of translation. According to Bassnett and Lefevere, "various contributions demonstrate the cultural power of translation, whereby translators can deliberately manipulate the texts to advance their own ideology or mimic dominant discourses to guarantee acceptance in the target culture" (as cited in Marinetti, 2011, p. 26).

Cultural turn is defined by Snell-Hornby (1990) as "the move from translation as text to translation as culture and politics" (p. 42). Nida (1993) also underlines the importance of culture and states that "For truly successful translating, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function" (p. 110). Furthermore, Munday (2001) states that cultural transfer paradigm is in the focus of attention in translation studies and defines cultural turn as "the move towards the analysis of translation from a cultural studies angle" (p. 127). Furthermore, Bassnett and Lefevere (1998) regard translation as one of the main shaping forces in the development of world culture and describe cultural turn as follows:

a way of understanding how complex manipulative textual processes take place: how a text is selected for translation, for example, what role the translator plays in that selection, what role an editor, a publisher or patron plays, what criteria determine the strategies that will be employed by the translator, how a text might be received in the target system (p.123).

Within the cultural approach, definition of translation as a form of rewriting is articulated for the first time and it is emphasized that translated texts may influence and shape the target language culture by the manipulation of words and concepts (Marinetti, 2011, p. 20) Asymmetrical power relations in the feminist and postcolonial context, both of which examine the socio-cultural references, and their translation methods were at the agenda in the 1990s with the studies of translation activity from the cultural perspective (Liu, 2010, p. 95). As seen clearly, different approaches within the cultural perspectives widen the scope of translation and contribute to the field in numerous ways.

Studies go beyond a textual comparison between source and target language texts within the cultural perspective and translation is analyzed in its political, cultural and ideological context (Hatim and Munday, 2004, p. 102). Thus, cultural approach does not only make contributions to the field of translation studies, but it also raises awareness of the importance of translation in other fields (Marinetti, 2011, p. 20). Furthermore, it brings theorists from different disciplines together and helps to create an interdisciplinary base for translation studies (Mizani, 2009, p. 50).

1.2. DEFINITION OF CULTURE-SPECIFIC ITEMS

Translation of the culture-specific items (hereinafter referred to as CSI) poses vital problems when the intercultural role of literary translation is taken into consideration. Aixelá (1996) defines CSIs as “elements of the text that are connected to certain concepts in the foreign culture (history, art, literature) which might be unknown to the readers of the target text” (p. 14). According to Baker (1992), source language concepts which may be “abstract or concrete, may be a religious belief, a social custom or even a type of food” are called CSIs and they may not be found in the target culture (p. 21).

CSIs are context-oriented and defined by Antonini (2007) as the references “connoting different aspects of everyday life such as education, politics, history, art, institutions, legal systems, units of measurement, place names, foods and drinks, sports and national pastimes” (p. 154). To refer CSIs, Nord (1997) makes use of the term “cultureme” defining it as “a cultural phenomenon that is present in culture X but not present (in the same way) in culture Y” (p. 34). Newmark (1988) states that it is not difficult to find out the most ‘cultural’ words in a text, as “they are associated with a particular language and cannot be literally translated” (p. 95).

Aixela (1996) states that a CSI does not exist of itself, yet it is the result of the nonexistence of a linguistically represented reference in the target language culture or a CSI exists when the source language item does not have a similar intertextual status in the target language culture (p. 57). Davies (2003) draws attention to the same point and states that in some cases, the references of the source culture may not be recognized by new receptors who have different values and traditions; in other cases, target readers can recognize the entities referred to but they lack enough background knowledge to figure out the importance of these concepts or they may not be able to associate these entities as those made in the source culture even if they attain a similar equivalent in their own culture (p. 67).

1.3. THE CHALLENGES IN THE TRANSLATION OF CULTURE-SPECIFIC ITEMS

Translation is a process in which two unique cultures come across besides two languages. Thus, it is inevitable that translators encounter certain problems as they attempt to mediate between source and target culture. These problems may arise from several reasons. A large variety of cultures and languages, and the complicated relation between them is one of the reasons that makes it difficult for translators to deal with even basic concepts within different languages (Calvo, 2010, p. 2). According to Aixela (1996), another reason is the differences in cultural understanding and an item causes problems in its transference to a target text because of “the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the

target text” (p. 56). This item is mostly a concept formed in the source language culture and does not exist in the culture of the target language or is recognized differently (Petrulioné, 2012, p. 44). Walter Benjamin describes cultural difference as “the irresolution, or liminality, of ‘translation’, the *element of resistance* in the process of transformation, ‘that element in a translation which does not lend itself to translation’” (as cited in Haque, 2012, p. 109).

Many scholars link the problems of translation of CSIs to the intercultural gaps between two languages. Chesterman (2007) describes this gap as “the absence in the target language of a (non-shifted) equivalent of some word or expression in the source language” and name this gap as “semantic void or lexical gap” (p. 11). These cultural gaps occur at two levels as lexical and cognitive gaps (Akef and Vakili, 2010, p. 159). In other words, they may exist “in form of lexicon, syntax, or in broader forms of ideology and way of life” (Shokri and Ketabi, 2015, p. 4). In addition, cultural gaps are mostly seen in literary translations and it is difficult to translate literary works because of “their great number of culture-specific items (CSIs), specific values, aesthetic, and expressive features” (Daghoughi and Hashemian, 2016, p. 171).

Lexical gaps may come out as a result of distinction between different aspects of concepts in some cultures. For example, Arabs adopt more than 20 different words to identify different kinds of camels; but in European countries there are not such distinctions between the descriptions of camels. (Maasoum and Davtalab, 2011, p. 1767) Thus, translators may struggle with suggesting such detailed expressions in another language.

Cognitive gaps, on the other hand, are more related to the cultural and implicit messages in the text. Differences within the values, beliefs and attitudes between two cultures pose problems in terms of finding the right equivalent in a target language. Nida (1964) points out that cultural implications are of serious importance as well as lexical concerns and concludes that “differences between cultures may cause more severe complications for the translator than do differences in language structure” (p. 130). About this point, Leppihalme (1997) states that source and target texts are not seen as

examples of linguistic materials in culturally oriented translation studies, rather they “occur in a given situation in a given culture in the world and each has a specific function and an audience of its own” (p. 3). Furthermore, she adds that

Instead of studying specimens of language under laboratory conditions as it were, the modern translation scholar – and the translator – thus approaches a text as if from a helicopter: seeing first the cultural context, then the situational context, and finally the text itself (Leppihalme, 1997, p. 3).

Newmark (1988) associates culture-bound items with the way of life of people in a specific culture and states that “where there is cultural focus, there is a translation problem due to the cultural ‘gap’ or ‘distance’ between the source and target languages” (p. 94). Social relationships, food habits, customs and traditions, beliefs and feelings, geographical and environmental elements, even dress code and ways of using ornaments are parts of a culture and may be challenging for translators because of their uniqueness. For instance, extended families are common in most of eastern cultures and there are different words to refer to each relation, i.e., mother’s sister or brother, father’s sister or brother, mother’s mother, father’s mother. Languages of many western countries, on the other hand, lack such references. Another example is that there are some certain ornaments in India which are only used by women whose husband is alive. This kind of idea does not exist in western culture. Flavor of foods and their significance are almost impossible to translate for a target audience who has never tasted them. Ceremonies in funerals, weddings and festivals and the symbolism behind them also cause problems in the process of translation because all these are regarded differently in each culture (Thriveni, 2002, p. 1).

Furthermore, religion is also embodied in culture, and religious translation which is another problematic type of translation requires overcoming both intellectual and terminological problems. Otherwise, it may give rise to significant wrong interpretation or misunderstanding of the translated text by the target audience (Mahmoud, 2015, p. 4). In other words, problems of translation of religious terms are not merely at a linguistic level such as manipulation and reformulation of thoughts, beliefs and values with lexical and syntactic changes in translation. They also need to be considered from ideational aspects (Chebbo, 2006, p. 1).

About the point of finding an equivalent term in the target culture, Terestyényi (2011) states that because of the differences between the material and intellectual cultures of two different nations, some concepts cannot be acquired in other languages and adds that

The reasons can be that the denoted item does not exist in the other culture; there are some items that can be found but they do not have any lexicalized forms (as what is important to one culture, it might not seem to be that important to another); and there are some elements that might show great similarities compared to each other but because of the different concept system they are not equivalent to each other in the end (p. 14).

Apart from the nonexistence of an equivalent of a concept in target language, another problem of translating CSIs is that “even if close equivalents are found, they can rarely reveal and convey exactly the same messages” (Maasoum and Davtalab, 2011, p. 1767). CSIs include a large variety of connotations; thus, even if a proper equivalent is available, it may not bear the same message for the target audience as it does for the source reader (Mahmoud, 2015, p. 9). This point is well defined by Aixela (1996):

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

If we consider these various challenges, it can be concluded that there will noticeably occur losses and deformities in every translation to some extent in terms of transferring the culture despite the fact that translation brings cultures nearer (Haque, 2012, p. 109). Here a range of solutions come up to eliminate or, at least, minimize these losses and deformities. To begin with, people who belong to the same linguistic community and a certain type of culture have and share a common knowledge. This helps them to create utterances, which are understood mutually, and to comprehend each other’s messages. Thus, if it is necessary, target language readers also need to be supplemented by that kind of background knowledge so as to make the communication possible between source language producer and target language audience (Komissarov, 1991, p. 33). At this point, some arguments arise about to what extent this background information should be provided by the translator or how much addition s/he should make so as to

keep particular cultural references, and these questions indicate that formal equivalence is of secondary importance when considering the expectations of target readers (James, 2002). A translator who cannot be detached from the culture s/he belongs to and thus, who is not completely objective, needs to have extensive background knowledge in the source language and a broad control over the linguistic and cultural elements of the target language so as to decide on the translation process of transferring the meanings, messages and cultural elements from one language into another (Nida, 1964, p. 145).

That is to say, the translator needs to have an extended understanding of the source language culture as well as being efficient in the source language (Schwarz, 2003, p. 14). Furthermore, s/he needs to possess certain types of qualities such as intercultural and communicative language competences so as to make contributions to the transmitting of knowledge among different cultures (Calvo, 2010, p. 2). Similarly, when there is no linguistic equivalent for a source culture utterance, s/he needs to make use of her/his cultural background information in order to maintain the communication (Maasoum and Davtalab, 2011, p. 1767). In this context, Leppihalme (1997) regards the translator as a “cultural mediator” and “decision maker” who is “competent” and “responsible” (p. 19). Ivir (2003) also points out that a translator is not a linguistic mediator; rather s/he needs to take part in the act of communication between two different cultures having two different linguistic systems (p. 124). Concerning the mediator role of translator, Davies (2003) states that

the translator-mediator’s role is then to provide the target audience with whatever it is they need to know in order to be able to process the translation in a way similar to the way members of the source culture process the source text (p. 68).

Translation of CSIs requires not only an interlingual but also an intercultural communication because the message is conveyed not only into a language but also into another culture. Thus, the translator needs to hurdle the cultural obstacles as well as linguistic ones so as to provide the presuppositions that are essential for the target readers to comprehend (Komissarov, 1991, p. 34). Apart from having professional competency in grammatical knowledge of the language, a translator needs to be conscious of cultures as s/he is mostly “caught between the need to capture the local

color and the need to be understood by an audience outside the original cultural and linguistic situation (Thriveni, 2002, p. 1).

Relating to the differences in languages and cultures, Ivir (2003) states that problems arising from these differences pose two types of challenges for translators:

Those that appear on the level of reception (where the translator, like any other receiver, must grasp the cultural content of the sender's message, including the content that is implicit rather than explicit) and those that appear on the level of production (where the translator, like any other sender, must find the appropriate linguistic expression in the target language for the cultural content at hand) (p. 117-118).

Being competent in both source language/culture and target language/culture, “a translator is considered to be the ‘first reader’ of the other culture so he is responsible for introducing the other in a primary source” (Mahmoud, 2015, p. 5). Thus, s/he needs to produce meanings which are acceptable by the target audience. Whether a translated text is accurate and meaningful for the target audience also depends on how much the target reader is familiar with the source culture (Pralas, 2012, p. 14). In other words, the characteristics of the target readers also affect the translator's choice of appropriate methods and strategies for the translation of CSIs (Petrulioné, 2012, p. 44).

1.4. TRANSLATION STRATEGIES FOR CULTURE-SPECIFIC ITEMS

Strategies in the translation of CSIs are arguable as each translator makes use of different ways to transfer the linguistic and cultural elements into another language. Yet, a translator needs to be familiar with various procedures and strategies to be able to find the most appropriate equivalents (Maasoum and Davtalab, 2011, p. 1768). According to Ivir (2003), a translator faces two problems in the translation process of the cultural items: (1) the problem of finding the most suitable procedures for a certain type of communication, and (2) the problem of choosing the most suitable strategies among these possible procedures (p. 117). He adds that choosing the procedures such as addition, omission, and borrowing is much easier than deciding on the strategy which is a more general aspect in the translation of CSIs (Ivir, 2003, p. 117). At this stage, the translator needs to make a decision on which side should be of the first priority: the

cultural characteristics of the source language, the cultural characteristics of the target language or both of them (Mahmoud, 2015, p. 7).

Chung-ling (2010) states that the choice of strategies in the translation of CSIs is not random as there are number of reasons behind giving priority to certain strategies over others and adds that “what strategies are selected and what strategies are avoided often suggests a conscious or subconscious reaction in response to some ideological operation within complex power relations (p. 2). In other words, sociocultural factors including norms and conventions and political-cultural polices are one of the determinants affecting the choice of strategies (Fahim and Mazaheri, 2013, p. 65). When the target language lacks the equivalent of a source culture element and when there is no ready-made linguistic utterance for that element in the target language, the translator makes a systematic choice among the procedures which are acceptable in a given act of translational communication (Ivir, 2003, p. 118) The procedures and strategies adopted by translators have a great influence on the target reader’s perception of source culture and they create either positive or negative image of the foreign (Kelly, 1998, p. 62).

Another significant factor which the translator has to decide on is whether to preserve the linguistic form or message in the target text. At that point, Larson (1984) states that when there is no possibility of carrying both the form and content into the target language, it is more appropriate to prioritize the meaning over the form and, if necessary, target language form should be reshaped so as to retain the source language meaning (p. 12). According to Nida (1964), four basic requirements are essential for the success of the translation: (1) making sense, (2) conveying the spirit and manner of the original, (3) having a natural and easy form of expression, and (4) producing a similar response (p. 164). He points out that when there is a ‘conflict’ between form and content, the best way is to attempt to combine these two united aspects together and states that:

Adherence to content, without consideration of form, usually results in a flat mediocrity, with nothing of the sparkle and charm of the original. On the other hand, sacrifice of the meaning for the sake of reproducing the style may produce only an impression, and fail to communicate the message (Nida, 1964, p 164).

Newmark (1988) refers to two conflicting translation methods in the translation of cultural words: transference and componential analysis (p. 96). In transference method, the emphasis is on culture and the message is excluded; thus, the first priority here is “to give local colour, to attract the reader, to give a sense of intimacy between the text and the reader” (Newmark, 1988, p. 82). Newmark (1988) states that this method may pose a problem in terms of communication as it hinders the readers’ ability to understand the main message (p.82). Componential analysis, on the other hand, is “the most accurate translation procedure, which excludes the culture and highlights the message” (Newmark, 1988, p. 96)

Similarly, Nida (1964) mentions two translation theories: Formal equivalence and dynamic equivalence (p. 159). Formal equivalence is much more source-oriented and the main purpose is to transmit the form and content of the original message and to find the matchings of the linguistic units and structures in the target language (Nida, 1964, p. 165). In this way, “the message in the receptor culture is constantly compared with the message in the source culture to determine the standards of accuracy and correctness” (Nida, 1964, p. 159). Dynamic equivalence, however, shifts the focus to the functional and communicative role of translation and aims to make the target language receptors feel in the same way as the source readers do by focusing on the comprehension of the message (Nida and Taber, 1969, p. 68). Within the context of dynamic equivalence, “anything that can be said in one language can be said in another, unless the form is an essential element of the message.” He gives the example of the expression “white as snow” and states that if the target reader has no idea about what snow is, it can be replaced with more comprehensible equivalents such as “white as egret feathers” or “white as fungus” (Nida and Taber, 1969, p. 4). At this point, translators first need to realize the communicative elements in the target text as they decide on the procedures and strategies in the translation of CSIs (Ivir, 2003, p. 119).

1.4.1. Macrostrategies: The Concept of Domestication and Foreignization

In the decision-making process on the most appropriate translation strategy to handle cultural elements, the translator is usually between two possible procedures: either to

maintain the cultural and linguistic features of the source text as much as possible and create an unfamiliar and exotic atmosphere for the target audience, or to adapt the source text into the characteristics of the target language culture and provide a much more familiar and usual text for target readers. In the *The Translator's Invisibility*, Venuti (1995) categorizes these translation procedures as domestication and foreignization strategies. According to Venuti, domestication “involves downplaying the foreign characteristics of the language and culture of source text”. On the other hand, he states that foreignization strategy “attempts to bring out the foreign in the target text itself, sometimes through calquing of source text syntax and lexis or through lexical borrowings” to keep the source language elements (cited in Munday, 2001, p. 230). Toury (1980) names these two translation methods as “adequacy and acceptability” where as Aixelá (1966) calls them “conservation and substitution” (as cited in Davies, 2003, p. 69). Lefevere (1977) also states that there are two main methods to be applied and echos Friedrich Schleiermacher’s opinion: “Either the translator leaves the author in peace, as much as possible, and moves the reader toward him. Or he leaves the reader in peace, as much as possible, and moves the author toward him” (p. 74). Regarding this issue, Davies (2003) notes that:

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

The first approach, which is domestication, refers to “an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home”. The translator adopts a transparent and clear style so that the rendered translation is easy to perceive by the target audience and they do not need to make much effort to understand the foreign implications. The translator prioritizes the linguistic and cultural norms of the target culture and the translation turns into a text as if it was written in target readers’ native language. Strangeness of the foreign text is eliminated and the text becomes more familiar and natural to the target audience. As Venuti (2001) mentions, domestication refers to a translation project which “conform to values currently dominating the target-language culture, taking a conservative and openly assimilationist

approach to the foreign text, appropriating it to support domestic canons, publishing trends, political alignments” (p. 242). Therefore, it is an approach which reduces alienation, removes the cultural elements of the source text and protects the characteristics and values of the target culture.

On the other hand, the second approach, namely foreignization, is “an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti, 1995, p. 20). The translator provides a text to the target readers so that they have the chance to explore the different aspects of target language culture. The translated text sounds unfamiliar to the target reader and they experience the exotic and local taste of the source culture. Linguistic and cultural norms of the target language are violated in order to preserve the strangeness of the source text. That is to say, foreignization “entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language” (Venuti, 2001, p. 242)

Domestication is a translation approach which brings the foreign culture closer to the target readers and minimizes the strangeness of the source text making it fluent and familiar for the target readers. Venuti (1995) notes that “all translation is fundamentally domestication and is really initiated in the domestic culture” (p. 47). On the contrary, foreignization is a type of approach in which a target text “deliberately breaks target conventions by retaining something of the foreignness of the original” (Shuttleworth and Cowie, 1997, p. 59). Thus, the translator takes the reader to a foreign culture and portrays its cultural and linguistic differences.

As seen clearly, the translator has two alternative strategies in the translation of CSIs. S/he needs to decide whether to be close to the source culture or to the target culture. Davies (2003) states that many factors affect the translator in deciding to which culture and to what extent to be close (p. 63). These factors include text types, characteristics of the target audience and the relationship between two languages and cultures (Davies, 2003, p. 63). Similarly, Venuti (2001) emphasizes the setting in which the translation is created and explains this point as follows:

Determining whether a translation project is domesticating or foreignizing clearly depends on a detailed reconstruction of the cultural formation in which the translation is produced and consumed; what is domestic or foreign can be defined only with reference to the changing hierarchy of values in the target language culture (p.243).

Baker (1992) also underlines that the choice of the translator between domestication and foreignization might disclose significant information and notes that:

On a more general level, the decision will also reflect, to some extent, the norms of translation prevailing in a given community. Linguistic communities vary in the extent to which they tolerate strategies that involve significant departure from the prepositional meaning of the text (p. 31).

Apart from the two basic concepts of Venuti, regarded as macrostrategies in the translation of CSIs, it is required to mention about different microstrategies which lie under the categories of domestication and foreignization.

1.4.2. Microstrategies

There have been different microstrategies proposed by translation scholars to be used for the translation of CSIs. First of all, Vladimir Ivir (1987) suggests seven procedures as “definition, literal translation, substitution, lexical creation, omission, addition, and borrowing” (as cited in Mahmoud, 2015, p. 10). Newmark (1988) proposes five cultural categorizations and twelve procedures listed under these categorizations to deal with the translation of culture-bound items. Hervey & Higgins (1992) put forward five strategies, while Katan (1999), by pointing to different cultural frames, proposes the concept of chunking which includes either moving to a more general level (chunking up), to a more specific level (chunking down) or to an equivalent level (chunking sideways) (as cited in Davies, 2003, p. 70). In his article *A Goblin or a Dirty Nose*, Davies (2003) also suggests seven procedures for the treatment of CSIs involving preservation, addition, omission, globalization, localization, transformation and creation.

Javier Franco Aixelá is another scholar who is concerned with CSIs in translation and proposes an extensive frame for the translation of CSIs. In the detailed analysis of the translations of Sait Faik Abasıyanık’s selected short stories, Aixelá’s strategies will be

used as they propose considerably divergent classification of CSIs in comparison to other categorizations.

Concerning the notion of CSIs, Aixelá (1996) states that “in a language *everything* is culturally produced, beginning with language itself” (p. 56). He divides CSIs into two categories: **proper nouns** and **common expressions**. Proper nouns include both conventional nouns, which do not have any meaning, and loaded nouns which have certain cultural and historical associations. (Aixelá , 1996, p. 59). According to Tymoczko (1999), proper names are the most difficult expressions to translate as they are culturally specific and refer to “racial, ethnic, national, and religious identity” (p. 223). Hejwowski also states that proper names have definite functions such as revealing “the existence of the “cultural other”, and signal the reader that the text originated in a different culture” (as cited in Fornalczyk, 2007, p. 95). Common expressions, on the other hand, involve “the world of objects, institutions, habits, and opinions restricted to each culture and that cannot be included in the field of proper names” (Aixelá, 1996, p. 59).

On the basis of intercultural manipulation, Javier Franco Aixelá (1996) splits the translation strategies for CSIs into two main categories: (1) **conservation** which centers on retaining the CSIs in the target language and emphasizes the cultural differences and thus, foreignizes the text for the target audience, and (2) **substitution** which replaces the source culture item with a target culture item, domesticates the text and makes it familiar to the target readers (p. 61-65). The next part provides a comprehensive interpretation of the procedures listed under these main categories.

1.4.2.1. Conservation Strategies

a) **Repetition**

The original reference is kept as much as possible in the target text; in other words, it is the conveyance of the CSI from source text to the target text (Aixelá, 1996, p. 61). This strategy is the most source language oriented strategy and known under different names

in translation studies. Hervey and Higgins (1992) describes this strategy “cultural borrowing” and Davies (2003) “preservation” (as cited in Davies, 2003, p. 73). Baker (1992) defines it as “translation using a loan word with explanation (p. 34), while Chesterman (1997) calls it “loan” or “calque” (p. 94).

Davies (2003) divides her strategy of “preservation” into two types: (1) preservation of form, which occurs when “a translator may simply decide to maintain the source text term in the translation” and exemplifies this strategy with the examples of *pub* and *porridge* where these British words are preserved unaltered in the French translation of Harry Potter, and (2) preservation of content, which exists when the actual source language words are not kept in the target text, “but where a cultural reference receives a literal translation, with no further explanation” and adds that these type of strategies may require a background knowledge (p. 73-74). Furthermore, Davies (2003) notes that “languages and speech communities vary in the extent to which they tolerate this process, and some types of audience may be more ready to cope with it than other” (p. 73).

Aixelá (1996) illustrates the repetition strategy through an example where British word Seattle is kept unchanged in the target language, that is to say in Spanish, and adds that this strategy used in the translation of a CSI causes an exotic and archaic effect which sounds unfamiliar to the target reader (p. 61).

Example: Öztemel and Kurt (2017) exemplify repetition strategy as follows (p. 308):

SOURCE TEXT	TARGET TEXT
Üstüne, fal bakıp, elek satıp çuval çuval un, bulgur topladılar (Tekin, 2008, p. 19).	They had told fortunes, sold sifters and collected sacks full of flour and bulgur (Paker and Kenne, 2001, p. 30).

Bulgur is a word that can be found in other languages as *burghul*, *burghoul* or *boulgur*, meaning “cracked wheat” (Öztemel and Kurt, 2017, p. 308). In the example, the translators have preferred to preserve the word “**bulgur**” in the target text without any change. Thus, they have repeated the cultural item in the target text and introduced it to the target audience, using the **repetition strategy**. If the target reader is alien to this word, the translation of this CSI will sound strange and unnatural to them.

b) Orthographic Adaptation

Another translation strategy put forward by Aixelá includes transcription or transliteration and it is mainly used when the original term is stated in a different alphabet which is unusual and foreign for the target readers (Aixelá, 1996, p. 61). In other words, cultural item is preserved with slight changes according to the orthographic and phonologic rules of the target culture. Aixelá (1996) notes that this strategy is mostly used for the “integration of references from third cultures” and illustrates this strategy with the example of a Russian name which is called in English Kemidov and translated into Spanish as Kenidof in the translation of *The Maltese Falcon* (p. 61).

Example: Öztemel and Kurt (2017) give the following example to illustrate the strategy of orthographic adaptation (p. 313).

SOURCE TEXT	TARGET TEXT
Onun önüne geçemediği gibi, Huvat, Atiye söylendikçe adamın eline ayağına kapanmaya, şalvarına yüz sürmeye başladı (Tekin, 2008, p. 82).	Moreover, Huvat started to bend and bow before the man, in spite of Atiye’s grumbling, and kiss his shalvar (Paker and Kenne, 2001, p. 89).

In the example above, “**şalvar**” is translated into English as “**shalvar**” using the **orthographic adaptation strategy**. “Şalvar” is traditional baggy trousers still used in some parts of Turkey. The letter “ş”, which is absent in the English alphabet, is compensated with the letters “sh”. As seen in the example, when there are significant differences between the alphabets of source and target languages, and the target

language lacks of some specific letters, it sounds more alien to the target reader and may cause them to pause in the reading process.

c) Linguistic (non-cultural) Translation

It is about the translator's choice of denotatively very close reference to the source text and increases the understandability of the source culture item by suggesting the target language version of it. Objects and institutions, which are unfamiliar to the target audience but comprehensible because of their analogous nature, are also very frequent examples of this translation strategy as well as units of measures and currencies (Aixelá, 1996, p. 62).

Example: Aixelá (1996) illustrates this strategy through following phrases (p.62):

SOURCE TEXT	TARGET TEXT
Dollars	<i>Dólares</i>
Inch	Pulgada
Grand Jury	Gran jurado

In these examples, British words “**dollars**”, “**inch**” and “**Grand Jury**” are translated into Spanish as “**dólares**”, “**pulgada**” and “**gran jurado**” with the **strategy of linguistic translation**. The translated items are the terms which are not used and foreign in the target culture and only have a meaning in connection with US culture (p. 62).

d) Extratextual Gloss

This procedure is employed when the translator needs to add more explanatory information regarding the meaning or implications of the CSIs. Instead of including this explanation into the text, s/he prefers to leave the gloss out of the text by the help of

footnotes, glossary, endnotes, commentary/translation in brackets, in italics etc (Aixelá, 1996, p. 62). Thus, the translator targets to defeat the risk of preventing the smooth reading and disturbing the readers with non-essential details by attaching explanations into the text directly. According to Aixelá (1996), this strategy is mostly used “to offer data about famous people and to explain puns, which are usually termed ‘untranslatable’” (p. 62).

Other scholars also refer to this strategy. Chesterman (1997) names extra-textual glosses as “visibility change” (p. 108-112), whereas Baker (1992) handles explanations with the usage of a loan word and names it “translation using a loan word plus explanation” (p. 34). Davies (2003) states that adding an explanation is needed when “a translator may decide to keep the original item but supplement the text with whatever information is judged necessary” (p. 77). However, the usage of footnotes or other types of extratextual gloss forces readers to pause to read the extra information so as to comprehend and grasp the connotative meaning of the source item (Davies, 2003, p. 78). Nevertheless, attaching additions outside the text is more acceptable in some cultures than others as the target audience in some cultures is more accustomed to be interrupted by the explanations in footnotes. Therefore, the translator is required to assess the needs of their readership and have “a good knowledge of the background of their target audience (Davies, 2003, p. 78).

Example: Petrulionė (2012) gives the following example to illustrate the strategy of extratextual gloss (p. 46):

SOURCE TEXT	TARGET TEXT
<p>Books, clothes, furniture and the rest, I gave to the Croix Rouge (Harris, 2008, p.16).</p>	<p>Knygas, drabužius, baldus ir visa kita atidaviau Croix Rouge* (Bielskytė, 2010, p.11) * Raudonajam kryžiui Back translation: Books, clothes, furniture and everything else, I gave to Croix Rouge* * Red Cross</p>

In the example above, “**Croix Rouge**” is translated through the **strategy of extratextual gloss**. “**Croix Rouge**” is the French Red Cross association. The translator, following the source text, has kept it in the translation as it is in the source text, yet added a footnote and gave the meaning of the word in Lithuanian. With the help of the footnote, the translator has explained the French word in Lithuanian and managed to be clearer in his translation.

e) **Intratextual Gloss**

It is very similar to the previous strategy, but the gloss is included in the text imperceptibly when it is clear that the source language term may be misunderstood by the target audience without extra explanation. The translator aims not to disturb target readers with footnotes during their reading process and to eliminate ambiguity (Aixelá, 1996, p. 62). Davies (2003) also notes that supplementary information may be inserted directly to the text and calls this strategy “addition”, yet this may oppress the reader with unnecessary details (p. 77).

Example: The example below, given by Öztemel and Kurt (2017), illustrates the strategy of intertextual gloss (p. 309).

SOURCE TEXT	TARGET TEXT
Bir erişte döküyordu, inci gibi. Halı kertmekte köyün gelinlerini, kızlarını yaya bıraktı (Tekin, 2008, p. 11).	Her <i>erişte</i> pastry was as perfect as tiny pearls, and she outdid the young girls and women of the village at weaving colours in to carpets (Paker and Kenne, 2001, p. 22).

“**Erişte**” is a CSI related to Turkish cuisine and it is a kind of hand rolled noodle. In the example above, the word “erişte” is kept, but an extra word “**pastry**” is added, using the **strategy of intertextual gloss**. With the help of this explanatory information, the translator has given a clue to the target reader so as to show that it is a kind of pastry.

It may be inferred that some concepts make it compulsory to attach extra information for target readers so as to support their background knowledge and ease their understanding of the message given by the author; however, the translator is required to consider how, when and to what extent additional information is necessary.

1.4.2.2. Substitution Strategies

a) Synonymy

Instead of repeating the CSI, the translator employs the synonym or parallel reference of it (Aixelá, 1996, p. 63).

Example: Aixelá (1996) expresses this strategy through an example from one of the translations of *The Maltese Falcon* as follows (p. 63):

SOURCE TEXT	TARGET TEXT
He had drunk his third glass of Bacardi .	Acababa de tomar su tercera libación del sabroso aguardiente de caña . Back translation: He had just had his third libation of the delicious liquor of sugar cane .

So as not to use the repetition of the word “**Bacardi**” through the text, the translator has preferred using the **strategy of synonymy**. The source sentence “He had drunk his third glass of Bacardi” is translated into Spanish as “Acababa de tomar su tercera libación del sabroso aguardiente de caña” which is “He had just had his third libation of the delicious **liquor of sugar cane**” when translated back into English, and a simple word “**ron**” (rum) is employed as the third reference instead of “Bacardi” (Aixelá, 1996, p. 63).

b) **Limited Universalization**

In cases where the CSI is unknown for the target audience or there exists a more familiar and widely known equivalent in the target culture, the translator prefers to replace it. This reference also belongs to the source culture, yet it is closer to the target readership and less specific (Aixelá, 1996, p. 63).

Example: Aixelá (1996) illustrates this strategy as follows (p. 63):

SOURCE TEXT	TARGET TEXT
Five grand	Cinco mil dólares Back translation: Five thousand dollars

In this example, “**dólares**” is still a CSI which belongs to the source language, yet it is not as obscure as the term “**grand**”. Thus, the target readers are expected to understand the CSI much more easily with the use of **limited universalization strategy** as it is a less specific term compared to “grand”. Aixelá (1996) gives another example of the Spanish translation of “an American football” as “un balón de rugby” which is translated back as “a ball of rugby” (p. 63). As the term “rugby ball” makes more sense for the target readers and helps them to envisage the message of the author more easily, the translator prefers transferring it into the target language by using the limited universalization strategy.

c) **Absolute Universalization**

This strategy is very close to limited universalization, but the translator employs it when s/he cannot find a better known CSI in the target language and decides to exclude any foreign implication of CSI and prefers a more neutral reference for the target readers (Aixelá, 1996, p. 63).

Example: Aixelá (1996) exemplifies this strategy as follows (p. 63):

SOURCE TEXT	TARGET TEXT
A Chesterfield	Un sofa Back translation: A sofa

In the example above, the British word “**a Chesterfield**” is translated as “**un sofa**” which simply means “a sofa” with the use of **absolute universalization strategy** (Aixelá, 1996, p. 63). Thus, the translator has turned the CSI into a more neutral and general referent so that the target audience can understand it more clearly.

Davies (2003) also proposes a similar procedure and gathers Aixelá’s universalization strategies under a single roof called globalization. According to Davies (2003), with the strategy of globalization, the translator turns CSIs into more “neutral” and “general”

references “with fewer cultural associations” so as to make them accessible to “audiences from a wider range of cultural backgrounds” (p. 83). Despite the fact that some features attributed to cultural referents may be lost in translation when this strategy is used, main characteristics of CSIs are successfully transmitted to readers with different cultural backgrounds while distracting incomprehensible referents are avoided (Davies, 2003, p. 83).

d) Naturalization

Aixelá (1996) states that by using this strategy, “the translator decides to bring the CSI into the intertextual corpus felt as specific by the target language culture” (p. 63). It is not commonly used in literature today.

Example: An example given by Aixelá (1996) clears up this strategy well (p. 63).

SOURCE TEXT	TARGET TEXT
Dollar	Dura

In the example above, “**Dollar**” is a CSI, and it refers to a unit of currency. The translator has turned it into a familiar currency unit for the Spanish readers and translated it as “**dura**” which is a currency denomination still in use in Spain. Thus, with the use of **naturalization strategy**, “the translator decides to bring the CSI into the intertextual corpus felt as specific by the target language culture” (Aixelá, 1996, p. 63).

Davies describes this strategy as “localization”. According to Davies (2003), when translators prefer to avoid any loss of effect, they might make use of certain CSIs that are strictly related to the target culture rather than using “culture-free descriptions”. Thus, “translator texts sound as if they originated in the culture of the target language” (p. 83-84). According to Davies (2003), modification of proper names could also be handled as the examples of localization (p. 85).

e) **Deletion**

Another translation strategy put forward by Aixelá (1996) is to leave out a problematic CSI because of various reasons (p. 64). In cases where the CSI is unacceptable based on stylistic and ideological factors, or it is not pertinent enough for the attempt of understanding required of target audience, or it is too unclear for the readers and employing other procedures are not allowed or appreciated, translators may decide to omit it (Aixelá, 1996, p. 64).

Example: To illustrate this strategy, Aixelá (1996) gives the following example (p. 64):

SOURCE TEXT	TARGET TEXT
dark Cadillac sedan	Cadillac oscuro Back translation: dark Cadillac

As seen in the example above, with the translator's preference of **deletion strategy**, "**dark Cadillac sedan**" is translated into Spanish as "**Cadillac oscuro (dark Cadillac)**" with the omission of the term "sedan" from the translation.

Davies is another scholar who tackles the strategy of deletion, but she calls this strategy omission. Similar to Aixelá, Davies also puts forward certain reasons of employing this strategy by translators. Firstly, they cannot find an appropriate way of transmitting the original meaning to the source text. Secondly, translators may be unable to comprehend and interpret the CSI in the source text. Another reason is that the effort to be exerted by the translators and target readers to understand the CSI in the source text would not be of value (Davies, 2003, p. 79-80). Yet, applying this procedure may contribute to exclude some challenging CSIs of the source culture which may obstruct the smooth reading process of target readers (Davies, 2003 p. 80).

f) **Autonomous Creation**

According to Aixelá (1996), this strategy is preferred by the translators who figure out that adding some cultural references which do not exist in the source text could be interesting for target audience, yet it is not a widely used strategy (p. 64)

Example: For the illustration of this strategy, Aixelá (1996) gives the following example (p. 65):

SOURCE TEXT	TARGET TEXT
<p>“Shall we stand here and shed tears and call each other names? Or shall we” – he paused and his smile was a cherub’s – “go to Constantinople?”</p>	<p>Que nos quedemos aquí derramando lágrimas como Magdalenas o que vayamos a onstantinopla en busca del verdadero halcón del rey de España.</p> <p>Back translation: Shall we stay here shedding tears like Magdalenes or shall we go to Constantinople in search of the real falcon of the king of Spain?</p>

In the example above, the British sentence is translated into Spanish as “Que nos quedemos aquí derramando lágrimas como Magdalenas o que vayamos a onstantinopla en busca del verdadero halcón del rey de España” (Shall we stay here shedding tears like Magdalenes or shall we go to Constantinople in search of the real falcon of the king of Spain?) (Aixelá, 1996, p.64). The items “**like Magdalenes**” and “**the king of Spain**” are not found in the source text and added by the translator by using the **autonomous creation strategy** so as to attract the target readers.

Apart from the above mentioned strategies, Aixelá (1996) utters three other potential strategies called compensation, dislocation and attenuation which he leaves out of his classification (p. 64). The first one refers to the employment of the deletion and autonomous creation strategies, the second strategy refers to the “displacement in the

text of the same reference”, and the last one refers to the replacement of a “too strong” CSI by a softer one in the target culture (Aixelá , 1996, p. 64).


<p>A high degree of intercultural manipulation</p>  <p>A low degree of intercultural manipulation</p>	Manifestation
	Autonomous Creation
	Deletion
	Naturalization
	Absolute Universalization
	Limited Universalization
	Intratextual Gloss
	Extratextual Gloss
	Linguistic (Non-cultural) Translation
	Repetition

Table 4: Typology of intercultural manipulation by Aixelá

Consequently, Aixelá’s strategies propose functional methods for the translation of CSIs at micro level, whereas Venuti’s approach of domestication and foreignization provides a more general framework which enables to deal with the translation of CSIs at macro level. In the analysis of the translation of the CSIs in Sait Faik Abasıyanık’s stories, Aixelá’s strategies will be used along with Venuti’s approach of domestication and foreignization. When Aixelá’s strategies are examined in terms of Venuti’s approach, the strategies of repetition, orthographic adaptation, linguistic (non-cultural) translation,

extratextual gloss and intratextual gloss fall under the concept of foreignization; whereas the strategies of synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation are ranked under the concept of domestication.

Foreignization	Domestication
Repetition	Synonymy
Orthographic Adaptation	Limited Universalization
Linguistic (non-cultural) Translation	Absolute Universalization
Extratextual Gloss	Naturalization
Intratextual Gloss	Deletion
	Autonomous Creation

Table 3: Categorization of Aixelá's strategies for culture-specific items on the basis of Venuti's notions of domestication and foreignization

This chapter has focused on the concept of culture and cultural turn, the relation between culture, language and translation, problems that may occur during the process of translation of CSIs, and possible strategies and procedures to be employed to overcome these problems. Afterwards, Aixelá's strategies have been described in detail and categorized under the strategies of domestication and foreignization of Venuti. The following chapter will focus on the TEDA Programme and its contributions to the Turkish literature.

CHAPTER 2: TEDA PROJECT

The purpose of this chapter is to give detailed information on the TEDA Project. Firstly, the history of translation activities in Turkey after the proclamation of the Turkish Republic will be mentioned. Secondly, the definition and aim of the TEDA Project and its contributions to the Turkish literature, culture and art will be explained. Finally, after mentioning the history of short story translations from Turkish into other languages, brief information on Sait Faik Abasıyanık and his short fiction will be presented and the primary reasons for the involvement of Sait Faik Abasıyanık's short stories in the TEDA Project will be touched on.

2.1. A BRIEF HISTORY OF TRANSLATION IN TURKEY

It is known by many scholars that translation is not merely a linguistic act; rather it is a complex and dynamic process. Translation act has an interactive relation with several sciences and branches, yet culture is of primary importance as it assigns different functions to the translations of different texts. The function of a translated text in a particular culture depends on the expectations of the target readership and the position which the source text holds in the source culture (Koç, 2010, p. 8-9).

Translation has a key role in the development of the world culture, as culture is not a fact which entirely belongs to a particular nation. Through literary translations, cultures have the opportunity to interact with each other by getting beyond geographical borders (Koç, 2010, p. 13). Readers of the target language have the chance of discovering another culture which may be utterly foreign for them and enhancing their knowledge of the world by means of literary translations. Translation, strictly related to language and culture, carries the global values to societies and national values to other civilizations and contributes to the improvement of culture (Koç, 2010, p. 14).

Translation studies which had been commenced with a few works in the Ottoman period were systematized in the following years, especially after the declaration of the Turkish

Republic, and institutions were found to translate the world's classics into Turkish (Koç, 2010, p. 1). Since the early 1990s, Turkish literature has gained a remarkable momentum with several translation activities, yet most of the translations were done from foreign languages into Turkish. In 2005, within the scope of EU harmonization process, the Ministry of Culture and Tourism realized the TEDA Project through which a reverse translation act, that is to say translation of Turkish literary works into foreign languages, is carried out so as to increase the visibility of literary works of Turkish authors abroad and introduce the Turkish culture to the world. The aim of the project is to present the Turkish culture, art and literature to the world's intellectual audience and globalize the Turkish publishing (Koç, 2010, p. 2).

In the following section, the translation activities that were carried out between the first years of the Turkish Republic and the last decade of the 1900s will be mentioned in detail.

2.1.1. Translation activities in the Republican Era

In the first years of the Turkish Republic, translation functioned with the aim of starting a cultural revolution and furthering the Westernizing programme of the secular republic of Turkey. In 1924, the series *Translations from World Authors* were published by Remzi Kitabevi, a publishing house, and in the same year, the Ministry of Education constituted a Commission for Original and Translated Works so as to produce educational publications. In 1928, Arabic letters were officially replaced by the Roman script (Paker, 2009, p. 557).

The most significant progress in terms of translation acts was certainly translations of western classics under the guidance of Hasan Ali Yücel. Yücel, who was the Minister of Education during that time, was of the opinion that transformation and enhancement in the education system would be more productive and effectual with cultural development. Thus, he aimed at moving the education level of the society to a higher

position and ensuring all parts of the society to be educated. He wanted to create a vision in culture with the aim of raising the cultural level of Turkish society (Kılıçoğlu and et al., 2014, p. 28). In an attempt to strengthen the new language policies and arrange a scheme for cultural revival, a Translation Committee was set up in 1939 and thus, one of the first actions for a revolutionary move was taken (Paker, 2009, p. 557). Yücel's intention and vision related to the translation of foreign works were stated at First Publication Conference in May 1939 as follows:

Republican Turkey wishing to be an eminent member of Western culture and thought with having determination that has to translate old and new works of civilized world into its own language and strengthen its self about the sense and thought of the world. (as cited in Kılıçoğlu and et al., 2014, p. 28).

The Translation Committee evaluated the issues such as translation methods, preparation of dictionaries so as to achieve better translations, establishing a committee to verify the accuracy of translations and compiling a list of works to be translated. The Committee also took decisions on founding a regular translation office that would examine and criticize the translations and introduce the old and new works to the Turkish language in an orderly manner (Koç, 2010, p.36).

For this purpose, a Translation Bureau, composed of leading academics and authors, was set up in 1940 so as to select and translate 'world classics'. First of all, works of Ancient Greek philosophy and literature were preferred as they were crucial texts for the curriculums in the new Humanities Departments of the universities. First priority during that period was to introduce humanistic values to society through the translation of foreign literature, create a Renaissance and thus, contribute to the development of Turkish literature and culture (Paker, 2009, p. 558).

In order to achieve these goals, 496 classical works from both western and eastern classics were translated into the Turkish language in Yücel's ministry period, whereas translating of 3500 books was accomplished in the last 200 years (1728-1928) (Kılıçoğlu and et al., 2014, p. 28).

The Translation Bureau began to issue the periodical *Tercüme* (Translation; 1940-66), which had a great influence on attracting attention to the practices of the Bureau and

providing a critical forum for the discussion of literary translation (Paker, 2009, p. 558). The scope of this bimonthly journal was stated in its first issue as “to guide and further translational activities and define what translation is and how it should be carried out with the help of the studies of other countries” (Koç, 2010, p. 43). *Yazko Çeviri Dergisi* (Yazko Translation Journal, 1981-1984) and *Metis Çeviri Dergisi* (Metis Translation Journal, 1988-1992) also served the same purpose (Koç, 2010, p. 35).

Turkish Publishers’ Association annual catalogue shows that the total number of translations added up to 6,028 by October 1994, with intralingual translation from Ottoman into contemporary Turkish. Since the mid-1980s, translations from international literature such as prize-winning fiction and popular best sellers have proceeded to be carried out and published by Turkish publishers. According to the 1990s figures, there was an increasing tendency to publish translations in the fields of social sciences, philosophy, children’s literature, gender studies, history, psychology, and arts (Paker, 2009, p. 558).

2.1.2. TEDA Project

TEDA (Translation and Publication Grant Programme of Turkey), which began in 2005, is a grant programme carried out under the leadership of Republic of Turkey’s Ministry of Culture and Tourism General Directorate for Libraries and Publications and described as the dissemination of the Turkish culture, art and literature to the world. Classic and modern works of the Turkish culture, art and literature are translated into the languages apart from Turkish by the prestigious publishing houses of the relevant countries and they are published, publicized and marketed in the country or countries where the target language is spoken (Koç, 2010, p. 44).

With the launch of TEDA Project, the Republic of Turkey Ministry of Culture and Tourism went beyond being an institution that publishes books, and has acquired a new vision by expanding the Turkish literature to the world. In addition, most of the publishing houses, which could not entirely open up to the world, and copyright agencies, which were few in number when the project was realized, were supported and turned into enterprises receiving a share at the world market (Koç, 2010, p. 45).

Similar translation support platforms in the world are carried out at ministerial levels in some countries (Spain and Czech Republic) or they are conducted by cultural institutions (Germany and Poland), or associations (the Netherlands). In Turkey, the project is undertaken by the Ministry of Culture and Tourism General Directorate for Libraries and Publications. According to the Ministry of Culture and Tourism Regulation of Publications (2007), publishing houses, institutions, universities, foundations, associations and other organizations that are involved in publishing activities are allowed to apply for the TEDA Project (as cited in Koç, 2010, p. 47).

TEDA Project principally addresses the foreign publishing houses, yet application requests from authors and translators are accepted when they have an agreement with the relevant publishers and ensure these publishers to make an application (Koç, 2010, p. 49).

In the first meeting of the TEDA Project in 2005, the TEDA Council and Evaluation Board, consisted of Prof. Dr. Mustafa İSEN - the undersecretary of Ministry of Culture and Tourism- , Mustafa PAŞALIOĞLU - the deputy general manager of libraries and publications -, Prof. Dr. Talat Sait HALMAN, Prof. Dr. İlber ORTAYLI, Prof. Dr. Saliha PAKER, Prof. Dr. İhsan SEZAL and Mr. Doğan HIZLAN - journalist and author- evaluated 30 applications which mainly came from the United States and European countries (Republic of Turkey Ministry of Culture and Tourism). The countries, which were supported within the scope of the project in 2005, were predominantly USA (14 grants), Greece (7 grants) and Germany (3 grants). In 2006, the interest shown to the TEDA Project gained a remarkable momentum and the number of the countries that applied for funding increased to a considerable amount. Austria, Bulgaria, Finland, Iran, Spain, Macedonia, Poland, Russia and Syria were among the countries which made application in 2006 (Koç, 2010, p. 50).

To name the literary genres of the works that received support in the first years of the project, a tendency towards history, drama, travel, anthology and compilation works was observed as well as novel and poetry. According to the data of Republic of Turkey Ministry of Culture and Tourism (2006), the works of contemporary authors such as Orhan Pamuk, Elif Şafak, Perihan Mağden, Hilmi Yavuz, Ahmet Ümit, Sadık Yalsızuçanlar, Feyza Hepçilingirler, Aslı Erdoğan and Enis Batur, classics of the

prominent authors such as Yunus Emre, Halit Ziya, Ahmet Hamdi Tanpınar, Orhan Kemal, Sait Faik, Peyami Safa and Falih Rıfkı Atay were also found worthy to support (as cited in Koç, 2010, p. 51).

As reported on the web page of TEDA, there was a constant increase in the number of works subsidized in the frame of TEDA Project in the following years, except for the years 2008, 2009, 2013, 2014 and 2017. The number of the works, which were supported in 2016, was 311, yet there has been a slight decrease in 2017. 193 literary works were found worthy to support in 2017 (tedaproject.gov.tr).

The main purpose of the project is to spread the Turkish culture abroad through the translation and publication of Turkish cultural, artistic and literary works (Akbatır, 2011, p. 163). Since the launch of TEDA Project, a total of 2025 works on Turkish literature, art and culture have been subsidized and published in 60 different languages in 68 different countries. These figures indicate how much the project has progressed so far in terms of dissemination of the Turkish culture, art and literature. The project also enables the author to become known and visible across the world (Uslu, 2012, p. 8).

Another significant contribution of the project was well stated by academician-translator Bengisu Rona who participated in the CWTTL (International Cunda Workshop for Translators of Turkish Literature) in 2009 as follows: “We have now the chance to teach Turkish literature to the foreign students at universities through TEDA Project.” *Nightingales and Pleasure Gardens: Turkish Love Poems*, the first anthology of Turkish love poetry in English edited and translated by Talat Sait Halman, was supported in the frame of TEDA Project in 2005 and selected one of the top ten books by university publishing houses in the USA (Koç, 2010, p. 52).

With the TEDA project, The Ministry of Culture and Tourism of the Republic of Turkey has allowed foreign readers to access Turkish literature, offered world’s readers the opportunity of reading about Turkey’s extensive cultural richness in their own vernacular language and removed Turkish literature from a narrow frame where it is only known by Turkish readers. The distinctive feature of the project which makes it different from the previous state-funded projects is that the project is shaped by market

conditions. In other words, literary works are not translated and presented to the target readers by the state; instead, demands of the foreign publishing houses are evaluated. Thus, works of Turkish literature, art and culture serve the purpose of meeting directly with the target audience (Koç, 2010, p. 53).

A further benefit of the project is in regard to the marketing the copyrights of Turkish authors abroad in a professional way. Turkish authors, attending the prestigious book fairs abroad, were in need of professional copyright agencies to ensure their works to be read in foreign countries. However, before the TEDA Project, copyright agencies, which were few in number, were far from meeting the need of authors. In time, TEDA Project has formed a basis for such necessities and filled the void in the market. After the launch of the project, the number of the copyright agencies increased from 2-3 to 15 (Koç, 2010, p. 54).

Another contribution of TEDA Project is that it enables translators to carry out their primary professions. Prof. Dr. Saliha Paker, the member of the TEDA Council and Evaluation Board, draws attention to the translator's mobility during the past decade rather than the translation gap in the market. With the inurement of the project and continuous translation demands, it is observed that translators have begun to practise their primary professions. TEDA Project affects the vision of the authors as well and enables them to gain a different point of view. Authors, who wish to be read in foreign languages, have ceased confining themselves to Turkish readers and begun to take the expectations of foreign readers into consideration (Koç, 2010, p. 54).

In the last decade, the representation of Turkish literature in English and other languages was promoted through positive steps. In 2006, Orhan Pamuk won the Nobel Prize for literature and it was a great step in terms of making Turkish fiction visible on the world literary scene (Uslu, 2012, p.7). Moreover, Istanbul was selected as the "European Culture Capital" in 2010 and this occasion drew the attraction of international community to Turkey and Istanbul. After this event, a great deal of books with Istanbul theme was published and the Turkish culture gained more recognition abroad (Uslu, 2012, p. 9). Moreover, in the 2008 Frankfurt Book Fair, the world's largest trade fair for publishing houses and books, Turkey was the guest of honor (Uslu,

2012, p. 9). As the target audience of the project is the publishing houses abroad, the prestigious international book fairs are of great significance in terms of presenting Turkish literature in foreign countries (Koç, 2010, p. 57). Representatives of publishing houses from all over the world debate over publishing and licensing books at the fair and in addition to this, translation rights are offered for sale. Therefore, Turkey's participation in such a fair as the guest of honor was of great value in terms of being recognized by foreign countries (Uslu, 2012, p. 9).

There also exist many events carried out in cooperation with the Ministry of Culture and Tourism of the Republic of Turkey to support the TEDA Project. Copyright agencies also take an intermediary role in the translation, publication and marketing of the prominent works of Turkish literature by the prestigious publishing houses of the relevant country. In 2006, a support project on the participation of Turkish copyright agencies in book fairs for copyright purposes was launched by the Ministry of Culture and Tourism in an attempt to introduce the national publishing and culture in a professional way and encourage foreign publishing houses to publish Turkish literature in other languages except for the Turkish language (Koç, 2010, p. 58).

Another initiative that is conducted to promote the translation of Turkish literature into other languages is the CWTLL (The International Cunda Workshop for Translators of Turkish Literature). Intercultural interaction, growing with the improvements in the mass media, has given rise to significant developments in translation activities and the number of translated works has been gradually increasing. Thus, transmitting the ideas and cultural elements with appropriate words from one language to another and training competent translators in the field has become more important (Koç, 2010, p. 58). In this regard, the CWTLL was founded by Saliha Paker and the first workshop was held on 4-18 June 2006 in Cunda Island (Koç, 2010, p. 58). CWTLL has been run by Boğaziçi University in cooperation with the Ministry of Culture and Tourism since 2006 and also with Literature across Frontiers (LAF) through EU'S Culture Programme since 2009. One of the major targets of the CWTLL is to support the translation of Turkish literature into English and other languages (Uslu, 2012, p. 8). Other purposes of the workshop are to introduce efficient and capable translators in the field of transference of the Turkish

literature to English to the ever expanding translation market and organize collaborative works between highly qualified translators, translation researches, authors, poets and less experienced translators. Moreover, participants are encouraged to study on both classic and contemporary works at the workshops (Koç, 2010, p. 59).

Uslu (2012) states that “the role of the Ministry of Culture in Teda Project and CWTTL can be taken as a form of “patronage”” as it was used by André Lefevere in his book *Translation and Rewriting and the Manipulation of Literary Fame* (p. 8). According to Lefevere (1992), patronage is “a kind of control that is carried out from outside of the system of literature (as cited in Uslu, 2012, p. 8). As Uslu (2012) expresses, it means that “the literary system is subject to another force other than the one that originates from the agents involved in literature” (p. 8). In this case, the Ministry of Culture and Tourism has had a control over the translation of Turkish literature into other languages since the beginning of the project and also promoted the translation activities financially, which is called the economic component by Lefevere (Uslu, 2012, p. 8).

Another event that is carried out to support the TEDA Project is International Symposium of Translators and Publishers of Turkish Literature, jointly organized by the General Directorate of Libraries and Publications of the Turkish Ministry of Culture and Tourism, and by the Department of Translation and Interpreting Studies of Boğaziçi University in cooperation with Turkish Publishers Association, Literary Translators’ Trade Union (ÇEVBİR), Professional Union of Press and Publishers (BASYAYBİR) and copyright agencies. It has been carried out every other year since 2007 with the aim of sharing experiences and ideas respecting the translation of the classic and contemporary works of Turkish literature into other languages except for Turkish and publishing these works abroad (Koç, 2010, p. 60).

Word Express is another event which is held for the purpose of bringing Turkey to the attention of foreign translators and introducing new translators to the field (Koç, 2010, p. 60). In 2009, over fifty young writers from South East Europe and the UK set out on a train journey across the Balkans to İstanbul within the framework of the project and came together at literature workshops, festivals and events (lit-across-frontiers.org). Through the Word Express Project, it is aimed to enrich the cultural life of the countries

in and around Europe, build trust and understanding between societies by establishing an environment that is based on mutual respect and cross the cultural and linguistic borders (Koç, 2010, p. 61).

2.2. THE PLACE OF SAIT FAIK ABASIYANIK IN THE TEDA PROJECT

As mentioned above, Turkish literature has risen dramatically after Orhan Pamuk won the Nobel Prize in Literature in 2006 and Turkey attended the 2008 Frankfurt Book Fair as the guest of honor. With the selection of Istanbul as the European Capital of Culture in 2010, the Turkish culture began to arouse more interest in international arena. All these developments facilitated the promotion of Turkey and the dissemination of the Turkish culture abroad. With the launch of TEDA Project, the Turkish culture, art and literature have enjoyed an enormous international prestige and have been spread to the world, giving foreign audience the opportunity to know about Turkish writers.

According to the information taken from the website of TEDA Project, a total of 2505 translated works, 116 of them into English, have been subsidized since 2005. The most frequently translated languages are Bulgarian, German, Albanian, Arabic, Persian, English, Bosnian, Macedonian and Azerbaijani. Among the countries that have been mostly supported through the project are Bulgaria, Germany, Macedonia, Albania, Iran, Bosnia-Herzegovina and Azerbaijan. Supported works have largely included the genres such as novel, poetry, travel and history. Short fiction, which is one of the most effectual genres of Turkish literature, has also begun to be represented abroad within the scope of TEDA Project (tedaproject.gov.tr).

Representation of Turkish short stories in English was limited to a few translations before the 2000s. Akbatur (2011) notes that the first example of short story translations was between the years 1940 and 1960, and it was the only short story book translated from Turkish into English between those years (p. 165). Only three short story translations between the years 1960-1980 and six translations between the years 1980-2000 were published. In parallel with the dissemination of Turkish literature in English and other languages more and more recently, the number of short story translations from Turkish into other languages has also increased, especially through the TEDA

Project. Between the years 2000-2010, twenty-six story books translated from Turkish into English were published (Akbatır, 2011, p. 165).

With regard to the length of short fiction in comparison with other genres, short story translations are included and published more in various publications such as collections and magazines. This characteristic of short stories enables the source text authors to be known and visible in international arena (Uslu, 2012, p. 4). Furthermore, apart from translators; editors, publishing houses and literary agencies also play an active role in the introduction of Turkish short fiction abroad (Uslu, 2012, p. 10). According to the study of Suat Karantay (2010), native speakers of English, translators of Turkish origin living in English-speaking countries, scholars and students in the translation studies departments get involved in the selection of the short stories to be translated from Turkish into English (as cited in Uslu, 2012, p. 11). Süha Oğuzertem (2004) points to the influential role of editors and publishing houses in the choice of short fictions to be translated from Turkish into other languages and states that:

It would be impossible for Sait Faik [Abasıyanık] to reach his potential readers if it were not for such dedicated writer-editors as Muzaffer Uyguner and Talat S. Halman” (as cited in Uslu, 2012, p. 11).

Uslu (2012) also underlines the contributions of Halman, who edited Abasıyanık’s previous collection in English, *A Dot on the Map* (1983) and *Contemporary Turkish Literature: Fiction and Poetry* (1982), and expresses that “Without him, the works of the most eminent short story writer, Abasıyanık, would not have been introduced and known in English (p. 11).

In this respect, it is necessary to draw attention to the English language as a lingua franca of the twenty first century. The reason for giving priority to English over others as the target language is mainly due to the fact that it is the most common language used to make intercultural communication possible. When the works of authors are once translated and published in English, these authors are inevitably introduced and known in other languages and countries (Uslu, 2012, p. 13).

Sait Faik Abasıyanık’s short fiction, which is the main subject of the case study of this thesis, has also aroused attention among foreign translators and publishing houses, and

many of his short stories have been translated into various languages and published abroad through TEDA Project.

Work	Country	Publishing House	Year Of Publication
“Lüzumsuz Adam”	France	Editions Bleu Autour	2007
“Alemdağ’da Var Bir Yılan”	France	Editions Bleu Autour	2007
“Semaver”	France	Editions Bleu Autour	2011
“Hikayeler”	Germany	Manesse Verlag, Verlagsgruppe Random House GmbH	2012
“Seçme Hikayeler”	Albania	Publishing House Fan Noli	2014
“Seçme Hikayeler”	ABD	Archipelago Books, Inc.	2014
“Lüzumsuz Adam”	Georgia	Agora Publishing House	2014
“Birtakım İnsanlar”	Bulgaria	Prozoretz Publishing House	2015
“Mahalle Kahvesi”	France	Editions Bleu Autour	2017
“Şimdi Sevişme Vakti”	Italy	Lunargento Sri	Not published yet

Table 5: Translated works of Sait Faik Abasıyanık’s short stories through TEDA Project

Sait Faik Abasıyanık is one of the most distinguished Turkish authors of short fiction and his early stories are included in *Semaver*, *Sarnıç* and *Şahmerdan*. In these stories, he portrays the life of ordinary people, fishermen, porters and peasants. As Sait Faik was a good observer, he never had difficulty in planning out a plot. A passenger napping on the island ferry, a simit seller, a captain or a cat are included in his stories and he treats all the subjects successfully. It can be said that the main theme of his stories is human (Çitil, 2009, p.2). His second period begins with *Lüzumsuz Adam*, which was later followed by *Mahalle Kavgası*, *Havuz Başı*, and *Son Kuşlar*. He begins to benefit from the colloquial language and therefore, the number of inverted sentences in his stories shows an increase (Çitil, 2009, p. 4). He exhibits innovations in terms of language and depiction with his short story book entitled *Alemdağ'da Var Bir Yılan* and he tends to surrealism (Çitil, 2009, p. 2).

As mentioned above, the major purpose of the TEDA Programme is to foster the publication of Turkish literature in foreign languages with the aim of introducing the cultural wealth of Turkish society to the world and making Turkish authors visible abroad. It is reasonable to argue that one of the main reasons why Sait Faik Abasıyanık's short stories are included in the TEDA Programme is that his stories are completely the reflection of the Turkish culture. Sait Faik, who says "Everything starts with loving a person" in his story *Alemdağ'da Var Bir Yılan*, largely handles the concept of 'human' in his works. He mostly portrays the characters that he chose among the local people of Istanbul and Burgazada, where he spent most of his life. He deals with the life of fishermen, orphans, workers, children and underprivileged people of the outskirts of town (kultur.gov.tr). He criticizes the affluent and elite segment of the society and prefers to stand by the poor. As he was a great observer and spent much of his time with ordinary people, he was successful in depicting their pleasures, joys, sufferings and inner lives in his stories. He presents the values, beliefs, moral principles, and religious lives of the local people with great skill and almost mirrors the culture of the society of that time. He largely uses the archaic Turkish and local language. He benefits from idioms, proverbs and slang, which are linguistic elements loaded with cultural values, in order to create a natural and intimate effect. Thus, his works are full of cultural richness which are embedded in the language.

It is also decent to assert that another reason for the involvement of his short fiction in the TEDA Programme is that Sait Faik does not only portray the life of Turkish people, he also tells about people from different nationalities and cultures living together in Turkey. Sait Faik bases his writings upon a humanistic viewpoint and states that “I love humans, not flags” in one of his stories in *Semaver*. Republic of Turkey hosts many people from different civilizations, living together for hundreds of years and it has a multicultural social system. Many distinct civilizations such as Arabs, Armenians and Rums appear in the social life and contribute to the creation of the Turkish culture. It is probable to see the trails and influence of multiculturalism in Sait Faik’s short stories (Çelikkan, 2016, p. 1). Multiculturalism is considered richness in art, and Sait Faik Abasıyanık has masterfully reflected the multicultural structure of Istanbul and Burgazada in his works (Çelikkan, 2016, p. 3). He portrays the life and cultural richness in the suburbs of the city and refers to different ethnic groups. Therefore, we often encounter foreign words in Sait Faik’s short stories. Though the most common foreign words are of French origin, Greek words are also quite extensive. In his stories, Greek names, fish names and fishermen’s phrases are widely used. In some of his short stories, we also confront the corrupted Turkish used by minorities (Çitil, 2009, p. 4). As Sait Faik’s short fiction greatly covers and reflects the Turkish culture including all ethnic groups, many of his stories have been translated into English and other languages through the TEDA Programme.

Consequently, in this chapter, the history of translation activities in Turkey after the proclamation of Turkish Republic has been presented. The definition of TEDA Project and its contributions to the Turkish literature have been explained. Moreover, a short biography of Sait Faik Abasıyanık and the characteristics of his short stories have been underlined, and the reason why his stories were selected for English translation through the TEDA Project has been stated. The next chapter will dwell on the translation analysis of cultural items in Sait Faik Abasıyanık’s short stories.

CHAPTER 3: CASE STUDY

The case study of this thesis focuses on the English translation of Sait Faik Abasıyanık's selected short stories. In this chapter, brief information on the author's life will be presented first. Then, a general overview of the author's short fiction will be put forward. Following the introduction of the co-translators of Abasıyanık's selected short stories, the examples of CSIs in the English translation of the stories will be analyzed in Aixelá's and Venuti's terms.

3.1. THE AUTHOR: SAIT FAIK ABASIYANIK

Sait Faik Abasıyanık, who added a new dimension to Turkish short fiction, was born in Adapazarı in 1906. He attended a private school Rehberi Terakki in his early youth; and because of the Greek occupation, his family had to move to Bolu, and then to Istanbul. He continued his education in Istanbul Erkek Lisesi and Bursa Erkek Lisesi (turkishculture.org). His first stories *İpekli Mendil* and *Zemberek*, which would be published in *Varlık* (Turkish literature and art magazine) later on, were products of these years. Following his secondary education, he enrolled in the Department of Turkish Language and Literature of Istanbul University. At the request of his father, he went to Lausanne to study economics in 1930 and then moved to Grenoble, France and spent three years there. This experience had a strong impact on his art and personality (Çitil, 2009, p. 1). After returning to Istanbul back in 1933, he began his career in business upon his father's demand, but was unable to carry on (Tuncer, 2011, p. 2). Later, he started teaching Turkish at the Halıcıoğlu Armenian Orphan School, and began his career in journalism (turkishculture.org). Finally, he preferred literature and continued his carrier as an author. His first stories that brought him into prominence were published in *Varlık* Magazine.

Several of his novel serials, stories, translations, writings and interviews were published between 1929 and 1954. His pieces, comprise mostly short stories, chronologically read as follows: *Semaver* (1936), *Sarnıç* (1939), *Şahmerdan* (1940), *Lüzumsuz Adam* (1948), *Mahalle Kahvesi* (1950), *Havada Bulut* (1951), *Kumpanya* (1951), *Havuz Başı* (1951), *Son Kuşlar* (1952), *Alemdağ'da Var Bir Yılan* (1954) and *Az Şekerli* (1954). *Tüneldeki Çocuk* (1955) and *Mahkeme Kapısı* (1956) are two of his interviews. He wrote two

novels as well: *Birtakım İnsanlar* (firstly published as *Medar-ı Maişet Motoru*) (1952) and *Kayıp Aranıyor* (1953). *Şimdi Sevişme Vakti* (1953) is his first and only poetry book. Sait Faik Abasıyanık also translated two pieces into Turkish: *Yaşamak Hırsı*, which was published in *Yedi Gün* Magazine between 1940-1950 and launched as a book in 1954, and *Müthiş Bir Tren*, which includes 6 translations and 9 adaptations. *Açık Hava Oteli*, *Sevgiliye Mektup*, *Balıkçının Ölümü Yaşasın Edebiyat*, *Bitmemiş Senfoni*, *Karganı Bağışla*, *Hikayecinin Kaderi* and *Büyüyen Eller* are the author's other works (Tuncer, 2011, p. 4-14). In 1953, he was elected as an honorary member of Mark Twain Association in the United States due to his contributions to modern literature. He was the second person to earn this reward in Turkey after Mustafa Kemal Atatürk, the first president of Turkish Republic (Arslanbenzer, 2016). Sait Faik, who had an efficient and productive writing career, was diagnosed with cirrhosis in 1948 and passed away on May 11, 1954 (Çitil, 2009, p. 2). After his death, his mother commenced a Fiction Prize to commemorate Sait Faik Abasıyanık, the prominent writer who bequeathed the income of his books to Darüşşafaka (an organization for orphans). Since 1954, Sait Faik Story Award is presented to the best collection of short stories in Turkish each year on May 11 by Darüşşafaka Society (darussafaka.org). The house where he spent most of his years in Burgazada has been turned into Sait Faik Museum (Arslanbenzer, 2016).

Though Sait Faik Abasıyanık worked on literary genres such as novels, poems and interviews, he has been best known for his storytelling. Abasıyanık has been one of the fruitful authors of Turkish literature of Republican period and the major contributor to the formation of "Modern Turkish Story" (Tuncer, 2011, p. 14). Sait Faik, longed described as "Turkey's Chekhov" mostly includes the humanistic portraits of fisherman, children, tradesmen, laborers, the unemployed and the poor in his stories (Armstrong, 2015). The most important underlying reason of the fame that he earned in Turkish storytelling is that he uses a simple, intimate and natural language. According to Fethi Naci (1998), Sait Faik created a new language in storytelling (as cited in Güler, 2008, p. 9). His work is full of a poetic language, and there is a great harmony in his sentences that cannot be explained with rhyme, meter or any other technical definition. With this characteristic of his style, he has been commonly known as the "poet storyteller". He also breaks the monotony and sameness in his works with his poetical style (Güler, 2008, p. 9).

3.2. THE SHORT STORIES OF SAIT FAİK ABASIYANIK

The author's first short story is *İpekli Mendil* which he wrote as literature homework when he was in the tenth grade at high school. After his second short story *Zemberek*, he continued to write stories with the support of his teacher Kenan Hulusi at Istanbul Literature Faculty (Aytaç, 2003, p. 45). His early short stories are included in *Semaver*, *Sarnıç* and *Şahmerdan*. The language of his first short stories is pure Turkish (Uyguner, 1962, p. 48). In these stories, Sait Faik handles the events from a socialist point of view. He selects his characters among the people who are often encountered in society (Çitil, 2009, p. 2). Sait Faik, who was of the opinion that the author should be understood by everyone, makes use of a living language in his stories. Because of this reason, his earlier short stories are full of archaic words that are too obsolescent in comparison with modern-day Turkish (Uyguner, 1967, p. 795).

His second period begins with *Lüzumsuz Adam*, which was later followed by *Mahalle Kavgası*, *Havuz Başı* and *Son Kuşlar* (Çitil, 2009, p. 2). Naci (1998) states that Sait Faik's work underwent some changes with *Lüzumsuz Adam*, and draws attention to the increase in the number of inverted sentences and vernacular. He adds that Sait Faik never or very little uses the conjunction "and", affected by Nurullah Ataç (as cited in Güler, 2008, p. 9).

With his work *Alemdağ'da Var Bir Yılan*, Sait Faik Abasıyanık begins to display new stylistic forms of writing and tends to surrealism (Çitil, 2009, p. 2). Contrary to his earlier works which depend mostly on humanity, the themes of this last-period works include despair and pessimism. As a good observer, Sait Faik Abasıyanık portrays the lives of Turkish people and depicts their customs, traditions, beliefs and styles of life with a great deal of skill.

The author reflects the multicolored mosaic of the society in his short stories as well. He was grown up in Adapazarı together with non-Muslims and spent most of his years in Istanbul and Burgazada having the chance to observe the "foreigners", thus he has included minorities in his stories (Fedai, 2007, p. 447). Sait Faik Abasıyanık, who is known as the writer of Istanbul, has made use of Istanbul, the Greek community living in the city and multiculturalism as major themes in his short stories. Multiculturalism

was a way of discovering the story of real people for him. He has featured the lives of the unemployed, fortune tellers, prostitutes, fishermen, sailors and drunken people (Önder, 2017, p. 366). While portraying their lives, he has depicted the Turkish culture and its multicultural aspect as well. In his stories, we encounter “a cosmopolitan atmosphere where many different cultures are integrated in a peaceful way” (Önder, 2017, p. 367).

3.3. THE TRANSLATORS

The selected short stories of Sait Faik Abasıyanık have been co-translated by Maureen and Alexander Dawe, who have also co-translated the two other Turkish novels *The Time Regulation Institute* by Ahmet Hamdi Tanpınar and *The Madonna in a Fur Coat* by Sabahattin Ali. *The Time Regulation Institute* was awarded the Modern Languages Association Lois Roth Award in the category of Translation of a Literary Work in 2014 (mla.org).

Maureen Freely was born in New Jersey in 1952. She has written seven novels (*Mother's Helper, The Life of the Party, The Stork Club, Under the Vulcania, The Other Rebecca, Enlightenment, and - most recently - Sailing through Byzantium*) and three works of non-fiction (*Pandora's Clock, What About Us? An Open Letter to the Mothers Feminism Forgot, and The Parent Trap*) (warwick.ac.uk). Her last novel *Sailing through Byzantium*, which portrays the lives of an English family living in Turkey during the Cold War, has been chosen as one of the Sunday Times Books of the Year in 2013 (thetimes.co.uk). She is best known as the translator of five books by the Turkish Nobel laureate Orhan Pamuk (pen.org). She is currently a professor and Head of Department of English and Comparative Literary Studies at the University of Warwick and is the president of English PEN. She actively participates in national and international campaigns in an attempt to support the translation of works from world literature into English (warwick.ac.uk).

Alexander Dawe was born in New York in 1974. He completed his university education at Oberlin College in the Department of French and Classical Guitar Performance (tecca.boun.edu.tr). He has translated several contemporary Turkish novels such as the *Endgame* by Ahmet Altan and *The Women who Blow on the Knots* by Ece Temelkuran.

He received PEN/Heim Translation Fund Grant to translate Ahmet Hamdi Tanpınar's short stories in 2010. He currently lives and works in Turkey (itef.com).

3.4. ANALYSIS OF THE TURKISH TRANSLATION OF THE CULTURE-SPECIFIC ITEMS IN THE SHORT STORIES OF SAIT FAİK ABASIYANIK

This section focuses on the analysis of the translation strategies which have been used in the translation of the CSIs in Sait Faik Abasıyanık's short stories. In the analysis: 1) The examples will be explained both through the concept of microstrategies and through the concept of macrostrategies. 2) To this end, examples of microstrategies offered by Aixelá (1996) will be categorized under the macrostrategies proposed by Venuti (1995), i.e., domestication and foreignization. 3) Accordingly, in cases where the CSIs in Sait Faik Abasıyanık's short stories have been translated through Aixelá's strategies of repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss and intratextual gloss, the examples will be categorized under the macrostrategy of foreignization. The reason for the categorization of these microstrategies under the foreignization macrostrategy is that when they are utilized, they still conserve the features of the source text and create an unfamiliar effect on the target audience. 4) In cases where the CSIs in Sait Faik Abasıyanık's short stories have been translated through Aixelá's strategies of synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation, the examples will be categorized under the macrostrategy of domestication. The reason of categorizing these microstrategies under the domestication macrostrategy is that when they are used, the source text features are adjusted to the target text; and the translated text sounds familiar to the target readers.

This analysis deciphers Aixelá's microstrategies used in the Turkish translation of Sait Faik Abasıyanık's short stories in conveying the CSIs with an aim to figure out the most employed macrostrategy.

In the analysis, firstly source-text extracts that bear culture-specific connotations and their translations will be provided; secondly, each example will be explained in detail as regards the translation strategies for culture specific items. Finally, the thesis will discuss whether the target text is domesticated or foreignized. The analysis will go

through the above mentioned steps in order to explore how and to what extent the Turkish culture has been represented in the target language and whether the target text has served the purpose of TEDA Programme which is stated as “to foster the publication of Turkish literature as well as works about Turkish art and culture in languages other than Turkish” (tedaproject.gov.tr).

3.4.1. Examples of Foreignization

3.4.1.1. Repetition

Repetition refers to the transfer of the cultural item into the target text without making any change. It is one of the most efficient strategies in terms of maintaining the otherness of the source culture.

Example 1:

Source Text	Target Text
Masaya dirseğini yaslar, uyur. Yalnız, gözlerine siyah gözlük takmış, kısık kadın seslerinin arasına ara sıra çatlak, fakat usule uygun bir ses fırlatan kemancı taksime giriştiği zaman gözünü açar, “ Allah, Allah! ” diye haykırır. (Abasıyanık, 2002d, p. 14)	He falls asleep, his elbow propped on the table, but every now and then when the violinist in dark glasses strikes up a solo in a screeching that blends perfectly with the band, cutting through the soft chatter of the women, he moans, “ Allah, Allah. ” (p. 77)

In some other stories, the word “Allah” has been translated into the target language as “Lord” or “God”. In the example above, the religious term “**Allah**” is kept unchanged using the **repetition strategy**. In some cases, the duplication of the word “Allah” with a deep sigh refers to an exclamation which is mostly used in the Turkish culture to show one’s sorrow. In other cases, it implies boredom or astonishment. In the above case, it shows the enthusiasm of the character who wishes to accompany the violinist. Repeating this religious term in the target text, the co-translators may have assumed that target readers know that “Allah” is the name of the God among Muslims and with the help of the verb “moan”, they may deduce that the utterance is a kind of exclamation.

As a result, the co-translators draw the attention of the target audience to the otherness of the source culture by making use of the **foreignization strategy**.

Example 2:

Source Text	Target Text
O sırada vücuduma bir hamamda yıkanmak kaşıntısı geldi. (Abasıyanık, 2002d, p. 16)	I felt an overwhelming desire to go to a hamam . (p. 79)

The utterance “**hamam**” is a CSI as it is a traditional part of the Turkish culture. “Hamam” is a type of public bathing which had a significant role in the socialization of people in the Ottoman Empire. It has a unique culture and rituals, and used to be a crucial part of social life where many facilities are held. The word stems from the Arabic term “hamma” which means “heating up” and it is usually linked with the traditions of the Ottoman Empire and more widely the Islamic culture (turkishculture.org). In the example above, the word “hamam” is kept in the target text as it is in the source text. The **repetition strategy** is used in the English translation and the culture-specific word is preserved in the target text. The CSI is most likely to sound strange and unnatural to the target readers as the co-translators keep the otherness of the source text by benefiting from the **foreignization strategy**.

Example 3:

Source Text	Target Text
Çanların biraz gerisindeki iki çam ağacı arasına konmuş kalasın üstünde o gün ilk defa papaz efendiyi gördüm. (Abasıyanık, 2002d, p. 64)	I first saw Papaz Efendi sitting cross-legged with a black hat in his lap on a board between two pines, a little behind the bells. (p. 82)

In this example, the source text item “**papaz efendi**” is left unchanged in the target text. “Papaz Efendi” is the main character in the source text and it is also the title of the story. “Papaz” means an ordained minister of the Catholic, Orthodox, or Anglican

Church who performs religious ceremonies and certain rites (oxforddictionaries.com). “Efendi” is a title used for the educated people in Turkish after their first names (tdk.gov.tr). Probably because of the fact that “Papaz Efendi” is the main character and the utterance is treated as a proper noun through the story, the co-translators choose to preserve the word “papaz” instead of translating it as “priest”, and “efendi” is left unchanged in the target text as well. In this way, the co-translators prefer to reflect the exotic effect of the source text and embellish the target text with the use of **repetition strategy**, and hence **foreignization strategy** is employed in this example.

Example 4:

Source Text	Target Text
Gelmezsen ben elbiselerini gazinocuya bırakırım. (Abasıyanık, 2002d, p. 74)	If you don't come, I'll leave my clothes at the gazino . (p. 101)

Etymologically, the word “**gazino**” is derived from the Greek word “casino” and it is a coffeehouse, beerhouse or a public place for musical entertainments and dancing; and “gazinocu” is someone who runs a casino. The origin of “Gazino” culture in Turkey dates back to the early years of the 1900s and at that time, it was a rather elite nightclub which was mostly preferred by Turkish intellectuals and non-Muslims living in Istanbul's central district Beyoglu (Girardot, 2015, p.1). In the example above, the co-translators make use of the **repetition strategy** and the CSI is preserved in the target text. The co-translators may have presumed that target readers have sufficient background information and deduce its meaning thanks to its similarity with the Italian word “casino” phonetically. Thus, the translation of this CSI can be handled under the umbrella of **foreignization strategy** as the exotic color of the source text is stressed.

Example 5:

Source Text	Target Text
Yerdeki Kocaeli kilimi ıslak bir renkle, gaz lambasının altında, acayip bir reçel gibi kaynıyordu. (Abasıyanık, 2002a, p. 34)	In the light of the gas lamp, the red in the pattern of the Kocaeli kilim seemed to bubble, like some odd sort of jam. (p. 17)

In this example, the utterance “**Kocaeli kilimi**” is a CSI and is translated with the **repetition strategy**. “Kocaeli kilimi” is a kind of rug which is weaved on special benches with the worsted, spun with special techniques, and which does not have many patterns on it. It is mostly weaved in the villages of Adapazarı, Gebze, Izmit and Kandıra (Uyguner, 1969, p. 176). In this translation, the co-translators may have relied on the target audience to search for its meaning and they have repeated the utterance directly in the target text without any change. Through the use of **foreignization strategy**, the co-translators make the otherness of the source culture much more visible to the target readers.

Example 6:

Source Text	Target Text
Mutfağında kızarmış ördek, suyuna bulgur ve irmik helvası hazırlanmış köy evine niçin gittiğimizi o gün bilmiyordum. (Abasıyanık, 2002a, p. 33)	I had no idea why we went to that village house that day, to find a meal of duck, bulgur and semolina <i>helva</i> waiting for us in the kitchen. (p. 15)

In this example, the word “**bulgur**” refers to “a cereal food made from wheat, most often durum wheat and it is widely used in Turkish cuisine (Helstosky, 2009, p. 30). The word is also known as “bulgar” or “bulgar wheat” in English and in other languages as “burghul”, “burghoul” or “boulgur” (Öztemel and Kurt, 2017, p. 308). The co-translators may have supposed that the target audience is familiar with the item and they will probably not have any difficulty in grasping the meaning of it. Therefore, they opt

to leave the culture specific item unchanged in the target text by using the **repetition strategy**. Even so, it is most likely for the target readers to feel that they are reading something uncommon with the application of **foreignization strategy** by the co-translators.

Example 7:

Source Text	Target Text
Seksen derse, maşallah! Hiç de göstermiyorsunuz, deyip şaşar gibi yapmaktan başka çare yoktur. (Abasıyanık, 2002e, p. 45)	If he'd said he was eighty, you'd have nothing to say except, " Maşallah! You look so much younger!" (p. 113).

In the source culture, "**maşallah**" is a religious phrase mostly used against the evil eye in daily conversations of Turkish people. The saying is an Arabic originated word which is uttered to express appreciation and praise towards someone and something, and it literally means "whatever God will" or "this is what God has willed" (oxforddictionaries.com). It is a CSI which is widely used in the daily conversations of Turkish people. In the example above, the item is kept in the target text as it is in the source text with the help of **repetition strategy** so as to preserve the sense of flavor of the original. The CSI sounds neither familiar nor natural to the target audience, thus it can be said that **foreignization strategy** is put into use by the co-translators.

Example 8:

Source Text	Target Text
Dün satmak üzere bedestene götürmüştüm. Yetmiş lira verdiler satmadım. (Abasıyanık, 2002e, p. 46)	Only yesterday, I took them to the Bedesten to sell them. They offered seventy but I wouldn't take it." (p. 115)

"**Bedestens**" refer to covered bazaars which serve the function of stock exchange. They were built to sell textiles at the first place, but later continued to sell antiques and

similar valuable goods. “Bedestens” were important public places where citizens were able to trade in the Ottoman period and throughout the history, they have been the distinctive areas of the cities, especially the ones on trade routes. The word “bedesten” is of Persian origin and it is derived from the word “bezistān” (tdk.gov.tr). In Arabic, the word “bezzaz” means “one who sells bez (cloth)” (Atalan and Arel, 2017, p. 38). “Bedestens” are one of the most common symbolic structures of the Turkish culture. In the example above, it is most likely that the word “bedesten” is presumed to be known or, at least, heard, by the target readers and it is kept unchanged in the translation. Thus, the otherness of the source culture is made visible to the target audience as the co-translators opt to preserve the cultural item unchanged by using the **repetition** and thus, **foreignization strategy**.

Example 9:

Source Text	Target Text
Yoksa böyle küçük yerlerde o adamla kimse aşinalık etmez, rakı içmez, konuşmaz; ilk günlerde hakkında bir şeyler öğrenmek için dostlar bulunabilir ama, sonra hepsi çekilir, onu köpeğiyle yalnız bırakabilirler. (Abasıyanık, 2002g, p. 12)	No one here in this little place would ever talk to such a man, let alone drink rakı with him; people might befriend him early on, just to learn a bit about him, but then they would peel away, leaving him alone with his dog. (p. 160)

In the example above, the word “**rakı**” is a CSI as it is a traditional alcoholic drink in Turkey which is made from different fruits, mostly raisin, in different regions. It is mostly consumed in friendly meetings and conversations. Though “rakı” is also very popular in neighboring countries, it has a history more than 500 years in Turkey and it has been a powerful symbol of the Turkish culture and tradition. The utterance “rakı” is preserved in the translation with the usage of **repetition strategy**. Owing to the fact that it is widely included in oriental works of Western authors, it is probable that the target readers are familiar with the word. For the preservation of the CSI will create

foreignness in any case, it can be said that the co-translators make use of the **foreignization strategy** in the translation of this CSI.

3.4.1.2. Orthographic Adaptation

In this strategy, the cultural utterance is translated almost the same by adapting it to the spelling rules of the target language.

Example 10:

Source Text	Target Text
Bohçasının sandık odasının bir köşeciğinde olduğunu evde herkes bilirdi. (Abasıyanık, 2002a, p. 46)	Everyone knew that she kept her <i>bocha</i> in a corner of the storage room. (p. 29)

“Bohça” refers to a kind of large square piece of cloth that is used to hold a group of objects together by wrapping. It was widely used in daily life of Ottomans with the purposes of wrapping and protecting the linens or presenting the gifts in the wedding rituals. Besides, women would take it with them when they go to the Turkish bath so as to carry their belongings. An appealing “bohça”, which was made out of high-priced materials, was a symbol of wealth. “Bohça”, which is also the title of the story, has a symbolic meaning throughout the story. It symbolizes the handmaid who is a needy, shy, timid and obedient girl and always exposed to violence and insult by the master of the house, who is wealthy, self-confident, courageous and furious. “Bohça” is identified with the girl in the story. These kinds of contradictions and symbolizations are one of the elements that make Sait Faik Abasıyanık’s stories rich in semiotics (Yavuzer, n.d., p. 7). In the example above, the utterance “**bohça**” is a CSI which is translated into English as “*bocha*” with the use of **orthographic adaptation strategy** along with the strategy of extratextual gloss. The letter “ç” does not exist in English alphabet. Thus, the word is translated with the letters “ch”. Most likely, the word will sound foreign to the target readers as they encounter with a letter different from their alphabet. They may have difficulty in both understanding the meaning of the word and reading the text smoothly with the **foreignization strategy** applied by the co-translators.

Example 11:

Source Text	Target Text
Galip bir generale benziyorsunuz, dedim. Güldü. Evet, dedi. Paşa Papaz Aleksandros! (Abasıyanık, 2002d, p. 67)	You look like a victorious general,” I said. He smiled. “ Pasha Papaz Aleksandros,” he said. (p. 85)

The CSI “paşa” was a title given to the soldiers above the rank of a colonel and to the senior civil servants in the Ottoman Period and it has been used for generals in the Republic Period. The letter “ş” does not exist in the target language. For this reason, the co-translators opt to translate it with the letters “sh”. The utterance “**paşa**” is translated as “**pasha**” by altering the letter according to the phonological features of the target language and using the **strategy of orthographic adaptation**. It seems that the co-translators employ the **foreignization strategy** as the foreign nature of the cultural item is underlined in the translation.

3.4.1.3. Linguistic Translation

In linguistic translation, a denotatively very close reference to the source text is used so as to increase the comprehensibility of the utterance. By using this strategy, the translators aim at clarifying the meaning and make it much more explicit, yet the CSI still sounds foreign to the target audience.

Example 12:

Source Text	Target Text
Yalvarmaya, tövbe etmeye, hem de öylesine bir daha yaparsam arap olayım demeye başladı ki... (Abasıyanık, 2002f, p. 61)	He began to plead with me. He was sorry. May God make me an Arab if I ever do this again! (p. 152)

In the example above, in the translation of the utterance “**bir daha yaparsam arap olayım**”, the co-translators employ the **linguistic translation** strategy. The idiomatic saying means “I am so bitterly regretful that I will not do that again” and it is translated literally. Reading the text in their own language, target audience is expected to grasp the expression of the source context. Yet, they may have difficulty in understanding the message as there is no such expression as “**May God make me an Arab if I ever do this again**” in the target culture. The target readers are most likely unable to interpret and comprehend the message of the CSI with the use of **foreignization strategy**.

3.4.1.4. Extratextual Gloss

Extra explanation and guidance needed for the implications or meaning of the CSI are added separately through a footnote, endnote, glossary or in italics in this strategy. In this way, translators make the CSI and text more comprehensible by providing the target readers with enough information to decipher the meaning.

Example 13:

Source Text	Target Text
Eskiden han mış burası, şimdi oda oda kiraya veriyorlar. Han değil mahpushane adeta. (Abasıyanık, 2002d, p. 72)	In old days this was an Ottoman han , but now they rent by the room. It’s more a prison than a han .(p. 99) Han: a former Ottoman inn; many today still remain as they were hundreds of years ago. (Glossary, p. 239).

The utterance “han” refers to “an urban Ottoman Turkish building that combines an urban hotel, stable, storage, depot and wholesale selling point (Germirli, 2015, p. 6). Hans, which are mostly located in the Hans District on the historic peninsula of Istanbul, are one of the significant socio-economic and architectural structures (Germirli, 2015, p. 2). In the example above, the co-translators opt to preserve the CSI unchanged in the target text, yet they provide supplementary information by using the strategy of both intratextual and extratextual gloss. They add the word “Ottoman”

before the CSI to clarify that it is an item belonging to the Ottoman culture. Similarly, the utterance “**han**” is written in italics to indicate that a definition of the word can be found in the Glossary at the back of the book. Thus, the co-translators obviously wish to make the source text reference more clear and intelligible to the target readers by using the strategy of **extratextual gloss**. However, target readers encounter a CSI which sounds foreign to them in the reading process. In this way, the CSI is **foreignized** in the translation in Venuti’s terms.

Example 14:

Source Text	Target Text
Akşam simidi de çıkmıştı dünyada ... (Abasıyanık, 2002i, p. 24)	And now the evening simits had come out into the World ... (p. 184) Simit: a ring-shaped pretzel covered in sesame seeds; also a life-buoy. (Glossary, p. 240).

In the example above, the CSI “**simit**” is translated through the strategy of **extratextual gloss** by keeping it in italics and giving a defining explanation in the glossary. “Simit” is one of the most typical street food in Turkey and it is thought to be created in the kitchens of Ottoman palaces at the end of the sixteenth century (Dikkaya, 2011, p. 72). The co-translators retain the foreignness of the source culture by preserving the CSI in the target text and introduce it to the target readers through the definition in the glossary for a better understanding. Even though the target readers comprehend the meaning of the CSI with the help of clarification of the meaning of it, they encounter a source text item which is unfamiliar to them. Thus, it is clear that the CSI is **foreignized** in the translation.

Example 15:

Source Text	Target Text
<p>Vapurlarda da çalıştığım için rüzgârları kokularından lodos, poyraz, karayel, günbatısı diye tefrik eder, tanırdım. (Abasıyanık, 2002a, p. 39)</p>	<p>I had worked on a ferryboat and I knew the different winds from their smells – the lodos, the poyraz, the karayel, and the günbatısı. (p. 24)</p> <p>Lodos: a southern wind. (Glossary, p. 240).</p> <p>Poyraz: a northern wind; Boreas, the Latin God of the north wind. (Glossary, p. 240).</p> <p>Karayel: northwest wind; the mistral. (Glossary, p. 239).</p> <p>Günbatısı: western wind. (Glossary, p. 239).</p>

Societies are influenced by the natural environmental conditions as they build their cultures. The effects of the geographical features on the customs and traditions, eating habits, way of dressing and behavior patterns of societies are inevitable. Consequently, traces of geographical formations in a specific region are also seen in the daily language of people who live in that area. (Karakuş, 2014, p. 100). The utterances above are geographical concepts which are intrinsic to Turkey. “Lodos” is a south westerly wind which predominates in the Marmara Sea, Aegean Sea and the Mediterranean coast of Turkey all year long. “Poyraz” is a cold wind blowing from the northeast in Turkey. “Karayel” is another cold wind blowing from the northwest which is attended by rainy weather in summer and snowy weather in winter, especially in the regions of Thrace, Marmara and Black Sea. “Günbatısı” is the name of a western wind in Turkey. These utterances may be handled as CSIs as they are directly associated with the source culture. In the example, the names of the winds are translated using the strategy of **extratextual gloss**. The co-translators keep the CSIs unchanged in the target text so as to retain the local color of the source culture and they also give their definitions in the glossary for a better understanding of the target readers. Thus, it can be said that the otherness of the source text is made visible to the target readers and **foreignization strategy** is applied by the co-translators in the example above.

Example 16:

Source Text	Target Text
Mutfağında kızarmış ördek, suyuna bulgur ve irmik helvası hazırlanmış köy evine niçin gittiğimizi o gün bilmiyordum. (Abasıyanık, 2002a, p. 33)	I had no idea why we went to that village house that day, to find a meal of duck, bulgur and semolina <i>helva</i> waiting for us in the kitchen. (p. 15) Helva: a sweet dish made of semolina and flour. (Glossary, p. 239).

“Helva”, also known as “halva” or “halvah” in other languages, is one of the most unique Turkish desserts. It is a Turkish origin sweet which is usually served at religious feasts and funeral homes in Turkey. The CSI “**helva**” is translated with the **extratextual gloss strategy** in the example above and it is defined as “a sweet dish made of semolina and flour” in the glossary. The CSI is preserved in the target text and defined with additional explanations. It is most probable that the CSIs written in italics and the usage of glossary will hinder the smooth flow of reading. Thus, it is clear that the co-translators create a **foreignized** translation.

Example 17:

Source Text	Target Text
Ömer dalgın, düşünceli, mezeleri yokluyor, yanındaki, sert yüzlü, kırk beşlik adam onu teselli eder, yatıştır hareketlerle bir şeyler anlatıyordu. (Abasıyanık, 2002b, p. 43)	He was staring into his <i>meze</i> , lost in thought, while the hard-faced forty-five-year-old man next to him offered him consoling words, with calming gestures. (p. 43) Meze: an appetizer usually made with olive oil. (Glossary, p. 240).

As explained in the glossary, “meze” is “an appetizer usually made with olive oil” and it is mostly served at the beginning of the dinner and enjoyed with “rakı” in friend

conversations. “Meze” is one of the symbolic traditional foods in Turkish cuisine. As the British cuisine lacks such a type of dish, there is no literal equivalent of the CSI “meze” in the target language. For this reason, the co-translators opt to transfer the CSI by keeping it unchanged in the target text. With the aim of familiarizing the target audience with the cultural item, they explain it with supplementary information in the glossary by using the **strategy of extratextual glossary**. Target readers will probably have to stop to look at the definition of the CSI which is totally foreign to them. Thus, the co-translators **foreignize** the text by preserving the source text item in the translation.

3.4.1.5. Intratextual Gloss

This strategy refers to retain the CSI in the target text and add extra information so as to prevent any probable misunderstanding. In this way, the translator has the chance of both preserving the CSI and making it much more explicit with explanatory information.

Example 18:

Source Text	Target Text
Rüyamda o zamanlar dedeme, sonraları Nurbaba ve şimdi Noel Baba’ya benzettiğim bir adam, elimden tutarak onun elini avucuma koymuştu. (Abasıyanık, 2002a, p. 44)	In those days there was a man I saw in my dream whom I first identified as my grandfather, and later understood to be an old dervish Saint, Nurbaba , or Father Christmas. (p. 26-27)

In the example above, “**Nurbaba**” is translated with the addition as “**old dervish Saint, Nurbaba**” by using the strategy of **intratextual gloss**.

Nurbaba (1922) is the title and the main character of a popular novel written by Yakup Kadri Karaosmanoğlu (1889-1974), who was one of the renowned authors in modern Turkish literature. The novel depicts Sufism and late Ottoman history and “it was the first novel in Turkish that criticized Sufi practices and institutions, presenting an

unflattering yet complex portrait of a Bektashi lodge on the Asian shore of the Bosphorus” (Wilson, 2017, p. 233). The character “Nurbaba” may sound foreign to even most of the Turkish readers and the target audience clearly feel more foreignized when they read the text. Thus, the co-translators enable the target audience receive the context of the source culture by adding extra information. Although the target readers will be able to interpret the meaning of the CSI, they will encounter a foreign item which sounds totally unfamiliar to them. As a result of this, it is clear that the CSI is **foreignized** in the translation with the preservation of the source text item.

Example 19:

Source Text	Target Text
Tütüncüye gazete ve Bafra borcu; gazinocuya iki üç bira, gazoz borcu; muhallebiciye 17 lira kadar bir takıntım olsa. (Abasıyanık, 2002i, p. 78)	Maybe it’s just a small tab at the tobacconist, for newspapers and Bafra cigarettes ; two or three beers and a lemon soda at the club; and almost seventeen lira at the patisserie. (p. 203)

In the example above, the CSI “**Bafra**” is a brand name of cigarettes made in Turkey in the past. In the source text, the utterance has been presented using metonymy as figure of speech, and it has not been stated that “Bafra” is the brand name of cigarettes. Target readers are not expected to know such detailed information about the context of the source text. Thus, the co-translators opt to translate it as “**Bafra cigarettes**” by adding the word “cigarettes” using the **intratextual gloss** strategy. Thus, they supplement the text with additional information needed for the context of the target audience. As the CSI is kept unchanged in the translation, **foreignization strategy** is adopted in the transfer of it.

Example 20:

Source Text	Target Text
Evet, çarşı bana haram oldu. (Abasıyanık, 2002i, p. 82)	So there you go. The town is <i>haram</i> , it’s sinful . (p. 207)

In the example above, the utterance “**haram**” is translated by using the strategy of both extratextual gloss and **intratextual gloss**. The word “haram” is of Arabic origin and it refers to something that is contrary to the rules of religion and “forbidden or proscribed by Islamic law” (oxforddictionaries.com). It is used in Islamic context and a CSI for the target audience. Because of the fact that interpretation of this CSI may be difficult for the target readers, the co-translators provide supplementary information by adding a synonymy with the aim of familiarizing the target audience with the source culture. Here, the co-translators’ choice may stem from wish to both keep the CSI and make it comprehensible for the target audience. In this example, the CSI is preserved within the target text as it is used in the source text and in this way, it is **foreignized** by the co-translators.

3.4.2. Examples of Domestication

3.4.2.1. Limited Universalization

Example 21:

Source Text	Target Text
Sedirde oturan ihtiyarların yanına da orta yaşlı, ciddi adamlar gelip oturdu. (Abasıyanık, 2002e, p. 10)	A number of grave-faced middle-aged men joined the old men on the long divan . (p. 106)

“**Sedir**” is one of the important furniture in traditional Turkish houses. It is a kind of sitting platform which is usually located in front of the windows along the two or three sides of the room (Turgut, 1995, p. 69). It is covered with decorative carpets and upholstered with soft coverings such as cushions and mattresses. As can be seen in the example above, the co-translators do not opt to preserve the CSI unchanged in the target text as it may sound too unclear for the target readers. Yet, instead of transferring the CSI with the use of a much more neutral utterance such as “sofa” or “couch”, they prefer another CSI “**divan**” which belongs to the source language culture but sounds more familiar to the target readers. Thus, they use the **strategy of limited universalization** and **domesticate** the CSI for a better understanding of the target audience.

3.4.2.2. Absolute Universalization

In this strategy, the translator eliminates any foreign implication of the CSI and chooses a neutral reference for the target audience.

Example 22:

Source Text	Target Text
Bir köşede bezik, kaptıkaçtı , satranç oynarlar. (Abasıyanık, 2002d, p. 9)	It's a clean and tidy place with seven or eight tables, with customers who come and go without so much a word, unless they retire to the corner to play King or Bezique or chess. (p. 72)

In the example above, the source text item “**kaptıkaçtı**” is a kind of popular card game in the source culture. The co-translators transfer the utterance with the use of the name of another card game “**King**” most probably because there is no convenient equivalent of “kaptıkaçtı” in the target language. Through the **absolute universalization strategy**, the co-translators **domesticate** the utterance by benefiting from a much more plausible, common equivalent.

Example 23:

Source Text	Target Text
Berberken birbirlerine bir “Merhaba” derler, bir de “Allahısmarladık!” derlermiş. (Abasıyanık, 2002g, p. 12)	They rarely say more than hello and goodbye. (p.161)

“**Allahısmarladık**” is a Turkish phrase which simply comes to mean “Goodbye”. “İsmarlamak” refers to “entrust” within this context and the saying “Allahısmarladık” means “I entrust you to Allah”, “I leave you in the hands of Allah” and “Allah will protect you”. It is a religious leave-taking phrase as it involves the utterance “Allah”. Moreover, the utterance is most particularly used if you are the person leaving. Thus, it

is a CSI for the target audience. In the example above, the CSI is translated simply as “**goodbye**” by eliminating the religious aspect of the word. It seems that the co-translators translate the CSI by using the **absolute universalization strategy** so as to **domesticate** it for the target readers.

Example 24:

Source Text	Target Text
Siyah sof kumaştan setresinin ayda parlayan eteklerini beline sokmuş, eline bir peçete almış, dolgun bir Rum kızıyla şakır şakır kasap oynamıştı . (Abasıyanık, 2002d, p. 70)	His dark mohair frock tunic was tucked into his belt. It glistened in the moonlight as he danced with a plump young girl. (p. 89)

Every region in Turkey has its own popular folk dances and “Kasap havası” is one of the traditional Turkish dances, which means “the butcher’s dance”. It is similar to the Greek dance “hasapiko” and therefore it is mostly connected with the earlier Greek community in the Ottoman capital (Feldman, 2016, p. 353). “**Kasap oynamak**” is a verb and it refers to “perform the butcher’s dance”. As is seen in the example above, the co-translators naturalize the CSI and use a more general utterance so as to make it accessible to the target readers who may not have enough background knowledge of the source culture. Through the **strategy of absolute universalization**, the source item is **domesticated** and the foreignness of the source culture is entirely eliminated in the target text.

Example 25:

Source Text	Target Text
— Hanım, elhamdülillah Müslümanız ama memuruz da. (Abasıyanık, 2002b, p. 65)	Of course we are Muslims, Madam. Praise be to God! But we are also harbormasters. (p. 49)

“Elhamdülillah” is an Arabic phrase which pervades everyday life and means “praise be to Allah”. In Islam, the utterance is used in various situations with the aim of expressing one’s gratitude to Allah. The phrase is mostly uttered after waking up, sneezing, finishing the meal, drinking water or as a response to someone who asks how we are. It refers to thankfulness after succeeding or completing anything. In the example above, the Islamic expression is used by the character of the story in order to intensify the meaning as he states his religious belief. The utterance “**Elhamdülillah**” is a religious CSI for the target readers. The co-translators transfer the cultural item by using the **strategy of absolute universalization** and exclude the religious characteristic of the utterance completely in an attempt to **domesticate** it for the target readership.

Example 26:

Source Text	Target Text
Annemin ve sizin ellerinizden öper , hayır dualarınızı beklerim, babacığım. (Abasıyanık, 2002c, p. 73)	Love to you and mother and waiting for good news from you, my father. (p. 69)

In the example above, the phrase “**el öpmek**” is translated into the target language by using **absolute universalization strategy**. “El öpmek” means “to kiss hand” and it is a very common Turkish tradition. Kissing the hand of an older person and touching it to your forehead is a sign of respect to elders in the source culture. The hand-kiss tradition is performed during greetings, but especially on religious holidays. The co-translators opt to use a much more neutralized phrase in an effort to **domesticate** the culture-specific phrase and adopt it to the target culture.

3.4.2.3. Naturalization

Naturalization is the substitution of the CSI by a cultural reference that belongs to the target culture. It is a highly manipulative strategy as it removes the cultural traits of the source culture and brings the target culture into the forefront.

Example 27:

Source Text	Target Text
<p>1330 doğumla nüfusa kaydedilen on altı yaşında Ahmet'i, yirmi altı yaşında, 1332 doğumlu bir kadınla evlendirmek icap etmişti. (Abasıyanık, 2002a, p. 50)</p>	<p>It had been decided that sixteen-year-old Ahmet had been born in 1909. And that he was to marry a twenty-six-year-old woman born in 1911. (p. 31)</p>

In the example above, the difference between the years of the source text and the target text results from basing on different types of calendars. Contrary to western countries where the Gregorian calendar is used, most of the Muslim countries use a lunar calendar which is called the “Islamic calendar”, “Muslim calendar” or “Hijri calendar”. It is composed of twelve months but invariably shorter than a solar year. The Islamic calendar begins with the Prophet Muhammad’s migration (hijrah) with his followers from Mecca to Medina. Days of special Islamic holidays are also determined with regard to the Hijri calendar (oxfordislamicstudies.com). In Turkey, people used to use the Hijri calendar until the acceptance of the Gregorian calendar officially in 1925. As seen in the example, the co-translators prefer to write the years based on the Gregorian calendar most probably because of the fact that they were not in favor of bothering the target readers with the unfamiliar CSI of the source text and unnecessary details. By rendering the years, they benefit from the **naturalization strategy** and **domestication strategy**.

3.4.2.4. Deletion

Deletion is omitting the CSI in the source text due to certain reasons and making the target readers unaware of its existence.

Example 28:

Source Text	Target Text
Bu sarışın, Karabaş balı gözlü çocuk, kendi çocuğu muydu? (Abasıyanık, 2002g, p. 14)	So, can that blond and honey-eyed son really be hers? (p.164)

“Karabaş otu” or “Lavandula stoechas” is a kind of plant similar to lavender from labiatae family and grows in the Mediterranean, Aegean and Marmara regions of Turkey. Bal means “honey” and “**Karabaş balı**” is the honey got from the “Karabaş otu”. It has a quite light yellow color (arastirma.tarim.gov.tr). In the source text, the color of the boy’s eyes is likened to the color of the honey. By omitting the name of the specific honey type, the co-translators **domesticate** their translation by using the **deletion strategy**.

Example 29:

Source Text	Target Text
On dakika sonra benden çok yaşlı bir adam geçer. Bu adam iri yarı bir adamdır. Kır bıyıklıdır. Saçları hiç dökülmemiştir ama beyazdır. Şoförler onu görünce: — Vay beybaba, merhaba, derler. O: — Merhaba evlatlar, der! Sonra Fuzuli’den beyitler okur. (Abasıyanık, 2002d, p. 13)	Ten minutes later a man much older than me walks past. He’s a burly fellow with a gray moustache, and though he has a full head of hair, it’s gone gray. A driver spots him and says: “Hey there. What’s up?” “Hello there, boys,” he says. Then he rattles off a few lines of dusty verse. (p. 76)

Fuzuli (Mehmed bin Suleyman Fuzuli) (1498-1556) is one of the most outstanding figures and greatest poets of Turkish literature. He had an extensive knowledge of Arabic, Persian and Turkish and wrote his two divans (collected poems) in three different languages. He produced numerous works and had a considerable effect on Turkish literature (turkishculture.org). By deleting the source text item, the co-translators benefit from the **strategy of deletion** which causes the translation to become a **domesticated** one.

3.5. DISCUSSION

In the previous part, the most prominent examples of English translation of CSIs which peculiarly illustrate the otherness of the Turkish culture in Sait Faik Abasıyanık's selected short stories have been analyzed. This section will scrutinize the results extracted from the short stories and present a general discussion as regards how the CSIs have been translated through microstrategies and macrostrategies of this thesis.

A total of 375 CSIs obtained from Sait Faik Abasıyanık's selected short stories have been analyzed in the light of translation strategies proposed by Aixelá and Venuti's concepts of domestication and foreignization. Table 6 shows the total number of the excerpts where both micro and macro-strategies of this thesis have been used.

Sait Faik Abasıyanık's Selected Short Stories		
Macro-strategies	Micro-strategies	Number of examples
Foreignization	Repetition	99
	Ortographic Adaptation	11
	Linguistic Translation	34
	Extratextual Gloss	119
	Intratextual Gloss	9
	Total	272
Domestication	Synonymy	0
	Limited Universalization	4
	Absolute Universalization	69
	Naturalization	20
	Deletion	10
	Autonomous Creation	0
	Total	103
	The sum total of the examples	375

Table 6: The result of analysis of translation of CSIs in Sait Faik Abasıyanık's selected short stories

As stated in the figures above, out of 375 CSIs in total, 272 have been translated through the foreignization approach. On the other hand, the rest of 103 CSIs have been translated through the domestication approach. It has been observed that the use of the foreignization macrostrategies in the translation of CSIs in Sait Faik Abasıyanık's selected short stories has notably outnumbered the use of domestication macrostrategies.

When the examples which fall under the foreignization macrostrategy have been examined in accordance with the microstrategies of this thesis, it has been observed that the co-translators of the source text have mostly benefited from the strategy of **extratextual gloss** in the translation of CSIs. With the use of this strategy, a total of 119 CSIs has been preserved unchanged in the target text and explained with additional information in the glossary. A clear majority of the CSIs indicated in the glossary have been written in italics through the target text while a small number of them has not been specifically emphasized for the use of gloss. **Repetition strategy** is the second most frequently used microstrategy. Out of 272 foreignized examples, 99 of them have been transferred with the use of repetition strategy and the CSIs have been kept unchanged in the translation without any explanation. With 34 examples of excerpts obtained from the English translation of short stories, strategy of **linguistic translation** is the third most frequently used microstrategy. With the use of linguistic translation strategy, the co-translators have preserved the cultural words in the target text by literally translating the CSIs. The next frequently used microstrategy is the strategy of **orthographic adaptation**. 11 excerpts have been obtained from the target text, which have been transferred in accordance with the spelling rules of the target language. The least most frequently used microstrategy is the strategy of **intratextual gloss**. 9 CSIs have been preserved and clarified with the direct insert of information into the target text.

When the examples which fall under the domestication macrostrategy have been respectively examined in accordance with the microstrategies of this thesis, it can be noted that the strategy of **absolute universalization** is the most frequently used microstrategy. Accordingly, in the translation of 69 CSIs, foreign implications of the source culture have been left out and a much more neutral reference has been chosen for the target audience. **Naturalization strategy** is the second most frequently used

strategy. 20 CSIs of the source text have been translated in an attempt to make them more familiar to the target readers. In the study, it has been perceived that, the co-translators have opted to omit the 10 of the CSIs by using the **deletion strategy**. The fourth most frequently-used microstrategy under the umbrella of domestication approach is the strategy of **limited universalization**. 4 examples of CSIs have been transferred with a more common equivalent which still pertains to the target culture. It is also necessary to note that examples of the strategies of **synonymy** and **autonomous creation** have not been encountered in the English translation of CSIs in the Sait Faik Abasıyanık's short stories.

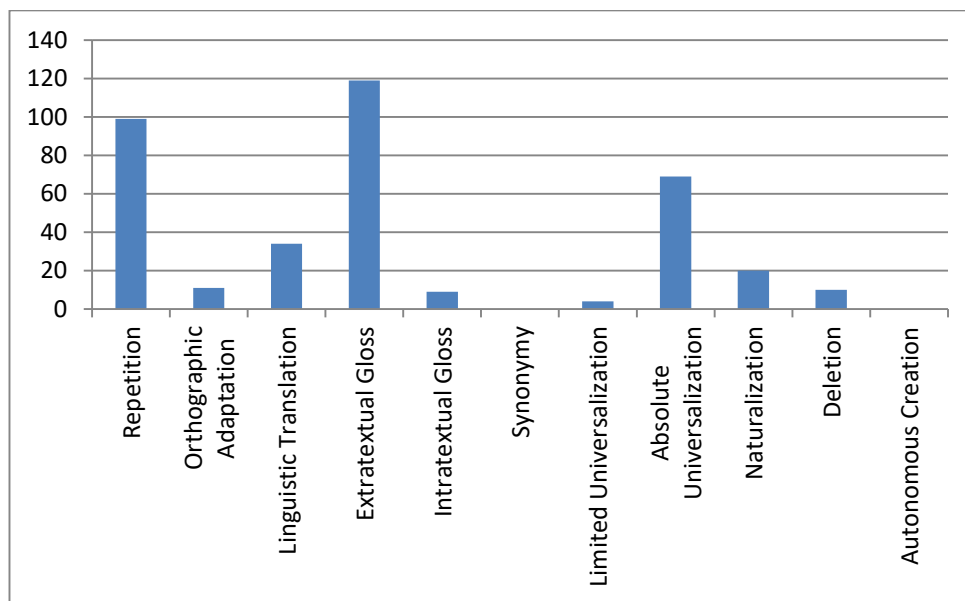


Figure 1: The Analysis of Translation Strategies proposed by Aixelà in Sait Faik Abasıyanık's selected short stories

When the translation of the CSIs is considered from a broad perspective, the co-translators have benefitted from both foreignization and domestication strategies; however, the foreignized and domesticated CSIs are not the same in number. Out of 375 CSIs in total, 272 of them include foreignized examples while 103 are domesticated examples. Therefore, it is reasonable to argue that the choices of co-translators have substantially contributed to the emergence of a foreignized text.

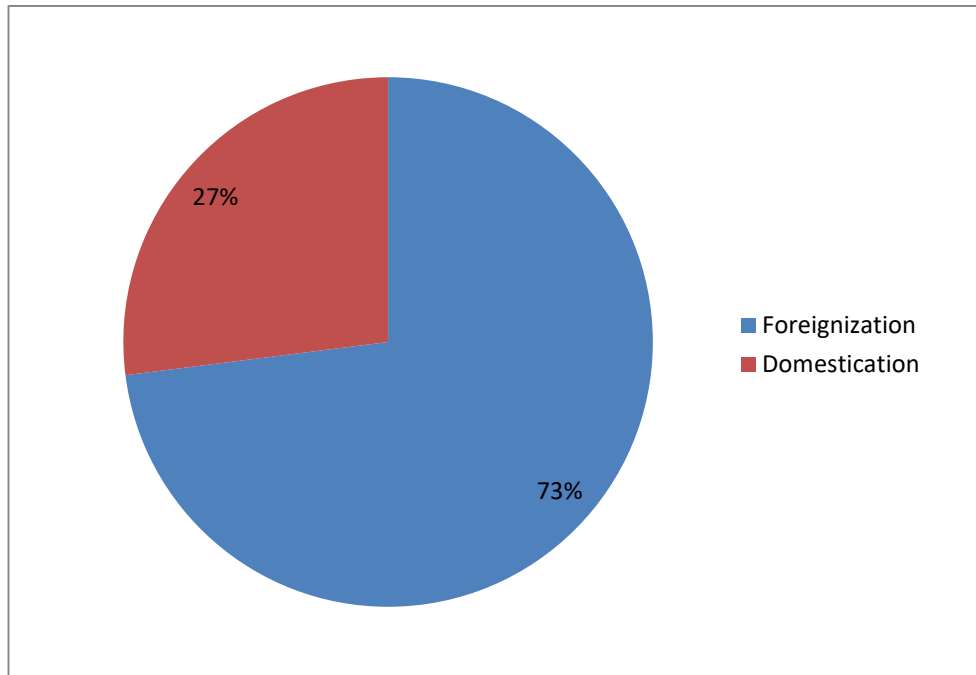


Figure 2: The Analysis of Domestication and Foreignization Approaches in Sait Faik Abasıyanık's selected short stories

Consequently, in this chapter, the excerpts obtained from the English translation of short stories have been analyzed in detail. According to the results of data analysis, 272 of 375 CSIs have been translated through the foreignization strategy while 103 have been rendered into the target text through the domestication strategy.

CONCLUSION

The aim of this study has been to discover how the Turkish culture is represented in the English translation of Sait Faik Abasıyanık's selected short stories, to what extent the otherness of the Turkish culture has been recreated in the target text, and accordingly to reveal whether the English translation of short stories serves the purpose of TEDA Program. To this end, it carries out an in-depth analysis of Sait Faik Abasıyanık's selected short stories and English translation of the short stories entitled *A Useless Man* (2014) done by Maureen Freely and Alexander Dawe with regard to translation of CSIs. In consideration of the theoretical framework of the thesis, the study has analyzed the translation strategies used in the transfer of the CSIs into English in the light of the microstrategies proposed by Aixelá (1996) in an attempt to ascertain whether the source culture (Turkish culture) or the target culture (largely Anglo-American culture and the other English-language speaking cultures) is highlighted in the translation through the use of these microstrategies.

In order to fulfill the aim of the study, 375 examples have been extracted from the source text and analyzed in line with the microstrategies classified under foreignization and domestication macrostrategies. In order to reach a conclusion, the following points have been underlined to answer the research questions of this study:

1. How is the Turkish culture represented through Maureen Freely and Alexander Dawe's English translation of Sait Faik Abasıyanık's short stories?

The translation of Sait Faik Abasıyanık's selected short stories by Maureen Freely and Alexander Dawe is the most comprehensive collection of Sait Faik's stories in English to date. The stories that have been involved in the collection are rich in terms of the use of the culture-bound elements. Sait Faik Abasıyanık has largely included the CSIs which represent the traditional Ottoman culture, Islam and the local colors of his time in the short stories.

In this study, Venuti's concepts of domestication and foreignization have been used as macrostrategies so as to find answers to the research questions of the thesis. Venuti (1995) views translators' choice of translation strategies from an ideological perspective

and he terms the foreignization strategy as “resistancy” as “it challenges the target-language culture even as it enacts its own ethnocentric violence on the foreign text” (p. 24). He is against the fact that minority works are largely domesticated by the Anglo-American cultures as well as other English-language speaking cultures and states that a foreignizing English translation restrains the “ethnocentric violence of translation”, disrupts the cultural hegemony of the majority and can be a form of resistance against “cultural narcissism” (Venuti, 1995, p. 20).

From Venuti’s point of view, it can be said that the Turkish language and culture are emphasized in the translation and they are not totally placed into a minority position. As seen in the Discussion part of the thesis, a majority of the CSIs in Sait Faik’s selected short stories has been translated into English through the use of the foreignization approach. In this way, the culture-bound items have been preserved in the target text to a large extent; and the target readers, that is to say largely Anglo-American readers and the other English-language speaking audience, is introduced to the foreign elements of the Turkish culture. Thus, it is probable that target readers will be constantly reminded that they are reading a text which originates from a different culture. It can be concluded that the extensive use of the foreignizing microstrategies in the target text coincides with Venuti’s positive viewpoint toward foreignization. In that sense, it is necessary to underline that the English translation of the short stories resists the dominant-target language values; and the linguistic and cultural differences of the source text have been highlighted in the target text.

2. To what extent is the otherness of the Turkish culture recreated in the English translation of Sait Faik Abasıyanık’s short stories?

The recreation of the otherness of the Turkish culture in the English translation is related to the question of how the CSIs have been transferred into the target text by the co-translators. In some cases in the English translation of Sait Faik Abasıyanık’s short stories, the co-translators have omitted the CSIs or they have given extra information about the CSIs in an attempt to create a much more fluent, transparent text. Thus, they have helped the target readers comprehend the text better benefiting from the domestication strategy. In other cases, the norms of the target language and culture have

been intentionally disrupted by the co-translators so as to emphasize the otherness of the translated short stories. Therefore, the target readers have been reminded of “the gains and losses in the translation process and the unbridgeable gaps between cultures” (Venuti, 1995, p. 306). Though both foreignization and domestication approaches have been employed in the English translation of CSIs, the total number of the foreignized items have outnumbered that of the domesticated items. Thus, the alien and unfamiliar aspect of the Turkish culture can be strongly felt in the English translation of the short stories. Accordingly, it is reasonable to suggest that the otherness of the Turkish culture has been reflected to a great extent.

3. Does the English translation of the short stories serve the purpose of TEDA Program?

The TEDA Program has taken concrete steps to realise the aim of bringing the Turkish literature, art and culture to the attention of the intellectual world abroad and introducing the Turkish language, art and culture to the foreign countries. Through the project, 2503 Turkish literary works were translated into other languages between 2005 and 2017 (tedaproject.gov). A total number of Sait Faik Abasıyanık’s works that have been translated into foreign languages to date is 10. In the answers to previous research questions, the co-translators have a tendency to make use of foreignization strategies in the translation of the selected short stories of the author. Thus, the otherness and foreignness of the Turkish text arising from the cultural differences has been reflected in the target text. The aspects and characteristics of the Turkish culture have been made visible to the English-speaking readership through the preservation of the religious and cultural expressions of the Turkish text; and the target audience has faced a foreign culture in the reading process. Therefore, it can be concluded that *A Useless Man*, which has been translated within the scope of TEDA Project, serves the purpose of the project, since the target readers are reminded that they are reading a work of literature pertaining to the Turkish culture.

4. Which microstrategies proposed by Aixelá are used for the translation of the culture-specific items in the English translation of Sait Faik Abasıyanık's short stories?

As defined by Venuti (1995), translation is “the replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target language reader” (p. 18). However, it may be challenging to transfer all the cultural references into the target language because of the differences between the cultures. In an attempt to overcome the problems that cultural elements pose, the translator can benefit from a wide range of strategies.

In the case study of this thesis, the translation strategies proposed by Aixelá (1996) for the translation of the CSIs have been used. Aixelá (1996) divides the strategies into two categories called conservation and substitution. Accordingly, the strategies of repetition, orthographic adaptation, linguistic (non-cultural) translation extratextual gloss and intratextual gloss fall under the conservation category. Synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation are included within the substitution category.

Out of 375 CSIs extracted from the source text, 119 have been translated into English through the extratextual gloss microstrategy, 99 through repetition, 34 through linguistic translation, 11 orthographic adaptation and 9 through intratextual gloss. In the transfer of the remaining CSIs into English, 69 examples of absolute translation strategy, 20 examples of naturalization strategy, 10 examples of deletion strategy and 4 examples of limited universalization strategy have been encountered. However, there is no example translated through the use of synonymy and autonomous creation strategies.

In the present study, certain tendencies of the co-translators in the translation process have been identified in the light of the microstrategies put forward by Aixelá (1996). The translational choices have revealed how the English translation of the short stories has been positioned in the textual environment of the English-speaking readership. A great variety of microstrategies employed by the co-translators have contributed to a macro-perspective analysis of the CSIs and they have served to acquire an

understanding of whether the translation of CSIs results in a foreignized or domesticated text.

5. Which macrostrategies proposed by Venuti are used for the translation of the culture-specific items in the English translation of Sait Faik Abasıyanık's short stories?

Given that Venuti (1995) describes domestication as “an ethnocentric reduction of the foreign text to target-language culture values” and foreignization as “an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, when a CSI is translated through a domesticating approach, the foreign characteristics of the source culture are excluded from the target text and the otherness of the text is minimized (p. 20). Thus, the source text is adapted to the values existing in the target-language culture so as to make it fluent and intelligible for the target readers. However, when a CSI is translated through a foreignizing approach, the foreign setting of the source culture is retained in the target text and the principles of the source culture are transferred into the target language with minimal adaptation. Therefore, the target readers are constantly reminded that they are reading a text which originates from a foreign culture.

In the English translation of the CSIs in Sait Faik Abasıyanık's selected short stories, the co-translators have used both domestication and foreignization strategies. The co-translators have preferred the domestication strategy mostly in such cases where the CSI is not stressed even in the source text and where the clarification of the CSI through the additions and extra information is inessential. On the other hand, they have opted for the foreignization approach mostly when they encounter a CSI which is highly emphasized in the source text and which reflects the foreign value of the source-language culture. However, the results show that the use of the foreignization strategy remarkably outnumbered the use of the domestication strategy. Out of 375 CSIs extracted from the target text, 272 of them have been foreignized in translation while 103 instances have been translated through the use of domestication. Thus, the prevailing microstrategies

opted for the transfer of the CSIs into English have led to the predominance of foreignization.

Finally, as mentioned before, the aim of this thesis is to explore how the Turkish culture is represented in the English translation of Sait Faik Abasıyanık's selected short stories, to reveal whether the otherness of the source culture is recreated in the target text and accordingly, to discover whether *A Useless Man* serves the purpose of the TEDA Program. To this end, the study has firstly scrutinized the translation strategies proposed by Aixelá's (1996) for the translation of CSIs and determined which microstrategies have been used in the translation of CSIs in Sait Faik's selected short stories. It has later disclosed which macrostrategy put forward by Venuti (1995) has been predominantly employed by the co-translators with the use of relevant microstrategies.

As a result of an in-depth analysis, it may be safely stated that the co-translators Maureen Freely and Alexander Dawe have given priority to the foreignization approach over the domestication; and thus, the otherness of the Turkish culture has been reflected to a great extent in the target text. Accordingly, the English translation of the short stories appreciably serves the purpose of the TEDA Program, which seeks to foster the promotion of the Turkish literature, art and culture worldwide.

BIBLIOGRAPHY

- Abasıyanık, S., F. (2017). “*Az Şekerli*”. İstanbul: İş Bankası Kültür Yayınları.
- Abasıyanık, S., F. (2016a). “*Tüneldeki Çocuk*”. İstanbul: İş Bankası Kültür Yayınları.
- Abasıyanık, S., F. (2016b). “*Mahkeme Kapısı*”. İstanbul: İş Bankası Kültür Yayınları.
- Abasıyanık, S., F. (2014). *A Useless Man*. (M. Freely and A. Dawe, Trans.) New York: Archipelago Books.
- Abasıyanık, S., F. (2002a). “*Semaver*”. İstanbul: Yapı Kredi Yayınları.
- Abasıyanık, S., F. (2002b). “*Sarnıç*”. İstanbul: Yapı Kredi Yayınları.
- Abasıyanık, S., F. (2002c). “*Şahmerdan*”. İstanbul: Yapı Kredi Yayınları.
- Abasıyanık, S., F. (2002d). “*Lüzumsuz Adam*”. İstanbul: Yapı Kredi Yayınları.
- Abasıyanık, S., F. (2002e). “*Mahalle Kahvesi*”. İstanbul: Yapı Kredi Yayınları.
- Abasıyanık, S., F. (2002f). “*Havuz Başı*”. İstanbul: Yapı Kredi Yayınları.
- Abasıyanık, S., F. (2002g). “*Havada Bulut*”. İstanbul: Yapı Kredi Yayınları.
- Abasıyanık, S., F. (2002h). “*Son Kuşlar*”. İstanbul: Yapı Kredi Yayınları.
- Abasıyanık, S., F. (2002i). “*Alemdağ'da Var Bir Yılan*”. İstanbul: Yapı Kredi Yayınları.
- Abasıyanık, S., F. (2001). *Bütün Eserleri Tüneldeki Çocuk Mahkeme Kapısı*. Ankara: Bilgi Yayınevi.
- Abasıyanık, Sait Faik. (n.d.). Retrieved 22.04.2018 from: <http://www.kultur.gov.tr/EN,118042/abasiyanik-sait-faik.html>
- Aixelá, J., F. (1996). Culture-specific Items in Translation. In R. Álvarez & M. Africa Vidal (Eds.). *Translation, power, subversion* (pp. 52-77). Clevedon: Multilingual Matters Ltd.

- Akbatur, A. (2011). Turkish Women Writers in English Translation. *MonTi. Monografias de Traducción e Interpretación*, (3), 161-179.
- Akef, K., & Vakili, T. (2010). A Comparative Analysis of Culture Specific Items in Two English Translations of Savushun. *JELS*, 1(4), 157-168.
- Alexander Dawe. (n.d.). Retrieved 05.05.2018 from <https://www.itef.com.tr/authors/894>
- Alexander Dawe. (n.d.). Retrieved 05.05.2018 from http://tecca.boun.edu.tr/?wpbdp_listing=alex-dawe
- Antonini, R. (2007). "SAT, BLT, Spirit Biscuits, and the Third Amendment: What Italians Make of Cultural References in Dubbed Texts". In Y. Gambier, M. Shlesinger, & R. Stolze (Eds.), *Doubts and Directions in Translation Studies: Selected Contributions from the EST Congress, Lisbon 2004* (pp. 153-167). Amsterdam-Philadelphia: John Benjamins.
- Arıcılığın Ekonomideki Önemi. (n.d.). Retrieved 04.05.2018 from <https://arastirma.tarim.gov.tr/aricilik/Belgeler/kitap/yaycep.doc>
- Armstrong, W. (03.09.2015). 'Turkey's Chekhov' Sait Faik: Not a useless man. Retrieved from *Hürriyet Daily News*, <http://www.hurriyetdailynews.com/opinion/william-armstrong/turkeys-chekhov-sait-faik-not-a-useless-man-87880>
- Arslanbenzer, H. (03.12.2016). Sait Faik Abasıyanık: Turkish flaneur. Retrieved from *Daily Sabah*, <https://www.dailysabah.com/portrait/2016/12/03/sait-faik-abasiyanik-turkish-flaneur>
- Atalan, Ö., & Arel, H., Ş. (2017). Bedestens Located in the Heart of the Commercial Center in Anatolian Cities and Their Architecture Reflections. *Open House International*, 42(2), 36-42.

- Aytaç, D. (2003). *Sait Faik Abasıyanık ve “Sinağrit Baba”*. Retrieved 14.03.2018 from <http://earsiv.sehir.edu.tr:8080/xmlui/bitstream/handle/11498/10815/001581196010.pdf?sequence=1>
- Baker, M. (1992). *In Other Words: A Coursebook on Translation*. London: Routledge.
- bedesten. (n.d.). In Türk Dil Kurumu online. Retrieved 28.04.2018 from http://www.tdk.gov.tr/index.php?option=com_gts&kelime=bedesten
- Bush, P. (1998). Literary translation. In M. Baker & K.Malmkjær (Eds.), *Routledge encyclopedia of translation studies* (pp. 127-130). New York: Routledge.
- Bassnett, S., & Lefevere A. (1998). *Constructing Cultures: Essays On Literary Translation Topics in Translation*. Great Britain: Cromwell Press.
- Calvo, M., M. (2010). Translation and Cross-Cultural Communication. In Micaela Muñoz-Calvo and Carmen Buesa-Gómez (Eds). *Translation and Cultural Identity: Selected Essays on Translation and Cross-Cultural Communication*, 1-13.
- Chebbo, A., A. (2006). *Arabic to English Translation of Islamic Religious Texts*. Master’s Thesis, American University of Sharjah College of Arts and Sciences Sharjah, UAE.
- Chesterman, A. (1997). *Memes of Translation*. Amsterdam: John Benjamins.
- Chesterman, A. (2007). “What is a unique item?”. In Y. Gambier, M. Shlesinger, & R. Stolze (Eds.), *Doubts and Directions in Translation Studies: Selected Contributions from the EST Congress, Lisbon 2004* (pp. 3-13). Amsterdam-Philadelphia: John Benjamins.
- Chung-ling, S. (2010). Ideological interference in translation: Strategies of translating cultural references. *Translation Journal*, (14),3. Retrieved 06.02.2018 from: <http://translationjournal.net/journal//53culture.htm>

- Çelikkan, E. (Mayıs 2016). *Position of the Stories of Sait Faik in Children and Youth Literature in Terms of Multiculturalism* [Notice]. 1. Uluslararası Balkan Çocuk ve Gençlik Edebiyatı Kongresi, Edirne.
- Çitil, H. (2009) Sait Faik Abasıyanık'ın Hikâyelerinde Argo, Deyim ve Atasözlerinin İncelenmesi. Master Thesis, Selçuk Üniversitesi, Konya.
- Daghoughi, S., & Hashemian, M. (2016). Analysis of Culture Specific Items and Translation Strategies Applied in Translating Jalal Al-Ahmad's *by The Pen*. *English Language Teaching*, (9)4, 171-185.
- Darüşşafaka Society. (n.d.). Retrieved 22.04.2018 from <https://www.darussafaka.org/home>
- Davies, E., E. (2003). A Goblin or a Dirty Nose? The Treatment of Culture-Specific References in Translations of the Harry Potter Books. *The Translator*, 9(1), 65–100.
- Dikkaya, F. (2011). Evliya Çelebi Seyahantamesi'nde Simit ve Simitçiler. *Milli Folklor*, 23(92), 72-76. Retrieved 24.04.2018 from <http://www.millifolklor.com/PdfViewer.aspx?Sayi=92&Sayfa=69>
- efendi. (n.d.). In Türk Dil Kurumu online. Retrieved 20.04.2018 from http://www.tdk.gov.tr/index.php?option=com_bts&arama=kelime&guid=TDK.GTS.5b1171ac50b699.41993236
- Fahim, M., & Mazaheri, Z. (2013). A Comparative Study of Translation Strategies Applied In Dealing With Culture Specific Items Of Romance Novels Before and After The Islamic Revolution Of Iran. *Journal of Advances in English Language Teaching*. 1(3), 64-75.
- Fedai, Ö. (2007). Doğumunun 100. Yılında Sait Faik ve Başkaldırı. *Türk Dili*, 93(665), 443-448.
- Feldman, W., Z. (2016). *Klezmer Music, History and Memory*. New York: Oxford University Press.

- Fornalczyk, A. (2007). Anthroponym Translation in Children's Literature – Early 20th and 21st Centuries. *Kalbotyra*, 57 (3), 93-100.
- Gambier, Y., Miriam, S., & Radegundis, S. (2004). *Doubts and directions in translation studies*. The Netherlands: John Benjamins.
- Gamm, N. (21.01.2012). Ottomans sail in style on the Bosphorus. Retrieved from Hürriyet Daily News, <http://www.hurriyetdailynews.com/ottomans-sail-in-style-on-the-bosphorus-11924>
- Germirli, A., B. (2015). *The Ottoman Han. Recovery of a Lost Typology*. Thesis Prep. Syracuse University, New York. Retrieved 12.02.2018 from https://surface.syr.edu/architecture_tpreps/287
- Girardot, C. (2015). *The Gazino Aesthetics*. Retrieved 02.05.2018 from <https://www.mashallahnews.com/gazino-aesthetics/>
- Güler, A.T. (2008). Sait Faik Abasıyanık-Büyüyen Eller (Bir Dramaturji Çalışması). Master Thesis, Haliç Üniversitesi, İstanbul.
- Haque, Z. (2012). Translating Literary Prose: Problems and Solutions. *International Journal of English Linguistics*, (2)6, 97-111.
- Haram (n.d.) In English Oxford Living Dictionaries online. Retrieved 10.03.2018 from <https://en.oxforddictionaries.com/definition/haram>
- Harris, J. (2008). *The Lollipop Shoes*. London: Black Swan.
- Harris, J. (2010). *Ledinukų bateliai* (Bielskytė, E., Trans.). Vilnius: Versus aureus. (Original work published in 2008).
- Hatim, B., & Munday, J. (2004). *Translation: An advanced resource book*. London and New York: Routledge.
- Helstosky, C. (2009). *Food Culture in the Mediterranean*. London: Greenwood Press.
- Hongwei, C. (1999). Cultural difference and translation. *Théorie et pratique de la traduction en Chine*, 44(1), 121-132.

- Islamic Calendar. (n.d.). Retrieved 12.04.2018 from <http://www.oxfordislamicstudies.com/article/opr/t125/e1091>
- Ivir, V. (2003). Translation of Culture and Culture of Translation. *SRAZ XLVII-XLVIII*, 117-126.
- Jaleniauskiene, E., & Čičelytė, V. (2009). The Strategies for Translating Proper Names in Children's Literature. *Studies About Languages*, 15, 31-42.
- James, K. (2002). Cultural Implications for Translation. *Translation Journal*, 6(4). Retrieved 30.01.2018 from: <http://translationjournal.net/journal/22delight.htm>
- kayık (n.d.). In English Oxford Living Dictionaries online. Retrieved 25.04.2018 from <https://en.oxforddictionaries.com/definition/caique>
- Karakuş, U. (2014). Türk Atasözlerinde İklim Algısı ve Coğrafya. *Milli Folklor*, 26(102), 99-109. Retrieved 18.04.2018 from <http://www.millifolklor.com/PdfViewer.aspx?Sayi=102&Sayfa=84>
- Kelly, D. (1998). Ideological implications of translation decision: positive-self and negative-other presentation. *Quaderns, Revista de traducció* 1, 57-63.
- Kemp, P. (2013). *Sailing Through Byzantium by Maureen Freely*. Retrieved 06.05.2018 from <https://www.thetimes.co.uk/article/sailing-through-byzantium-by-maureen-freely-286tbjzz96l>
- Kılıçoğlu, G., Turan, S., & Yılmaz, D. (2014). Hasan Ali Yücel: A Leader Transforming Turkish Education and Culture between Years 1938 and 1946. *Inonu University Journal of the Faculty of Education*, 15(3), 21-42.
- Koç, Y. (2010). Cumhuriyetten Günümüze Çeviri Faaliyetleri ve TEDA Projesi. Uzmanlık Tezi, Kültür ve Turizm Bakanlığı Kütüphaneler ve Yayımlar Genel Müdürlüğü, Ankara.
- Komissarov, V., N. (1991). Language and Culture in Translation: Competitors or Collaborators? *TTR:Traduction, Terminologie, Redaction*, 4(1), 33-47. Retrieved

06.02.2018 from: <https://www.erudit.org/fr/revues/ttr/1991-v4-n1-ttr1474/037080ar.pdf>

Larson, M. L. (1984). *Meaning-based translation: A guide to cross-language equivalence*. New York: University Press of America.

Lefevere, A. (1977). *Translating literature: The German tradition from Luther to Rosenzweig*. Assen: Van Gorcum.

Leppihalme, R. (1997). *Culture bumps: An empirical approach to the translation of allusions*. Clevedon, UK: Multilingual Matters Ltd.

Liu, L. (2010). Cultural Turn of Translation Studies and Its Future Development. *Journal of Language Teaching and Research*. 1(4), 94-96.

Lois Roth Award for a Translation of a Literary Work Winners. (n.d.). Retrieved 05.05.2018 from <https://www.mla.org/Resources/Career/MLA-Grants-and-Awards/Winners-of-MLA-Prizes/Biennial-Prize-and-Award-Winners/Lois-Roth-Award-for-a-Translation-of-a-Literary-Work-Winners>

Maasoum, S., M., H., & Davtalab, H. (2011). An Analysis of Culture-specific Items in the Persian Translation of "Dubliners" Based on Newmark's Model. *Theory and Practice in Language Studies*, 1(12), 1767-1779.

maşallah. (n.d.). In English Oxford Living Dictionaries online. Retrieved 24.04. 2018 from <https://en.oxforddictionaries.com/definition/mashallah>

Mahmoud, M. (2015). *Challenges of Translating Islamic Religious Items from Arabic into English*. Conference On The First Forum on the Role of Translation in Enhancing Cultural Interconnection, Naif University for Security Sciences.

Marinetti, C. (2011). Cultural Approaches. In Gambier, Y. & Doorslaer, L.,V. (Eds). *Handbook of Translation Studies: Volume 2*, (pp. 26-30). New York: Routledge.

Maureen Freely. (n.d.). Retrieved 05.05.2018 from <https://pen.org/user/maureen-freely/>

- Maureen Freely. (n.d.). Retrieved 05.05.2018 from <https://warwick.ac.uk/fac/arts/english/people/freelymaureen/>
- Mizani, S. (2009). Cultural Translation. In Zainurrahman (Eds). *The Theories of Translation From History to Procedures*, (pp. 49-60).
- Muhammed Fuzuli. (n.d.). Retrieved 01.05.2018 from: <http://www.turkishculture.org/literature/literature/poetry/fuzuli-work-english-634.htm?type=1>
- Munday, J. (2001). *Introducing translation studies*. London: Routledge.
- Newmark, P. (1988) . *A Text Book of Translation*. New York and London: Prentice Hall.
- Newmark, P. (2010). Translation and Culture. In B. Lewandowska-Tomaszczyk (Eds.), *In Meaning in Translation* (pp. 171-182). Frankfurt: Peter Long GmbH.
- Nida, E., A. (1964). *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating*. Leiden: E.J. Brill.
- Nida E.A., & Taber, C., R (1969). *The theory and practice of translation*. Leiden: E.J. Brill.
- Nida, E. A. (1993). *Language, Culture, and Translating*. Shanghai: Shanghai Foreign Language Education Press.
- Nord, C. (1997). *Translation as a purposeful activity: Functionalist approaches explained*. Manchester: St. Jerome.
- Önder, A. (2017). Modern Türk Edebiyatında Çok Kültürlülük Yaklaşımları: Sait Faik Örneği. *ASOS Journal*, 5(54), 361-371. Retrieved 16.04.2018 from http://www.asosjournal.com/Makaleler/313643809_12779%20Alev%20ÖNDER.pdf
- Öztemel, F., & Kurt, M. (2017). Transmission of Culture Specific Items Into English Translation of “Dear Shameless Death” By Latife Tekin. *International Journal of Languages’ Education and Teaching*, (5)1, 302-320.

- Paker, S. (2009). Turkish Tradition. In M. Baker and G. Saldanha (Eds.). *Routledge Encyclopedia of Translation Studies* (2nd ed.), (pp. 550-559). New York: Routledge.
- Petrulioné, L. (2012). Translation of Culture Specific Items from English into Lithuanian: the Case of Joanne Harris's Novels. *Kalby Studijos/ Studies About Languages*, 21, 43-49.
- Pralas, J. (2012). Translating French Culture Specific Items In Julian Barnes's Falubert's Parrot. *Linguistics and Literature*, 10 (1), 11-18.
- priest. (n.d.). In English Oxford Living Dictionaries online. Retrieved 24.04.2018 from <https://en.oxforddictionaries.com/definition/priest>
- proper noun. (n.d.). In English Oxford Living Dictionaries online. Retrieved 07.02.2018 from https://en.oxforddictionaries.com/definition/proper_noun
- Republic of Turkey Ministry of Culture and Tourism. (n.d.). News and Announcements. Retrieved 16.04.2018 from <http://www.kultur.gov.tr/EN,100194/turkey-has--given--the--first--support--in-the--frame-o-.html>
- Sait Faik Abasıyanık. (n.d.). Retrieved 21.04. 2018 from <http://www.turkishculture.org/literature/literature/turkish-authors/sait-faik-abasiyanik-653.htm?type=1>
- Sasaninejad, E., & Delpazir, M. (2015) The Comparative Analysis of Culture Specific Items in Translation of the Novel "Spartacus" from English into Persian. *International Journal of Comparative Literature & Translation Studies*. 3 (1). 39-44.
- Schwarz, B. (2003). Translation in a confined space. *Translation Journal*, 7(1), Retrieved 08.02.2018 from: <http://translationjournal.net/journal/23subtitles.htm>
- Shokri, S., & Ketabi, S. (2015). Translating Culture Specific Items in Shazdeh Ehtejab: Examining Foreignization and Domestication. *Internal Journal of Research Studies in Education*, (4)3, 3-16.




- Shuttleworth, M., & M. Cowie. (1997). *Dictionary of Translation Studies*. Manchester: St Jerome.
- Snell-Hornby, M. (1990). Linguistic transcoding or cultural transfer? A critique of translation in Germany. In Bassnett and Lefevere (Eds.). *Translation, History and Culture* (pp. 79-86). London: Pinter.
- Teda Directions 2017. (n.d.). Retrieved 15.04.2018 from <http://www.tedaproject.gov.tr/EN,53639/directions.html>
- Teda Project. (n.d.). Retrieved 28.05.2018 from http://www.tedaproject.gov.tr/?_Dil=2
- Tekgöl, D. (2013). *Literary Translation From Turkish Into English In The United Kingdom And Ireland, 1990-2012*. Wales: Literature Across Frontiers. Retrieved 10.02.2018 from <http://www.lit-across-frontiers.org/wpcontent/uploads/2013/03/Literary-Translation-from-Turkish-into-English-in-the-UK-and-Ireland-NEW-UPDATE-final.pdf>
- Tekin, L. (2001). *Dear Shameless Death*. (S. Paker and M. Kenne, Trans.). London and New York: Marion Boyars. (Original work published in 2008).
- Tekin, L. (2008). *Sevgili Arsız Ölüm*. İstanbul: Everest Yayınları.
- Terestyényi, E. (2011). Translating Culture Specific Items in Tourism Brochures. In *SKASE Journal of Translation and Interpretation*, 5(2), 13-22. Retrieved 30.01.2018 from http://www.skase.sk/Volumes/JTI06/pdf_doc/02.pdf
- Thriveni, C. (2002). Cultural Elements in Translation. *Translation Journal*, 6(1). Retrieved 28.01.2018 from: <http://translationjournal.net/journal/19culture.htm>
- Toury, G. (2000). The nature and role of norms in translation. In L. Venuti (Eds.). *The Translation Studies Reader* (pp. 205-218). London and New York: Routledge.
- Tuncer, M. (2011). Sait Faik Abasıyanık'ın Eserlerindeki Halk Edebiyatı Unsurları Üzerine Bir İnceleme. Master Thesis, İstanbul Üniversitesi, İstanbul.
- Turkish Baths (Hamam). (n.d.). Retrieved 02.05.2018 from <http://www.turkishculture.org/architecture/turkish-bath-96.htm>

- Turgut, H. (1995). Normative Values and Their Cultural Roots in the Traditional Turkish House. *TDSR*, 6(2), 65-74. Retrieved 18.04.2018 from <http://iaste.berkeley.edu/pdfs/06.2e-Spr95Turgut-sml.pdf>
- Tymoczko, M. (1999). *Translation in a Postcolonial Context*. Manchester: St Jerome.
- Uslu, M. (2012). Representation of The Turkish Literature In English: Translations Of Short Stories As A Case. *I.U. Journal of Translation Studies*. 5(1-2012), 1-38.
- Uyguner, M. (1962). Dil ve Sait Faik. *Türk Dil Kurumu, Türk Dili Dergisi Dizini*, 12(133), 48-49.
- Uyguner, M. (1967). Sait Faik Kitaplarında Yeni Sözcükler. *Türk Dil Kurumu, Türk Dili Dergisi Dizini*, 16(190), 795-799.
- Uyguner, M. (1969). Sait Faik'in Hikayelerinde Yersel Ağızların İzleri. *Türk Dil Kurumu, Türk Dili Dergisi Dizini*, 20(212), 172-177.
- Venuti, L. (1995). *The translator's invisibility: A history of translation*. London and New York: Routledge.
- Venuti, L. (2001). Strategies of translation. In M. Baker (Ed.). *Routledge Encyclopedia of Translation Studies* (pp. 240-244). London & New York: Routledge.
- Vermeer, H. (1992). Is Translation A Linguistic Or A Cultural Process? *Ilha do Desterro*, 28, 37-49.
- Word Express (n.d.) Retrieved 17.04.2018 from <https://www.lit-across-frontiers.org/activities-and-projects/project/word-express/>
- Wilson, M., B. (2017). The Twilight Of Ottoman Sufism: Antiquity, Immorality, And Nation In Yakup Kadri Karaosmanoglu's Nur Baba. *Int. J. Middle East Studies*, 49, 233-253.
- Yan, C., & Huang J. (2014). The Culture Turn in Translation Studies. *Open Journal of Modern Linguistics*, 4, 487-494. Retrieved 18.02.2018 from <http://dx.doi.org/10.4236/ojml.2014.44041>

Yavuzer, M., Ő. (n.d.). *Sait Faik'in "Bohça" Adlı Hikayesine Göstergebilimsel Bir Bakış*. Retrieved 15.04.2018 from <http://www.yyusbedergisi.com/dergi/sait-faikin-bohca-adli-hikayesine-gostergebilimsel-bir-bakis20171226123954.pdf>

APPENDIX 1

Originality Report

 <div style="display: inline-block; vertical-align: middle; text-align: center;"> <p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES MASTER'S THESIS ORIGINALITY REPORT</p> </div>
<p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ENGLISH TRANSLATION AND INTERPRETING DEPARTMENT</p>
Date: 11/06/2018
<p>Thesis Title: Analysis of the Culture-Specific Items in the English Translation of Sait Faik Abasıyanık's Short Stories within the Framework of the TEDA Project</p> <p>According to the originality report obtained by my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 11/06/2018 for the total of 99 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 22 %.</p> <p>Filtering options applied:</p> <ol style="list-style-type: none"> 1. <input checked="" type="checkbox"/> Approval and Declaration sections excluded 2. <input checked="" type="checkbox"/> Bibliography/Works Cited excluded 3. <input checked="" type="checkbox"/> Quotes included 4. <input checked="" type="checkbox"/> Match size up to 5 words excluded <p>I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.</p> <p>I respectfully submit this for approval.</p> <div style="text-align: right; margin-top: 20px;">  11/06/2018 </div> <p>Name Surname: Sevil Esra Güzey _____</p> <p>Student No: N13227532 _____</p> <p>Department: English Translation and Interpreting _____</p> <p>Program: Master's with Thesis _____</p>
<p>ADVISOR APPROVAL</p> <p style="text-align: center;">APPROVED.</p> <div style="text-align: center; margin-top: 20px;">  _____ Asst. Prof. Hilal ERKAZANCI DURMUŞ </div>



HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS TEZ ÇALIŞMASI ORJİNALLİK RAPORU

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

Tarih: 11/06/2018

Tez Başlığı: Sait Faik Abasıyanık'ın Kısa Öykülerinin TEDA Projesi Kapsamında İngilizce Çevirisindeki Kültüre Özgü Ögelerin İncelenmesi

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 99 sayfalık kısmına ilişkin, 11/06/2018 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 22 'dir.

Uygulanan filtrelemeler:

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

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

Gereğini saygılarımla arz ederim.


11/06/2018

Adı Soyadı: Sevil Esra Güzey

Öğrenci No: N13227532

Anabilim Dalı: İngilizce Mütercim Tercümanlık

Programı: Tezli Yüksek Lisans

DANIŞMAN ONAYI



UYGUNDUR.



Dr. Öğr. Üyesi Hilal ERKAZANCI DURMUŞ

APPENDIX 2

Ethics Board Waiver Form

 <p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ETHICS COMMISSION FORM FOR THESIS</p>
<p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES TRANSLATION AND INTERPRETING (ENGLISH) DEPARTMENT</p> <p style="text-align: right;">Date: 11/06/2018</p> <p>Thesis Title: Analysis of the Culture-Specific Items in the English Translation of Sait Faik Abasıyanık's Short Stories within the Framework of the TEDA Project</p> <p>My thesis work related to the title above:</p> <ol style="list-style-type: none"> 1. Does not perform experimentation on animals or people. 2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.). 3. Does not involve any interference of the body's integrity. 4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development). <p>I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.</p> <p>I respectfully submit this for approval.</p> <div style="text-align: right;">  11/06/2018 </div> <p>Name Surname: Sevil Esra Güzey</p> <p>Student No: N13227532</p> <p>Department: English Translation and Interpreting</p> <p>Program: Master's with Thesis</p> <p>Status: <input checked="" type="checkbox"/> MA <input type="checkbox"/> Ph.D. <input type="checkbox"/> Combined MA/ Ph.D.</p>
<p><u>ADVISER COMMENTS AND APPROVAL</u></p> <p style="text-align: center;">Approved</p> <p style="text-align: center;"></p> <p style="text-align: center;">Asst. Prof. Hilal ERKAZANCI DURMUŞ</p>



HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU

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

Tarih: 11/06/2018

Tez Başlığı: Sait Faik Abasıyanık'ın Kısa Öykülerinin TEDA Projesi Kapsamında İngilizce Çevirisindeki Kültüre Özgü Ögelerin İncelenmesi

Yukarıda başlığı gösterilen tez çalışmam:

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

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

Gereğini saygılarımla arz ederim.


11/06/2018

Adı Soyadı: Sevil Esra Güzey
Öğrenci No: N13227532
Anabilim Dalı: İngilizce Mütercim Tercümanlık
Programı: Tezli Yüksek Lisans
Statüsü: Yüksek Lisans Doktora Bütünleşik Doktora

DANIŞMAN GÖRÜŞÜ VE ONAYI



Dr. Öğr. Üyesi Hilal ERKAZANCI DURMUŞ

Detaylı Bilgi: <http://www.sosyalbilimler.hacettepe.edu.tr>

Telefon: 0-312-2976860

Faks: 0-3122992147

E-posta: sosyalbilimler@hacettepe.edu.tr