Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

A COMPARATIVE ANALYSIS OF CULTURE-SPECIFIC ITEMS IN THE ENGLISH TRANSLATIONS OF AHMET HAMDİ TANPINAR'S *SAATLERİ AYARLAMA ENSTİTÜSÜ*

Elif GÖKÇEOĞLU

Master's Thesis

Ankara, 2019

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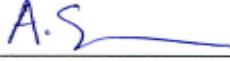Hacettepe University Graduate School of Social Sciences

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ACCEPTANCE AND APPROVAL

The jury finds that Elif Gökçeoğlu has on the date of 21.06.2019 successfully passed the defense examination and approves his/her Master's Thesis titled "A Comparative Analysis of Culture-Specific Items in The English Translations of Ahmet Hamdi Tanpinar's *Saatleri Ayarlama Enstitüsü*".

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04/07/2019

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[1] *"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"*

(1) Madde 6. 1. Lisansüstü tezle ilgili patent başvurusu yapılması veya patent alma sürecinin devam etmesi durumunda, tez **danışmanının** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulu** iki yıl süre ile tezin erişime açılmasının ertelenmesine karar verebilir.

(2) Madde 6. 2. Yeni teknik, materyal ve metotların kullanıldığı, henüz makaleye dönüşmemiş veya patent gibi yöntemlerle korunmamış ve internetten paylaşılması durumunda 3. şahıslara veya kurumlara haksız kazanç imkanı oluşturabilecek bilgi ve bulguları içeren tezler hakkında tez **danışmanının** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulunun** gerekçeli kararı ile altı ayı aşmamak üzere tezin erişime açılması engellenebilir.

(3) Madde 7. 1. Ulusal çıkarları veya güvenliği ilgilendiren, emniyet, istihbarat, savunma ve güvenlik, sağlık vb. konulara ilişkin lisansüstü tezlerle ilgili gizlilik kararı, **tezin yapıldığı kurum** tarafından verilir *. Kurum ve kuruluşlarla yapılan işbirliği protokolü çerçevesinde hazırlanan lisansüstü tezlere ilişkin gizlilik kararı ise, **ilgili kurum ve kuruluşun** önerisi ile **enstitü** veya **fakültenin** uygun görüşü üzerine **üniversite yönetim kurulu** tarafından verilir. Gizlilik kararı verilen tezler Yükseköğretim Kuruluna bildirilir.
Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir

* Tez **danışmanının** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulu** tarafından karar verilir.

ETİK BEYAN

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

Elif GÖKÇEOĞLU

ACKNOWLEDGEMENTS

ABSTRACT

GÖKÇEOĞLU, Elif. A Comparative Analysis of Culture-Specific Items in the English Translations of Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü*, Master's Thesis, Ankara, 2019.

Translation involves not only two different languages but also two different cultures. It acts as a means of mediation bridging linguistic and cultural differences. Translation, therefore, cannot be thought in isolation from culture.

Literary works are often loaded with certain elements that are specific to a culture, which pose great challenges to the translator, especially in the case of translation activity between two distant cultures. Because these elements are widely unknown to the target culture, their transfer to the target language most often comes with problems arising from the differences between the source and receiving culture. They can be transferred into the receiving culture using source-text- or target-text-oriented translation strategies. Strategies predominantly used in transferring CSIs can help build a macro-level understanding of the translation in question as a whole. This study aims to analyze culture-specific items in English translations of Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü* translated by Ender Gürol (2001) and by Maureen Freely & Alexander Dawe (2013). All CSIs found in the novel will be identified and how they are transferred into the target language in both translations will be examined. Axielá's model for the translation of CSIs will be used to analyze the extracted CSIs. A random selection of the extractions will be discussed in detail. In light of the data found, Venuti's model will be used to reveal which strategy (foreignization vs. domestication) is predominantly used and to what extent the translators are visible in each translation.

Keywords: literary translation, culture-specific items, foreignization, domestication, visibility, Ahmet Hamdi Tanpınar

ÖZET

GÖKÇEOĞLU, Elif. Ahmet Hamdi Tanpınar'ın *Saatleri Ayarlama Enstitüsü* Adlı Eserinin İngilizce Çevirilerinde Kültürel Öğelerin Karşılaştırmalı Olarak İncelenmesi, Yüksek Lisans Tezi, Ankara, 2019.

Çeviride söz konusu olan, yalnızca iki farklı dil arasında değil, iki farklı kültür arasında köprü kurulmasıdır. Çeviri, hem dile hem kültüre ait farklılıklar arasında arabuluculuk yapılmasını sağlar. Bu sebeple, çevirinin kültürden ayrı olarak düşünülmesi mümkün değildir.

Edebiyat eserlerinde, eserin yazıldığı dile özgü birçok öğeye rastlanması kaçınılmazdır. Bilhassa birbirine uzak iki farklı dil arasında çeviri yapıldığı durumlarda, bu öğeler çevirmenler için büyük sorunlar teşkil eder. Söz konusu kültürel öğeler hedef kültürde tanınmadığından, kaynak kültür ve çevrilen kültür arasındaki farklılıklardan dolayı hedef dile aktarımları da genellikle sorunları beraberinde getirir. Bu öğeler, kaynak metin veya hedef metin odaklı stratejiler kullanılarak hedef kültüre aktarılabilir. Kültürel öğelerin aktarımında ağırlıklı olarak kullanılan stratejiler, çevirinin bütününe dair makro düzeyde bir değerlendirme yapılmasını sağlayabilir. Bu çalışmanın amacı, Ahmet Hamdi Tanpınar'ın *Saatleri Ayarlama Enstitüsü* adlı eserinin Ender Gürol (2001) ve Maureen Freely ile Alexandar Dawe (2013) tarafından yapılan İngilizce çevirilerindeki kültürel öğelerin analiz edilmesidir. Öncelikle söz konusu romandaki tüm kültürel öğeler tespit edilecek, ardından iki çeviride bu öğelerin hedef metne nasıl aktarıldığı incelenecektir. Belirlenen kültürel öğelerin analizinde Axielá'nın kültürel öğelerin çevirisine ilişkin modeli kullanılacaktır. Tespit edilen kültürel öğelerden rastgele seçilen bazı örnekler ayrıntılarıyla incelenecektir. Elde edilen bilgiler ışığında, çevirilerde Venuti'nin yerelleştirme ve yabancılaştırma kavramlarından hangisinin ağırlıklı olarak kullanıldığı belirlenecek ve çevirmenin görünürlüğü incelenecektir.

Anahtar kelimeler: edebi çeviri, kültürel öğeler, yabancılaştırma, yerelleştirme, görünürlük, Ahmet Hamdi Tanpınar

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CSI: Culture-specific item

INTRODUCTION

Translation is a form of intercultural communication. Culture is defined as "a shared system for interpreting reality and organizing experience" (Katan, 2009, p. 17). As opposed to monocultural communication, where meaning is more easily perceivable to individuals or groups sharing a common cultural and social context, intercultural communication, i.e. translation, requires mediation. It must consider the ties between the meaning and its social context as well as to what extent the reader is aware that the meaning is structured "within a different model of the world" (Katan, 2009, p. 85).

According to Davies (2003, p. 68), the challenges that translators face when mediating between different cultures are either studied at the text level or lexical and semantic level. The latter is a result of the culture-specific references such as customs, habits, traditions, institutions, foods, etc. Robinson (1997, p. 222) defines these references as "words and phrases that are so heavily and exclusively grounded in one culture that they are almost impossible to translate into the terms – verbal or otherwise – of one another". Translation of culture-specific items has generally been discussed under certain taxonomies of cultural categories and possible strategies for handling them (Davies, 2003, p. 68).

Methods adopted in translation of culture-specific items result in a distinction between two main approaches to translation: a source-text-oriented translation where differences of the source text are preserved at the cost of creating an alien effect or a target-text-oriented translation where peculiarities of the source text are eliminated to create a translation that is easily accessible to the target reader. These two approaches are considered as two opposites of a continuum. Lawrence Venuti (2004) refers to this dichotomy as domestication and foreignization. In domestication, a fluent and transparent translation is created to make the source text more acceptable to the target reader, while in foreignization, the linguistic and cultural differences of the source text are maintained to produce a text that challenges the norms prevailing in the target culture. According to Venuti (2004, p. 306), "[a] translated text should be the site at which a different culture emerges, where a reader gets a glimpse of a cultural other […]". For Venuti, producing a foreignizing translation that renders the translator visible by preserving the dissimilarities

of the source-text is an ethical responsibility for translators in a world where the hegemony of the Anglo-American culture is reinforced through the norm of domestication, which destroys the foreignness of the source text to produce a transparent representation thereof in order to deliver a fluent translation (1998, p. 11). Venuti sees this as ethnocentric violence and advocates foreignization to make the translator and the source culture visible to the target-reader (2004, p. 20).

A microanalysis of how CSIs are transferred into the target text can offer a macro perspective by revealing their joint contribution to the formation of either a domesticating or a foreignizing translation.

Ahmet Hamdi Tanpınar was a significant figure of modern Turkish literature. He was well ahead of his time with his style harmonizing the old and the new when most of his contemporaries abandoned the language and literary traditions to keep up with the cultural transformation taking place at that time. He refused to entirely detach from the legacy literary traditions. *Saatleri Ayarlama Enstitüsü*, a satirical novel criticizing the Westernization and bureaucracy with a focus on the inner struggles of the protagonist, is a significant work of the modern Turkish literature. Like most works of Tanpınar, *Saatleri Ayarlama Enstitüsü*, laden with references to art, literature, music, Sufism, philosophy, and history, resides in a rich cultural setting. It, therefore, has a unique position in the Turkish literature not only due to its themes and cultural background but also because Tanpınar resisted the literary norms of his time by refusing the pure Turkish-language movement and embracing the old literary customs as well as words of Arabic and Persian origin. Due to Tanpınar's style blending the East and the West and his stance against Westernization and modernization, the strategies used in the translation of the novel into English, which has a central position in the global literary canon as opposed to the Turkish literature, become ever more critical. A literature review by the author of the present study revealed that there are several studies on the translation of *Saatleri Ayarlama Enstitüsü*. Güneş (2018) compares Freely & Dawe's and Gürol's translations within the theoretical framework of Antoine Berman's translation criticism approach and argues that not only the paratextual elements in Freely & Dawe's translation but also their translation project as a whole reflects a misguided and reductionist understanding of the source text and destructs the voice of Tanpınar while Gürol better recreates Tanpınar's "voice". This study compares the translations based on both paratextual elements and textual elements

in general, mostly from a stylistic point of view as opposed to the present study, which focuses on the recreation of culture-specific elements. It differs from the present study in that it does not analyze the translation of culture-specific items found in the source text. In another study, Şule Demirkol Ertürk (2019) analyzes the circulation, editing, and reception processes of the novel. Ertürk examines the paratextual elements along with reader responses in online media and the difference between the approaches adopted by large publishing houses and small publishers. She argues that that the motive of the retranslation was achieving canonicity, and that the retranslation was made under the influence of Orhan Pamuk's writings about Tanpınar as well as Turkey's image as manifested in Pamuk's works. This study does not deal with any textual elements of the translations. There is another paper by Oya Batum Menteşe (2014) on the preface to the Freely & Dawe's translation. This study does not deal with the translation itself but it is merely a criticism of the preface by Pankaj Mishra. No studies have been found that focuses on the culture-specific elements in the English translations of *Saatleri Ayarlama Enstitüsü*. Therefore, this study aims to provide an in-depth analysis of the translation of CSIs found in the novel to build a macro conclusion as to whether or not the foreignness of the Turkish culture is preserved.

This study aims to comparatively analyze the strategies used in the translation of the culture-specific items in Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü* in an attempt to reveal whether a primarily foreignizing or domesticating translation is produced and to what extent the foreignness of the Turkish culture is reproduced in the English translations. For this purpose, Aixelá's strategies for translation of culture-specific items will be used to analyze the translations of CSIs in *Saatleri Ayarlama Enstitüsü*. The results of this analysis will be used to reveal whether a predominantly foreignizing or domesticating target text is created in each English translation.

The research questions of this study are as follows:

1. Which micro-strategies are used in the translation of culture-specific items in the English translations of Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü* by Ender Gürol and Maureen Freely & Alexander Dawe?

1a. How do Ender Gürol's and Maureen Freely & Alexander Dawe's translations differ in their use of micro-strategies for culture-specific items?

2. Which macro-strategies are used in the English translations of Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü* by Ender Gürol and Maureen Freely & Alexander Dawe? Is a predominantly foreignizing or domesticating translation produced?

2a. How do Ender Gürol's and Maureen Freely & Alexander Dawe's translations differ in their creation of either a predominantly foreignizing or domesticating translation?

3. How is the Turkish culture represented in the two different English translations of Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü*?

3a. Is the foreignness of the Turkish culture preserved in the English translations?
3b. To what extent are the translators visible in the target text?
3c. Can the translations be characterized as a minoritizing/foreignizing project?

A descriptive and qualitative method will be used to analyze the culture-specific items in *Saatleri Ayarlama Enstitüsü*. This study will compare the two English translations of Tanpınar's *Saatleri Ayarlama Enstitüsü*. Aixelá's strategies for translation of culture-specific items (1996) will be used to determine whether a predominantly foreignizing or domesticating translation is produced by the translators. That is, Aixelá's translation strategies will function as micro-strategies and Venuti's translation approaches –i.e. foreignization and domestication– as macro-strategies of the analysis for the purposes of this study.

Aixelá (1996) offers eleven translation strategies (orthographic adaptation, linguistic (non-cultural) translation, intratextual gloss, extratextual gloss, absolute universalization, naturalization, synonymy, limited universalization, deletion, and autonomous creation) grouped under two major categories: conservation and substitution. According to Aixelà (1996, p. 54), conservation is preserving the dissimilarities of the source text by reproducing the cultural references it involves while substitution is changing or

eliminating the otherness of the source culture. The strategies that fall into the conservation category include –from the least culturally manipulative to the most– repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss, and intratextual gloss. Those that fall into the substitution category include absolute universalization, limited universalization, naturalization, autonomous creation, synonymy, and deletion. Aixelà's categories of conservation and substitution overlap with Venuti's dichotomy of foreignization and domestication. Accordingly, the strategies in the conservation category are classified under foreignization and those in the substitution category under domestication. For the purposes of this study, the method of autonomous creation will be included in both the conservation and substitution categories, because it may create either a domesticating or foreignizing effect depending on whether the added item has a source- or target-culture origin.

Tanpınar's *Saatleri Ayarlama Enstitüsü* will be examined to identify the CSIs in the source text. The translations of the identified CSIs will then be categorized under Aixela's translation strategies (i.e. repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss, and intratextual gloss, absolute universalization, limited universalization, naturalization, autonomous creation, synonymy, and deletion). Recurring occurrences translated with the same strategy will be excluded from the study. It should be noted that in some cases, multiple translation strategies have been found to be used for a single CSI in both translations. A random selection from the extracted CSIs will be explained and discussed in detail in the analysis section. The extracted examples will be presented by a classification of CSIs adapted for better organization of the analysis in the current study. The remaining examples will be presented in the tables due to the limited space and for the sake of practicality. The results of the analysis will then be discussed in light of Venuti's model of foreignization and domestication.

Please note that all translations are the author's own translation unless otherwise noted.

The scope of this study is limited to the culture-specific items in Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü* (2016) and its translations into English by Ender Gürol (2001) and Maureen Freely & Alexander Dawe (2013).

The CSIs in both translations are identified and categorized as per Aixela's classification of translation strategies (1996). The frequency of each translation strategy in Aixelá's

model is used to determine whether a predominantly foreignizing or domesticating target-text is produced. This study is limited to the translation of CSIs and disregards any stylistic or discourse aspects of the text.

This study is composed of five chapters. The Introduction section constitutes the first chapter where general remarks on the topic as well as the purpose and methods of the study are presented.

Chapter II provide a brief explanation of the cultural turn in translation studies to form a theoretical background for Venuti's model. As it constitutes the macro-strategy for the analysis of the case study, Venuti's dichotomy of foreignization and domestication as well as the concepts of (in)visibility and minoritizing translation are then discussed in detail.

Chapter III deal with the relationship between culture and translation and focuses on culture-specific items and their relevance in translation. Various taxonomies for categorization of culture-specific items are presented. Then, strategies used for translating culture-specific items are explained with examples.

Chapter IV analyzes and compares two different English translations of Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü* within the framework of Venuti's model of foreignization and domestication. For this purpose, an analysis is made to identify the strategies used for translating the culture-specific items in the novel.

In the Conclusion section that forms the final chapter of this study, the findings obtained from the analysis of the English translations of culture-specific items in *Saatleri Ayarlama* Enstitüsü are discussed and accordingly, answers are provided to the research questions proposed in Chapter I.

CHAPTER 1: THEORETICAL FRAMEWORK

This chapter will be divided into three sub-chapters. The first sub-chapter will focus on the concepts of domestication and foreignization and the second sub-chapter on (in)visibility offered by Lawrence Venuti. First, the cultural turn in translation studies will be dealt with briefly to form a theoretical background for Venuti's notion of (in)visibility. Then, the concepts of minor literature and minoritizing translation will be explained. Finally, Venuti's reflections on the ethical aspects of the visibility of the translator and translation will be examined.

The last sub-chapter will focus on the concept of culture-specific items from a translation studies perspective. Initially, the definition of culture will be discussed briefly. Secondly, the relationship between culture and language will be explored. Then, culture-specific items in translation will be examined, and a categorization of culture-specific items offered by various scholars will be given. Lastly, Aixelá's model of translation strategies for culture-specific items will be described and illustrated.

1.1. FOREIGNIZATION VERSUS DOMESTICATION

1.1.1. The Cultural Turn as A Theoretical Background of Venuti's Notion of (In)Visibility

With their ground-breaking approach to translation, André Lefevere and Susan Bassnett have revolutionized translation studies by scrutinizing how culture affects the translation. In *Translation, Rewriting and the Manipulation of Literary Fame,* Bassnett and Lefevere (1992a, p. 7) define translation as an activity performed under certain constraints of ideology, thus an act of 'rewriting' of an original text with the objective of conforming to certain norms and purposes imposed by the target culture. Challenging the prior focus of translation studies on linguistic approaches and the strictly formalist comparison of source and target texts, they argue that translation studies should no longer be confined to the linguistic approach but should stretch beyond to subvert its outdated former theories, moving closer to the field of cultural studies (Bassnett and Lefevere, 1998, p. 123). This marks the turning point where translation studies has gained new ground with

this so-called 'cultural turn'. Bassnett and Lefevere declare the shift of emphasis brought about by this new approach as follows:

> Now, the questions have changed. The object of study has been redefined; what is studied is the text embedded in its network of both source and target cultural signs and in this way Translation Studies has been able both to utilize the linguistic approach and to move out beyond it. (Bassnett & Lefevere, 1992b, p. 12)

This new movement, which is termed as 'cultural turn' by Lefevere and Bassnett, prompted by Mary Snell-Hornby's 1990 article (Hatim & Munday, 2004, p. 102), places great importance on the impact of culture on translation, which enormously expanded the scope of translation studies. A better understanding of the role of culture in translation studies may enable us to recognize that although translation can contribute to shaping of a literature and a society by introducing new genres and new concepts, it can also inhibit innovation; therefore, the study of the effects and constraints that culture brings about in translation "can help us towards a greater awareness of the world in which we live" (Lefevere, 1992b, p. 6). According to Lefevere, recognizing the fact that translation cannot possibly be autonomous may create a new perspective in literary studies. This new perspective would take into account the underlying purpose why the literature is written or rewritten, to which ideology it serves, and which results it achieves. (Lefevere, 1985, p. 219). Because translation by itself –without contributions of other forms of rewriting– does not have the power to change or overthrow a literature, it should not be studied in isolation, rather in conjunction with the constraints at play when it is produced (Lefevere, 1985, p. 237). Ideology, which is described as "the tacit assumptions, beliefs and value systems which are shared collectively by social groups" by Hatim and Mason (1997, p. 120), has a central role in understanding these constraints that dictate which translation choices and strategies are to be adopted by the translator.

Bassnett (1998, p. 135) notes that power relations are a primary area of interest shared by translation studies and cultural studies and that it becomes more difficult still to see texts in isolation from "a network of power relations" as we disclose and gain insight on the forces shaping and controlling the world in which we live. It is therefore of critical importance to look at translation as a form of rewriting that is capable of essentially manipulating words and ideas, thus has power in a culture. (Lefevere, 1985, p. 241).

Bassnett and Lefevere (as cited in Edwin, 1998, p. 9) argue that translation has always been a vital tool for different cultures to interact; therefore, what should be the next reasonable action is to study "cultural interaction", rather than focusing only on the translated texts themselves. Due to the cultural turn, which is characterized by abandoning the linguistic-oriented theories and shifting towards an approach embracing the influence of culture, sparked by the new perspective highlighting the importance of cultural factors in translation, the scope of translation studies has been broadened to pave the way for discussions of 'ethics' and 'politics' of translation. Bassnett (as cited in Edwin, 1998, p. 9) advocates a much-needed bilateral cooperation between the scholars of translation and cultural studies and that translation studies and cultural studies need to begin a new era of "plurality of voices" in which they expand research by uniting resources. Edwin (1998, p. 9) argues that this call constitutes new ways of making interdisciplinary studies of what Venuti calls the 'ethnocentric violence of translation', i.e. how translation reduces and excludes cultural peculiarities of a source text, assimilating it into the standards and norms of the target culture. In the subsequent sub-chapter, the concept of 'ethnocentric violence' as well as translator's invisibility and domesticating versus foreignizing strategies offered by Lawrence Venuti will be discussed in detail.

1.1.2. Foreignized and Domesticated Translations

Drawing on the culture-specific approaches that have arose with the cultural turn, Lawrence Venuti focuses on ideology, ethics, and politics of translation in his influential works *The Translator's Invisibility: A History of Translation* (1995) and *The Scandals of Translation: Towards an Ethics of Difference* (1998). With these ground-breaking works, which provoked controversy in translation studies, Venuti explains how domestication contributes to the translator's invisibility; and how fluency and transparency has become the standard in translation, leading to a destruction of all that is foreign in the source text. He calls for translators and other actors to seek alternative theories and practices that encourages and maintains the linguistic and cultural differences and argues that respecting such differences is an ethical stance.

Referring to Friedrich Schleirmacher, Venuti (2004) offers a dichotomy to model translation choices: domestication and foreignization. Drawing from Schleirmacher's

words: "Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or leaves the reader in peace, as much as possible, and moves the author towards him" (as cited in Venuti, 2004, pp. 19–20), Venuti describes domestication as a compliance to the norms of the target literature not only in acquiring a translation method but also in selection of what to translate (1998b, p. 241), which he refers to as the dominant strategy in Anglo-American translation (2004, p. 2). Foreignization, however, involves challenging the canons in the target culture by adopting a translation method and selecting a text that contradicts with the dominant cultural patterns (Venuti, 1998b, p. 241).

Lawrence Venuti's 'domesticating' and 'foreignizing' translation strategies have raised significant questions about the politics and ethics of translation in the Anglo-American culture. Venuti objects to the "individualistic conception of authorship" which dominates the Anglo-American culture and which overlooks the linguistic, cultural, and social factors influencing the author, and warns that it may cause translation to be considered a "second-order representation", leading it to be seen as "derivative, fake, potentially a false copy" (Venuti, 2004, p. 7). To fight against this secondary status with which it is doomed, translation is expected to produce an illusion of transparency to make it look like an original, creating a false image of authorship (Venuti, 2004, p. 7).

Highlighting how naturalness and fluency is recognized as the dominant style of translation and the imperialistic position the English language holds against other languages, Basil Hatim (2013, p. 51) explains the concepts of domestication and foreignization as follows: Domestication, a strategy of translation that tends to create a fluent and transparent style in order to rule out the alienating features of a foreign text, is considered to be a typical characteristic of translation traditions, including the Anglo-American. Foreignization, on the other hand, makes an active and deliberate effort to combat both the cultural and linguistic norms by conserving the foreignness of the source text.

Referring to domestication as "an ethnocentric reduction of the foreign text to target-language cultural values" (Venuti, 1998b, p. 241), Venuti, as Schleirmacher, advocates a foreignizing strategy to form an "ethnodeviant pressure" on values pertaining to target

culture in order to send the reader abroad, expressing the cultural and linguistic differences that the foreign text embodies.

Adopting a domesticating strategy through a transparent, fluent style that reads like an original fosters the hegemony of the dominant culture, while a foreignizing strategy fights the status quo by demonstrating the foreign elements of the source text and/or destroying the discourses that are dominant in the target culture (Venuti, 1998b, p. 80). Good translation does not wipe off the peculiarities of the foreign text but instead, opposes to the norms and standards prevailing in the target culture. Venuti, therefore, recommends a 'resistant' translation style to put a spotlight on the translator as well as the foreign identity and cultural otherness of the source text. According to Venuti, foreignization may help ensure democracy in geopolitical relations by resisting ethnocentrism, cultural imperialism and narcissism (Venuti, 2004, p. 20). He advocates that because it "seeks to restrain the ethnocentric violence of translation", foreignization can act as a strategic tool in the struggle against the hegemony of the Anglo-American culture and the imbalanced interactions with its cultural others, which makes foreignizing translation "highly desirable" (Venuti, 2004, p. 20).

Venuti (2004, pp. 14–16) shows that the number of works translated into English is dramatically lower compared to those translated from it. For him, this is a clear indication of not only the exploitation of power but also of an active endorsement for the efforts to expand the Anglo-American culture. To combat this abuse of power, Venuti (1998a, pp. 10–11) calls translators to strategically select which foreign texts to translate and create such discourses as to challenge the standard norms of English by resisting the linguistic norms and literary canons. Selecting texts that deviates from the prevailing fluent discourse and using a foreignizing strategy by protecting their alien linguistic and cultural features can help in this struggle.

1.1.3. The Concepts of Minor Literature and Minoritizing Translation

Deleuze and Guattari (1986, p. 18) define three characteristics of a minor literature: It deterritorializes the language, it connects the individual to a political immediacy, and it constitutes a collective assemblage of enunciation. Although minor literature is written in a major language, it deterritorializes and alienates itself through the introduction of

constant variation to feed its heterogeneity, which makes its "authors […] foreigners in their own tongue" (Deleuze and Guattari as cited in Venuti, 1998a, p. 10).

Venuti uses the term 'minoritizing' (1998a, p. 11), also referred to as foreignizing, to describe a good translation: "it releases the remainder by cultivating a heterogeneous discourse, opening up the standard dialect and literary canons to what is foreign to themselves, to the substandard and the marginal". Borrowing the term "remainder" from Lecercle (as cited in Venuti, 2004, p. 216) and "minor literature" from Deleuze and Guattari (as cited in Venuti, 1998a, p. 10) to point to the power relations at work in any linguistic activity, Venuti (2013, p. 13) explains the concept of remainder as variations in a standard language that are intrinsic to the nature of any language use, such as group or regional dialects, jargons, slogans, clichés, archaisms, stylistic innovations, and neologisms and emphasizes that in the context of literary texts, the phenomena of remainder becomes, inevitably, much more complex, which usually constitutes a constant accumulation of both past and present themes and forms (as cited in Venuti, 2013, p. 13). Within the context of translation, Venuti (1996, p. 334) describes the remainder as textual phenomena and linguistic forms that can only function in the target language, which are conserved in the translation process in a contradiction with the translator's purpose of communicating the foreign text. Due to a heterogeneous language and non-standard variants it releases, the remainder "frustrate[s] any effort to formulate systematic rules" (Venuti, 1998a, p.10). Pym (2014, p. 109) interprets Venuti's call for minoritizing or foreignizing translations resisting standard language as "a deconstructionist critique of linguistics" (as cited in Pym, 2014, p. 109) because Venuti considers the mainstream linguists to exclude the parts of the language that are not systematized. For Venuti, to preserve the foreignness of the translated text, the remainder has to be released so that the systematic rules and standards of the major language are overthrown.

According to Venuti (1996b, p. 92), a minoritizing or foreignizing project begins with the selection of a work of minor literature that evokes the foreign. He advocates that texts with a minority and marginal status in their native canons may be effective in creating a minoritizing translation that disturbs the dominant cultural and linguistic norms in English. Venuti explains this stance as a "democratic agenda" (1996b, p. 92) to challenge the hegemony of English over other languages.

1.2. (IN)VISIBILITY

1.2.1. The Concept of (In)Visibility

Venuti uses the term invisibility to "describe the translator's situation and activity in contemporary Anglo-American culture" (Venuti, 2004, p. 1). In her article entitled "Visibility (and invisibility)", Karen R. Emmerich (2013, p. 200) summarizes the concept of invisibility as theorized by Venuti under three sub-titles: The concept refers to: (1) the invisibility of the translator as a co-author of a text, which is imposed by the dominant practices in marketing, receptions, and reviews and critics of translations and is further fostered by the ambiguity of the legal status of translators and translation; (2) the invisibility of the act of translation, which is caused by the canonized norms of "fluency" and "transparency" in translations into the Anglo-American culture and which Emmerich refers to as the translator's partake in their own "self-effacement" (Emmerich, 2013, p. 200); (3) the invisibility of translation as a cultural interaction and of the translated works, which is reflected in the literary "trade imbalance" (Emmerich, 2013, p. 200) between the translations made to and from the English language.

Translated texts are considered acceptable provided that they submit to the domination of fluency, suppressing any traces of its foreignness to offer easy readability and to weave an illusion of transparency (Venuti, 2004, p. 1). This illusion is what renders both the translator and the translation invisible, obliterating many factors influencing the act of translation, the most crucial among which is the translator's interpretation and rewriting of the source text. Fluency of translation goes hand in hand with the invisibility of the translator: "the more fluent the translation, the more invisible the translator […]" (Venuti, 2004, pp. 1–2).

A significant element that contributes to the translator's invisibility is "the individualistic conception of authorship" (Venuti, 2004, p. 6) prevailing in the Anglo-American culture. This conception disregards any "transindividual determinants (linguistic, cultural, social)" mediating the writing of an author, which is thus judged as "an original and transparent self-presentation" (Venuti, 2004, p. 6). This perception causes translation to be viewed as a faulty reproduction of the original and dictates that in order to conceal this inferior status of translation, translator must create a transparent language with a view to

"producing the illusion of authorial presence" (Venuti, 2004, p. 7). This false image of authorial presence in translation is a result of transparent discourse, which Venuti (2004, p. 7) compares to a "stunt" whereby translators suppress their own 'personality' to impersonate the author. He thus refers to the translator's invisibility as "a weird self-annihilation" (2004, p. 7), through which the inferior status of translation in the Anglo-American culture is fostered. Submission to the dominance of transparency is another nail in translation's coffin banged by the very hands of translators.

For Venuti (2004, p. 17), the Anglo-American culture's asymmetrical relations with other cultures is the reason behind the translator's invisibility, which discourages translation of foreign texts and forces translations to comply with the domestic norms, thus reducing the cultural capital of the source-culture values in English. Under the reign of this "complacency in Anglo-American relations with cultural others" (Venuti, 2004, p. 17) the translated text aims to render a cultural other as the same, i.e. a recognizable, and even familiar part of the target culture, which brings about the risk of fully domesticating a foreign text. For this reason, Venuti prescribes a foreignizing translation strategy that represents the foreignness of the source text to "stage an alien reading experience" (2004, p. 18). While domesticating translation is centered upon the signified, which creates a counterfeit sense of transparency where cultural and linguistic differences of the foreign text submit to the domestic norms, foreignizing translation is generally centered upon the signifier, which builds a sense of opacity that draws attention to itself, thus rendering the translation visible (Venuti, 2004, p. 33). Fluency conceived through domesticating translation not only commits the "ethnocentric violence" but also sweeps this violence under the rug through creating a false perception of transparency and an "illusion of authorial presence" (Venuti, 2004, p. 7). Fluency, which makes the translator's interpretive efforts invisible, creates a homogeneous discourse and the illusion that the translation is an original; however, deviations from this dominant discourse can break that illusion and emphasize the secondary status of the translation (Venuti, 2013, p. 217). According to Venuti (2013, p. 217), this revives the qualified reader's reaction in such a way that enhances pleasure, let alone diminishing. Because translation has long been suffering the oppression of a "discursive regime" (Venuti, 2014, p. 228) that favors fluency, items resisting this hegemony of fluency can be deemed as a means to make the translator's interpretive labor visible.

1.2.2. Visibility in Minoritizing Translation

Venuti explains his choice of minor literatures for translation as "an evocation of the foreign" (1998, p. 10) that calls for creating visibility of both the translation and the translator. Choosing works of minor literature for translation can help the foreignizing translator's democratic agenda and norm-breaking purposes because foreign texts that are innovative in terms of stylistics encourage the translator to develop a sociolect with different layers of registers, dialects, and styles, which collectively challenges the heterogeneity of the target language (Venuti, 1998, p. 11). What is more significant than selection of texts that deviate from the dominant norms in the target literature in terms of both style and theme, though, is introduction of variations that mark the foreignness of the foreign text, shattering the fluency and naturalness of the translated text and lifting the veil of transparency by making the translator visible.

In *The Scandals of Translation: Towards an Ethics of Difference*, Venuti gives examples from his translations from the nineteenth-century writer I.U. Tarchetti as a minoritizing project. He explains that the reason why he chose this writer is "his minority status, both in his own time and now" (Venuti, 1998a, p. 13). Tarchetti was a member of a bohemian subculture named *scapliatura* and endeavored to use the standard Tuscan dialect to write in marginal genres, such as Gothic tales and French novels representing experimental realism including the works of Gustave Flaubert and Émile Zola, as opposed to the then dominant fictional genre of "sentimental realism", with an aim to disturb the standard discourse (Venuti, 1998a, p. 13). Tarchetti not only rebelled against linguistic and literary norms but moral and political standards, as well: Refusing the prevailing Christian providentialism, he explored "dream and insanity, violence and aberrant sexuality, flouting social convention and imagining fantastic worlds where social inequality was exposed and challenged" (Venuti, 1998a, p. 13). Although he managed to enter the canon of Italian literature, he remained to stuck in a minor status, as evident from the fact that he was often neglected in the standard manuals of Italian history. Venuti explains an example of his minoritizing project where he translated Tarchetti's *Fosca*, which is built on the themes of forbidden love, death, and the contrast between female beauty and repulsiveness, which Venuti refers to as "the pairing of the bourgeois ideal of domesticated femininity with the vampire-like femme fatale" (1998a, p. 16). He explains

that he made use of the style in novels with a similar theme from the 19th century British literature such as Emily Brontë's *Wuthering Heights* and Bram Stoker's *Dracula*; however, he adopted a heavier use of archaism to intensify "the strangeness of the translation" (Venuti, 1998a, p. 16). Assuming that his readership would be primarily American, he adopted "Britishism" to further enhance the effect of strangeness, using British spellings and idioms. He also used calques to release the remainder: e.g. *adieu* for *addio* instead of "goodbye"; "wanting to jest at my discomfiture" instead of "wanting to make fun of my defeat". Additionally, he turned to syntactical inversions that are specific to the 19th-century English: "Suffice it for me to record a few episodes" instead of "It was enough for me to note down a few periods [of my life] here". This excessive archaism, Venuti explains, served as an indication of the 19th-century origins of the source text, and to reflect the element of parody, he created a heterogeneous discourse through a mixture of the strong archaism with recent standard and colloquial uses, some of which are distinguishably American (Venuti, 1998a, p. 16). There are even instances where this combination occurred in the same sentence: a sentence which translates "He is nothing more than a swindler, an adventurer, a bad person" becomes "He is nothing but an embezzler, a con artist, a scapegrace" where he combined a current American colloquial expression (con artist) with a British archaic word (scapegrace). He explains that he used this technique to create a deliberate "jarring" effect with the intention of reminding the reader that they are reading a text originated in the past but translated in the present. An examination of the reception of his project revealed that Venuti's methods that aim to create a minoritizing translation worked. A non-fiction writer, Barbara Grizzuti Harrison reviewed the book for the *New York Times* and wrote about how "strange" the book is, expressing her disappointment as "You would think that a novel called *Passion* – by an Italian writer – would ensnare your emotions." (Venuti, 1998a, p. 19) and questioned the "fluency" translation: "I am obliged to wonder if some of the problems presented by *Passion* have to do with the determination of the translator, Lawrence Venuti, to use contemporary clichés, and his failure to use 20th-century colloquialisms convincingly." (Venuti, 1998a, p. 16). For Venuti, the fact that Harrison refused to understand how he "*unconvincingly*" used clichés and colloquialisms to mirror the exaggerated romanticism is a symptom of the predisposition to transparency, which imposes the invisibility of translation by privileging an English dialect that is the most familiar. He views this as an

"evidence that in translation the popular aesthetic reinforces the major language, the dominant narrative form (realism), even a prevalent ethnic stereotype (the passionate Italian)" (Venuti, 1998a, p. 16). Thus, Venuti succeeded in creating a foreignizing and minor translation and disturbing the standard norms and dialect prevailing in the target culture.

Venuti (2004, p. 305) believes that a foreignizing translation method that resists the dominance of fluency and transparency can help translators and readers overcome cultural constraints that domesticate a foreign text, robbing it from what makes it alien. Resistant translation allows the reader to experience the differences between the foreign text and target language (Venuti, 2004, p. 306). Resistance as such adopts an ideology of autonomy of translation by promoting cultural diversity, signifying the foreignness of a cultural other, calling attention to the alien characteristics of the source text, and thereby opposing to the so-called hierarchical superiority of the target culture (Venuti, 2004, p. 208). Venuti (2004, p. 42) sees foreignization as a potential means to resist against racism, ethnocentrism, cultural imperialism and narcissism because a foreignizing translation may serve as a means by which cultural norms of the target language can be disrupted and translation can be considered as a site of diversity, as opposed to the homogeneity that is widely attributed to it today. Venuti (2013, p. 78) argues that empowering the translator with more visibility can be a wake-up call for the scholars and teachers in translation studies and translation pedagogy, causing them to start doubting the current norms dictating fluency and to grow their understanding of innovative translation strategies. Teaching translated texts as translation and recognizing the linguistic, cultural and historical differences they embody foregrounds the dependence of both texts and their interpretations upon the specifics of the particular cultural and socio-historical context and thus educate students to be critical of both themselves and the exclusionary nature of the cultural ideologies prevailing in the dominant culture (Venuti, 1996, p. 331). As they learn to appreciate that significance of a foreign text relies heavily on how it is received and which form of reception dominates or is marginalized in the receiving culture at a given point in history, they understand that how they respond to a text is also dependent on a given cultural situation and norms prevailing at the time. This awareness yields a different perspective not only on the foreign text but also on canons and culture at large, encouraging them to tolerate cultural varieties (Venuti, 1996, p. 332, 333).

An increased visibility can also reveal the hegemony of the English language in both teaching and research (Venuti, 2013, p. 78) and asymmetrical power relations between English and other languages, to which translation studies also contributes with its predominant use of the English language (Venuti, 2013, pp. 78–79). This disillusion may enable different agents of translation such as publishing houses, government bodies, and academic institutions to better position themselves against this hegemony of English (Venuti, 2013, p. 79).

1.2.3. Visibility as an Ethical Stance

Recognizing the "fundamentally ethnocentric" (Venuti, 1998, p. 11) nature of translation and bearing in mind the fact that translation, by its nature, is a form of assimilation, through which a foreign text is inscribed with domestic interests and intelligibilities, Venuti enunciates that his preference of a foreignizing strategy over domestication is an "ethical stance" (Venuti, 1998, p. 11). Although violence inflicted by translation is unavoidable to some extent, it is an ethical obligation for the translator to render themselves visible and resist it either by deliberately preferring foreign texts that can challenge the literary canons or by creating a minoritizing discourse in translation, wherein the translator, "in order to do right abroad, […] must do wrong at home […]" (Venuti, 2004, p. 20).

Referring to the limited number of texts translated into English and the domesticating nature of these translations, Venuti refers to the relations of Anglo-American culture with other cultures as "imperialistic abroad and xenophobic at home" (2004, p. 17). From this description, it is clear that he regards the dominating power the Anglo-American culture holds over its cultural others as an effort to use translation as a tool for assimilating diversities. Because a fluent translation strengthens the dominance of the major language over other languages and cultures, it is an ethical responsibility that the translator has towards the dominated culture to deliver a 'minoritizing' translation through the use of a "discursive heterogeneity" (Venuti, 1998a, p. 12). However, Venuti (1998a, p. 12) reminds that minoritizing translation does not necessarily shun fluency entirely, assimilation can still be resisted by releasing the remainder at critical points of translation. What a translator should aim, instead, is to develop a minor language that can pass through cultural hierarchies and divisions with the ultimate goal of "demystifying the

illusion of transparency" (Venuti, 2004, p. 12) by demonstrating the foreignness of the foreign text in its own language and producing within the major language a work of minor literature (Venuti, 2004, p. 11, 20, 29). Laying the greatest responsibility upon translators to transform the current approach to translation, Venuti calls translators to action. According to Venuti (2004, p. 311), translators must struggle against the cultural, legal, and economic codes that abuse and marginalize them as well as the currently individualistic approach to the authorship that has constrained translation within the borders of the Anglo-American culture. To this end, not only must they create innovative practices which makes their work visible but also justify their adoption of such strategies in prefaces, interviews, essays, and lectures.

He also aims to push the readers, as well as translators, to consider the cultural assimilation perpetrated through translation and thus to encourage them to handle translated texts so that the linguistic and cultural unlikeness of the foreign text is recognized (Venuti, 2004, p. 41). For Venuti, it is, therefore, an ethical responsibility of translators to resist the dominance of fluency by making themselves visible as a translator and demand their work to be seen as a translation, not an original.

1.3. CULTURE AND TRANSLATION

Efforts to define culture dates back as early as to the nineteenth century (Apte, 1994, p. 2001). The British anthropologist Edward Tylor, regarded as the founding father of the science of anthropology, gave one of the earliest definition of culture in 1871: "Culture […] is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society." (as cited in Tremlett et al., 1998, p. 107). This definition, to some extent, resonates with contemporary definitions of culture because it expresses some of the most distinctive characteristics of culture (Birx, 2006, p. 150). It suggests that culture is learned and acquired, not an innate trait, that it is shared by a social group, and that it is a unified whole involving behavioral and mental characteristics.

Franz Boas, a German American anthropologist, challenges Tylor's approach to culture and argues that the development of cultures did not follow a linear course. Marked by the use of the term in plural form, instead of a single "culture", (Kuper, 1999, p. 60) the modern anthropology asserts that the idea that our civilization is an improvement on primitive civilizations is an ethnocentric one, and the differences between civilizations are incidental and arise from historical events; therefore, cultures should be treated historically (Kuper, 1999, pp. 63–64). In other words, each culture is shaped depending on its own unique historical conditions, and no culture is inferior to or more primitive than another.

There is a deep and complex relationship between language and culture. Language and culture are generally viewed as interwoven to one another. Jiang's metaphor of language describes the inseparable ties between language and culture: "Language and culture makes a living organism; language is flesh and culture is blood. Without culture, language would be dead; without language, culture would have no shape." (Jiang, 2000, p. 328). Culture is what procreates and shapes language, and language is a means to convey and sustain culture.

To quote Sapir (1956a, p. 104), "every cultural pattern and every single act of social behavior involves communication in either an explicit or implicit sense", and language serves as the fastest and the most convenient means of communication. Language is a "symbolic guide to culture" (Sapir, 1956b, p. 70). Sapir believes that linguistic facilitation and linguistic barriers play a critical role in transmitting ideas and behavioral patterns and must be studied, along with other factors with which they interact, from a sociological perspective. The symbolic value of linguistic differences, which Sapir refers to as "manifold ways in which society arranges itself" (Sapir, 1956b, p. 71), is vital for gaining insight into how social attitudes develop at the individual and social level.

This complex and intertwined relationship between culture and language has caused scholars of translation studies to reflect on how culture affects translation. Translator's role "as a mediator between cultures" (Katan, 2013, p. 84) has started to be acclaimed with the cultural turn in translation studies. Bassnett proclaims (1980, p. 14) that if the translator isolates the text from its culture, they will suffer the consequences. Language does not simply carry meaning, rather it acts as a mediator negotiating meaning between readers within their own cultural and linguistic contexts (Katan, 2009, p. 75). Because our perception depends on how we filter information through our own cultural background, translation is inevitably a form of mediation.

According to Hatim and Mason (1997, p. 122), mediation is "the extent to which one feeds one's own beliefs and goals into one's model of the current communicative situation". Assuming an active responsibility in order for their translation to be accepted and accurately communicated, literary translators may either sustain foreign elements of the source text to produce a foreignizing translation or domesticate those foreign elements for the sake of providing the target-text reader with a familiar text (Katan, 2013, p. 87).

Schleiermacher speculates about the course the translator may take when it comes to how they mediate between the writer and the target-text reader (as cited in Robinson, 2013, p. 58). Schleiermacher considers the translator as a bridge connecting two totally unrelated parties –i.e. the target-language reader and the source-language author– in an attempt to make the target-reader understand and enjoy the text as much as possible. Schleiermacher suggests that in doing so, the translator has only two choices: either (1) bringing the reader

closer to the writer's direction and leaving the writer at peace, or (2) bringing the writer closer to the readers' direction and leaving the readers at peace.

There are some scholars who suggest that which path the translator will take is an ethical problem because texts carry with them an ideological meaning and this ideological burden is what makes them especially susceptible to the ever-changing socio-cultural norms (Basil & Hatim, 1997, p. 106). Just as the translator cannot be thought simply as an objective mediator, translation cannot be reduced to a neutral linguistic mediation, exempt from a bundle of power relations which swaddle the very act of translation, which resides in between two different cultures and languages, and from the ideological and cultural settings in which the texts are embedded in.

Noting that translator's loyalty has always been a question of debate in the history translation, Tymoczko (2003, p. 201) argues that depending on whether their loyalties lie to opponent ideologies within a culture or to agendas and affiliations outside a culture, the translator is doomed to be an insider traitor or an outsider agent. The translator thus acts as an active participator in maintaining or challenging the power relations at work in a given cultural situation. Basil and Hatim (1997, p. 29) point to the fact that certain languages have established a cultural hegemony over other, less privileged languages and suggest that such dominant target-languages as English encourages translators to make interventions to the source-texts that are originated in a less powerful, peripheral culture.

1.3.1. Culture-Specific Items in Translation

Translation is a form of cross-cultural communication, where two different languages and cultures come into contact. Toury (1978, p. 200) defines translation as "[a] kind of activity which inevitably involves at least two languages and two cultural traditions". Pym (2000, p. 2) attributes this intercultural nature of translation to the fact that translation intrinsically requires contact between at least two cultures. For Pym (2000, p. 2), only looking at a translation means immediate engagement in how two different cultures interrelate. As one can see, translation cannot be thought in isolation from culture, and the translator needs to convey the sociocultural meaning to the target language. Nida

(1964, p. 130) emphasizes the challenges caused by cultural elements by suggesting that it is more challenging for the translator to deal with issues caused by differences between cultures compared to those caused by linguistic variations. In her book, *In Other Words*, Mona Baker (1992) discusses different levels of equivalence, each of which requires the translator to develop different strategies. Baker (1992) asserts that a source-language word might have a correspondent in the target language which expresses a different meaning or it might as well express a concept that does not exist within the target culture. Such concepts, which Baker refers to as "culture-specific" (1992, p. 21), "may be abstract or concrete; […] may relate to a religious belief, a social custom, or even a type of food".

Various scholars propose different definitions and terms for these concepts. Newmark uses the term "cultural words" (1988, p. 9) and argues that they constitute a translation problem because there is no common ground for those words between the source and target cultures. He suggests that it is easy to identify cultural words in most cases because a literal translation is not an option due to their strong associations with the language in question (Newmark, 1988, p. 10). In other cases, where cultural elements are expressed in normal language that does not seemingly pose any challenge to the translator, a literal translation may produce twisted meaning.

Nord (1997, p. 32) employs the term "*cultureme*" to describe these concepts. She describes *cultureme* as "a social phenomenon of a culture X that is regarded as relevant by members of this culture and when compared with a corresponding social phenomenon in a culture Y, it is found to be specific to culture X".

Mailhac (1996, p. 173) employs the term "cultural reference" to describe any kind of reference to a cultural entity that constitutes a translation problem because it causes a certain degree of unintelligibility to the target reader due to its distance from the target culture. He argues that cultural references force the translator to choose between showing a minimum or maximum presence. In minimum presence, translation must read as an original, Mailhac refers to this method as "an impossible task" (1996, p. 174) because all cultural references must be transparent to the target reader without providing no more additional clues that would have been given to the source reader. In maximum presence, the translator is free to provide additional information to the extent they deem necessary.

Leppihalme (1997, p. 8) refers to these concepts as "culture-bound elements", which form a barrier in front of communication between readers of two different language cultures – i.e. culture bumps, a milder form of culture shock.

Making a distinction between intra-linguistic and extra-linguistic elements, Nedergaard-Larsen (1993, p. 209) asserts that "culture-bound elements" are generally used to "refer to the non-linguistic sphere"; but she adds that because language cannot be isolated from culture, such elements exist both inside and outside the language system. According to Nedergaard-Larsen (1993, p. 210), intra-linguistic culture-bound problems may include grammatical structures specific to the language, vocative forms, idioms, and metaphors. Extra-linguistic elements include, among other things, words pertaining to social life, cuisine, or clothing, measurements, building names, etc.

Aixelá (1996, p. 56) uses the term "culture-specific items" (CSI) and asserts that they can be objects or systems of classification and measurement that are exclusively used in the source culture or ideas and habits that are peculiar to the target culture. He observes that scholars often do not give a specific definition of cultural references, assuming the meaning is intuitively understood. As a result, the concept is ascribed not only an arbitrary but also a static character, which implies that CSIs are permanent, independent of the intercultural gap between the source and receiving culture or its textual function in the source and target language.

As opposed to Newmark's perception of CSIs as "separate units, like items in a glossary" (2010, p. 173), Aixelá criticizes this static character attributed to them and highlights the dynamic nature of CSIs. According to Aixelá, a CSI is not an independent entity, rather a result of a conflict caused by any linguistic reference in a source language which poses a translation problem when transferred into a target language either because it does not exist or because it has a different value, either due to ideological factors or differences between its usage or frequency, etc., in the target culture (Aixelá, 1996, p. 57).

In other words, CSIs come into being distinctively within a given context. He illustrates this point with the representation of 'lamb' in Bible translation (Aixelá, 1996, pp. 57–58). In Hebrew culture, lamb, an offering made to God, symbolizes innocence, purity, and helplessness. This image would not pose a translation problem when transferred to akin

cultures such as English or Spanish. If translated into a culture where the word 'lamb' does not have the same connotations, however, it would constitute a CSI.

Every society has its own set of values, organizations, habits, social classes, communication styles, objects, working schedules, etc. Such elements often differ from one society to another but might also overlap to a certain extent. According to Aixelá (1996, p. 53), translators should take this cultural "variability factor" into consideration when making translation decisions. In a similar vein, Nord (1997, p. 97) states that "cultural distance or non-distance" influences how the translated text will affect the target reader.

Taking the abovementioned points into consideration and pointing to the need for an inclusive definition of culture-specific items, Aixelá (1996, p. 58) offers the following definition:

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

This definition fulfills the flexibility required when marking the boundaries of what constitutes a CSI because it recognizes its dependence on the context and its function in the text. This flexibility also comes in handy since CSIs may change over time so that what is once a CSI may no longer be one due to the evolution of a culture or vice versa. For these reasons, Aixelá's terming and definition will be used in the present study.

1.3.1.1. Categorization of Culture-Specific Items

Variations in terming and defining culture-specific items also manifest in its classifications offered to help the translator identify CSIs in text. Scholars such as Newmark (1988), Aixelá (1996), Espindola and Vasconsellos (2003), and Pavlovic and Darko (2003), among others, attempted to categorize CSIs.

Aixelá (1996) suggests two basic categories of CSIs: proper names and common expressions. He further classifies proper names into two subdivisions: conventional

names, which are unmotivated in that they do not have any meaning in themselves, and loaded names, which are motivated in that they do bear certain cultural and historical associations.

The following tables illustrate other taxonomies proposed by several scholars.

Table 1. CSI categories by Vlahov and Florin (1986)*

Geographical: geographic formations, man-made geographical objects, flora, and fauna
Ethnographic: food and drink, clothing, places of living, furniture, pots, vehicles, names of occupations and tools
Art and culture: music and dance, musical instruments, feasts, games, rituals
Ethnic: names of people, nicknames
Socio-political: administrative-territorial units, offices and representatives, ranks, military

*as cited in Rezai, M. and Davud, K., 2014

Table 2. CSI categories by Newmark (1988)

Ecology: Flora, fauna, winds, plains, hills	
Material culture:	i) Food
	ii) Clothes
	iii) Houses and towns
	iv) Transport
Social culture: Work and leisure	
Organizations, customs, activities, concepts	i) Political and administrative terms
	ii) Religious terms
	iii) Artistic terms
Gestures and habits:	

Table 3. CSI categories by Nedergaard-Larsen (1993)

Geography	Geography
	Meteorology
	Biology
	Cultural geography
History	Buildings
	Events

	People
Society	Industrial level (economy)
	Social organization
	Politics
	Social conditions
	Ways of life, customs
Culture	Religion
	Education
	Media
	Culture, leisure activities

Table 4. CSI categories by Aixelá (1996)

Proper names	Common expressions	
	Conventional names	Loaded names

Table 5. CSI categories by Espindola and Vasconsellos (2003)

Toponyms: place names, geographical names, etc.	**Local institution:** local organizations serving in fields of health, education, work, political, administrative, religious, artistic.
Anthroponyms: people's names and nicknames	**Measuring system**
Forms of entertainment	**Food and drink**
Means of transportation	**Scholastic reference:** related to school or studying
Fictional character	**Religious celebration**
Legal system	**Dialect**

Table 6. CSI categories by Pavlović & Darko (2003)

Ecology: different aspects of nature	**Armed forces:** ranks, formations
Everyday life: dwellings, household appliances, food, meals, clothes, means of	**Education:** how education systems are structured

transport, public services, names of public service companies	
Material culture: products, trademarks	**Education**
History: historical events, institutions, functions, and personalities	**Forms of address:** how titles are used, courteous forms of address
Religion	**Gestures and habits**
Economy: economic concepts and names of institutions	**Work:** pay, wage, benefits
Political and administrative functions and institutions	**Leisure and entertainment:** sports, games, places where people go out, things they do.

1.3.1.2. Translation of Culture-Specific Items

Translation is an intercultural transfer that may include conveying allusive meanings and connotations inaccessible to the target reader. Schäffner and Wiesemann (2001, p. 24) state that translation problems caused by CSIs are due to "the contrast between two communicative situations", where the texts are bound to be connected to a specific time, place, and audience. Measuring systems, formal procedures, forms of address, and salutation conventions are examples of problems arising from cultural differences. CSIs are regarded untranslatable in early approaches to translation where translation is seen merely as substituting source-language units by equivalent target-language units (Schäffner & Wiesemann, 2001, p. 24).

According to Baker (1992, p. 21), CSIs are one of the most common problems of non-equivalence at the word level. In a similar vein, Newmark (2010, pp. 172–173) describes culture as the biggest hindrance standing in the way of an "accurate and decent translation". As for Florin (1993, p. 122), regardless of how concise strategies are developed to handle CSIs, no precise solution can be found for the problem. This point is illustrated with the example of "samovar". There is no way of accurately substituting this object to a target culture where it is unknown. Therefore, CSIs reflect points where foreignness of the source text manifests because a total overlap between the source and target cultures is impossible (Florin, 1993, p. 122). Sapir (1929, p. 162) makes a similar comment on cultural gaps by suggesting that different societies reside in entirely

independent worlds, rather than the same world with merely different labels. Although translation can be a bridge for some of these gaps, some are impossible to be overcome.

Absence of an equivalent word that does not cause any shifts causes a "semantic void or lexical gap" in translation (Gambier & van Doorslaer, 2011, p. 11). For example, English and Dutch have different words to describe fingers and toes; however, Spanish and Italian have one general term (*dedo* or *dito*, respectively) which refers to both fingers and toes (Janssen, 2002, p. 7). Another example is the Turkish words *amca* and *dayı,* which are used to refer to paternal and maternal uncle, respectively. Unlike Turkish, English has only one word describing both paternal or maternal uncle. Such words are examples of culture-specific items that constitute untranslatable elements in translation since a direct equivalent does not exist in the target language.

The abovementioned examples clearly demonstrate that whether a certain element is culture-specific or not is entirely contextual. Language pairs involved as well as the distance of the cultures in question decide culture-specificity of an element. Nida (1964, p. 198) gives the example how the word *gate* –as in gates of a city– in Bible becomes a culture-specific item when translated into the aboriginal language because members of such a distant culture are not familiar with the idea of a city surrounded by walls and having a gate. Another example can be the word "mashallah", which is an Arabic phrase expressing praise and appreciation. It would not be a CSI if translated into Turkish where it is commonly used as "maşallah" in daily life, particularly as a prayer for protection from evil eye. Due to the cultural and religious similarities the Arabic and Turkish cultures have, the word does not cause any translation problems. If translated into English, however, it would constitute a CSI as a result of the cultural distance between Arabic and Anglo-American culture.

A concept which has a direct equivalence but does not have the same connotations in the target language can also cause translation problems and constitute a CSI. Leppihalme (1997, p. 9) quotes the words of a journalist who said that "the Finnish minister of agriculture should see his role as that of the *good shepherd* leading *his flock* to the *pastures* of the European Union". These Biblical references do not cause any translation problems if translated to any European language, whose culture is heavily influenced by Christianity. However, if translated to a distant culture which is not exposed to such heavy

influence of Christianity or Abrahamic religions, the Biblical allusions would not be understood by the receiving culture. Another example can be the word "çay" in Turkish. Even though it has a direct equivalence in English, it does not evoke the same feelings or thoughts associated with tea in Turkish culture. Tea is an integral element of the Turkish culture. One cannot imagine a breakfast, an evening gathering with friends or family, or a business meeting without tea. Even the way it is prepared, and glasses which it is served in have characteristics specific to the Turkish culture. There are a lot of phrases and metaphors related to tea culture in Turkish, such as "ince belli bardak" (literally translates small-waisted and refers to the tulip-shaped clear glasses used to serve tea), "tavşan kanı" (literally translates rabbit blood, a metaphor used to describe the crimson color of tea), "kıtlama" (name of a specific way of consuming tea in which a piece of sugar is placed between the tongue and cheek). It is clear that the word tea does not have any of these connotations in the Anglo-American culture; therefore, even though it has a direct equivalence in English, çay certainly constitutes a CSI.

To summarize, the problems that occur due to CSIs in translation arise from the differences between the cultures as well as fractions of information, values, and perception the people have developed in a given culture (Snell-Hornby as cited in Aixelá, 1996, p. 57). The translator acts as an objective and qualified professional who assumes a decision-making responsibility, taking an active role in cultural mediation between the source and the receiving cultures (Leppihalme, 1997, p. 9). The translator will decide how much manipulation is necessary to convey the CSIs depending on how different they think the target- and source-language readership's knowledge-base is (Chesterman, 1997, p. 185) as well as the global translation strategy chosen by the translator –either bringing the author closer to the reader or bringing the reader closer to the author.

Davies (2003, p. 69) argues that discussions on handling of CSIs call for "a distinction of two basic goals in translation". The first goal is to conserve the characteristics peculiar to the source text at the cost of creating an exotic effect whereas the second goal is to adapt the source text to the target audience to make it more familiar and acceptable (Davies, 2003, p. 69). Similarly, Aixelá (1996, p. 61) offers two major translation strategies category according to the extent of cultural manipulation they involve: conservation and substitution, which are further divided into various sub-categories ranging from the least manipulative to the most.

1.3.1.2.1. Aixelá's Model for Translation of Culture-Specific Items

The following table summarizes the categories of translation strategies for CSIs offered by Aixelá. It should be noted that although autonomous creation is originally listed under the substitution category by Aixelá, for the purposes of the present study, it will be included in both the conservation and substitution category, because it either adds to the "foreignness" of the source text or creates a domesticating effect depending on whether the added element has a source- or target-culture origin.

Table 7. Aixelá's Model for Translation of Culture-Specific Items

Conservation	Repetition
	Orthographic adaptation
	Linguistic (non-cultural) translation
	Extratextual gloss
	Intratextual gloss
	Autonomous creation (addition of an element of source-culture origin)
Substitution	Synonymy
	Limited universalization
	Absolute universalization
	Naturalization
	Deletion
	Autonomous creation (addition of an element of target-culture origin)

1.3.1.2.1.1. Conservation

1.3.1.2.1.1.1. Repetition

The translator conveys the original reference with no change or as little change as possible. This strategy is generally used in the translation of toponyms. For example, İstanbul is translated as Istanbul. The proper name is maintained as it is except for a minor morphological change to adapt to the grammatical structure of the target language. Although this strategy is highly respectful of the source text, it may create an exoticizing effect, making the translated text alien to the reader.

1.3.1.2.1.1.2. Orthographic Adaptation

This strategy covers the procedures such as transcription and transliteration, where the reference is conveyed with adaptations to conform to the phonetic and phonological characteristics of the target language. Translation of "hac" as hajj, hadjdj, or hadj is an example of orthographic adaptation. Turkish Language Society (TDK) dictionary defines hac as a visit to a place cherished as sacred by the followers of particularly monotheistic religions on certain months of the year (tdk.gov.tr). Although the word pilgrimage, which is defined as a journey to a holy place for religious reasons (Oxford Advanced Learner's Dictionary), can be an equivalent for this CSI, conveying "hac" as hajj is a conserving strategy, highlighting its foreign nature as an Islamic practice.

1.3.1.2.1.1.3. Linguistic (Non-Cultural) Translation

The translator chooses the convey the CSI with a denotatively close reference to the original. This strategy offers greater comprehensibility for the target reader while it still holds a foreign essence and is recognized as an element of the source culture due to the transparency of the CSI. This strategy is generally used in the translation of units of measurement and currencies. The following example illustrates the use of this strategy:

ST: Dr. Narin, atalarımızın silah tutkusuna hafif bir gönderme yapan ölçülü bir jestle aleti bana iki dolu şarjör ile hediye etti ve **beni alnımdan öptü**. (Pamuk, 1987, pp. 158–159)
TT: And of course, there was no need for me to say anything before Doctor Fine made me a present of the gun a well as a couple of clips, **kissing me on the forehead**, which was the fitting gesture that lightly alluded to our forefathers' obsession with guns (Pamuk, 1990, p. 170)

Forehead kiss is a gesture that is specific to the Turkish culture and symbolizes appreciation, recognition, admiration, and possessiveness. Although it is most likely that the target-reader is unfamiliar with the meanings behind this gesture, it still can be understood and recognized as part of the source culture given the context where the gesture is performed.

1.3.1.2.1.1.4. Extratextual Gloss

In addition to using one of the abovementioned strategies, the translator provides extra information to clarify the meaning and implications of the CSI in the form of footnotes, endnotes, glossary, etc. The following example illustrates the use of this strategy:

ST: Toprak Mahsulleri Ofisi şefinin gelmesi bekleniyor. (Hikmet as cited in İşi, 2017, p. 141)
TT: They waited for the head of the **Agriculture Office**. (Hikmet as cited in İşi, 2017, p. 141)

A literal translation is provided for Toprak Mahsulleri Ofisi, and in the glossary section at the end of the book, the following information is provided:

> **Agriculture Office:** established in 1938 to protect farmers and consumers alike,
> this bureau is part of the Commerce Department and set the prices of grain and
> other farm products. (Glossary, p. 465)

With this additional information, the translator provides the necessary background for target readers to understand the reference in the source culture.

1.3.1.2.1.1.5. Intratextual Gloss

This strategy is the same as extra-textual gloss but the extra information is provided within the text in order not to disturb the reader's attention. Aixelá refers to this as "the strategy of explicitness" because it involves eliminating ambiguities by adding some information that is not originally revealed in the source text. The following example illustrates the use of this strategy:

ST: Paşa'nın ricası üzerine bir işini görmek için gidip üç ay kaldığımız **Gebze'de** camiler arasında namaz vakitlerindeki tutarsızlık, Hoca'ya başka bir düşünce verdi. (Pamuk, 1987, p. 32)

> **TT:** While in **Gebze, a town not far from Istanbul** where we'd gone at the pasha's request for three months to look after some business of his, the discrepancies between the times of prayer at mosques have Hoja a new idea […] (Pamuk, 1990, p. 34)

The toponym Gebze is transferred to the target language without change, and some additional information regarding its location is provided within the text by the translator. It is clear that this information is common knowledge to the source-language reader; however, it is unlikely to be available in the target culture. Therefore, this additional information embedded within the text makes the target culture more accessible to the target reader without disturbing their attention.

1.3.1.2.1.1.6. Autonomous Creation

The translator adds a cultural reference that does not exist in the source text so as to attract target readers' attention. Aixelá observes that this strategy is rarely used, and the most common instances it is used are the translation of film titles. This strategy can create either a domesticating or foreignizing effect depending on the origin of the cultural reference. The following example illustrates the use of this strategy to create a **foreignizing** effect:

> **ST:** Daha sonraki zamanlarda enstitümüz kurulmadan evvel işsizlikten evde çocukların mektep kitaplarına zaman zaman göz attığım gibi, bazen bütün günümü geçirdiğim Edirnekapı veya Şehzadebaşı kahvelerinde **gazeteleri hatme** mecbur kaldığım zamanlarda ufak tefek tefrika parçaları ve makaleleri de okudum. (Tanpınar, 2016, p. 7)

> **TT:** Before we established our institute, when I was unemployed and spent my days at home, I would often find myself leafing through my children's schoolbooks; at other times, when I was left with nothing to but **recite the Koran**, I would whittle away my hours in the coffeehouses of Edirnekapı and Şehzadebaşı, reading articles in the newspaper or the odd episode of a serial. (Tanpınar, 2013, p. 3)

According to the TDK dictionary, hatmetmek has three meanings: 1. To read through the Koran; 2. To read something repeatedly from beginning to end; 3. To finish (tdk.gov.tr).

The source text uses the verb with newspapers; therefore, it is clear that it refers to reading the newspapers through over and over again. Oxford Advanced Learner's Dictionary defines "recite" as "to say aloud a poem, piece of literature, etc. that you have learned, especially to an audience". As can be seen, there is no reference to Koran or its recitation in the source text, which is added by the translator. Since this additional cultural reference has a source-culture origin, it creates a foreignizing effect.

1.3.1.2.1.2. Substitution

1.3.1.2.1.2.1. Synonymy

In this strategy, the translator uses some form of a synonym or parallel reference for the CSI so as to avoid its repetition in cases where it recurs over and over through the text. Aixelá gives the example of Bacardi in Casas Gancedo's translation of Dashiell Hammett's *The Maltese Falcon.* To avoid repeating the CSI, the translator replaces the second recurrence with "delicious liquor of sugar cane" and the third with simply "rum". The following example illustrates the use of this strategy:

| **ST:** –**Karagöz'e** benzemiyor okudukları şey. |
| –Niye **Karagöz** geldi aklınıza? (Hikmet as cited in İşi, 2017, p. 68) |
| **TT:** They don't seem to be reading **Karagoz stories**. What made you think of the **shadow play**? (Hikmet as cited in İşi, 2017, p. 68) |

Karagöz is a lead character of the traditional Turkish shadow play, which became popular during the Ottoman period. Shadow play is an ancient practice where shadow puppets are projected onto a translucent screen. It is thought to have originated in China and on the islands of Java and Bali of Indonesia (britannica.com.). An earlier occurrence of Karagöz is conveyed with only an orthographic change. A subsequent recurrence is translated using a parallel reference; i.e. shadow play. To avoid repeating the CSI in order not to distract the reader's attention with frequent occurrences of an alien concept, the translator chooses to transfer it using a close reference with a broader meaning.

1.3.1.2.1.2.2. Limited Universalization

In cases where the translator thinks that the CSI is too obscure for target readers to comprehend, they replace it with another source culture reference that is less specific and closer to the target culture. The following example illustrates the use of this strategy:

ST: Haftanın üç günü gelip **zikre** katılıyor, Ahmet Dede ile birlikte şiirler okuyor, üst perdeden meseleler konuşuyor, aşktan, aşkın hallerinden bahsediyorlardı (Pala as cited in Karabulut, 2017 p. 121).
TT: He came to the lodge three days a week to attend **dervish's ceremonies**, recite poetry with Sheikh Ahmet Dede, and make pronouncements about love and the state of being in love. (Pala as cited in Karabulut, 2017, p. 121)

The direct equivalent of zikir is dhikr, also spelled zikr, which is described as "ritual prayer or litany practiced by Muslim mystics (Sufis) for the purpose of glorifying God and achieving spiritual perfection" (britannica.com). The translator replaces it with another CSI belonging to the Turkish culture. Probably thinking that the target reader would be unfamiliar with the original CSI, the translator substitutes it with another source-culture CSI that would be easier to be comprehended by the target reader.

1.3.1.2.1.2.3. Absolute Universalization

This strategy is similar to limited universalization; however, in this case, the translator replaces the CSI with a neutral reference due to a lack of more familiar CSI to take its place or to avoid any foreign connotations. The following example illustrates the use of this strategy:

ST: Sabah, annesi, daha yürüyemeyen öteki kardeşi komşulara bırakır, Hoca'yla kız kardeşini ve erkenden hazırladığı **muhallebi** kabını alır, birlikte yola çıkarlarmış. (Pamuk, 1987, p. 78)
TT: In the morning his mother would leave his brother, who was still too young to walk, at the neighbors, take Hoja, his sister, and a pot of **pudding** she'd prepared earlier, and they would set out together […] (Pamuk, 1990, p. 79)

Muhallebi is a traditional Turkish rice pudding perfumed with rosewater whereas pudding is a neutral word with no foreign connotations. The translator prefers to omit this foreign element and to replace it with a word that does not bear any foreign connotations.

1.3.1.2.1.2.4. Naturalization

In this strategy, the translator transfers the CSI into the target-language culture so that the translated text reads like it is originated in that culture. This strategy involves a great extent of manipulation where the reader is misled to believe that the source text is a part of the target culture. Aixelá notes that this strategy is rarely used in literary translation. The following example illustrates the use of this strategy:

ST: Çürüyen şehrin iç kokuları beni deniz ve **köfte**, kenef ve egzos dumanı, benzin ve kir kokan otobüs garajlarına götürdü. (Pamuk, 1994, p. 349)
TT: The innermost stench of the rotting city led me to the bus terminal that recked of the sea and **hamburgers**, latrines and exhaust, gasoline and filth. (Pamuk, 1997, p. 43)

Köfte, a Turkish-style meatball, is a traditional dish that is made of ground meat and comes in a great many varieties. Some regions in Turkey have a nationwide reputation for their köfte, such as İnegöl, Edirne, Adana, and Akçaabat, etc. The translator eliminates the foreign connotations and replaces it with a reference familiar to the Anglo-American readership. Hamburger is a round piece of fried beef, usually served between two halves of a bread roll. It is thought to have originated in the USA (brittannica.com) and is an integral part of the American culture. Global chains of hamburger fast food restaurants such as McDonald's and Burger King have gained immense popularity and become an icon of the American culture. In this example, the translator eliminates the foreign connotations of köfte and replaces it with a reference familiar to the target culture.

1.3.1.2.1.2.5. Deletion

The translator omits the CSI because they think the CSI is unacceptable for ideological or stylistic reasons; the effort required for target readers to comprehend it exceeds its relevance; or it is too vague for the target reader and the translator cannot or do not want

to explain it through procedures such as intra- or extra-textual gloss. The following example illustrates the use of this strategy:

ST: Dağlarda rastladı eşkıyalara ekmek ve **katık** verdi. (Hikmet as cited in İşi, 2017, p. 76),
TT: He met with bandits in the mountains and gave them bread. (Hikmet as cited in İşi, 2017, p. 76)

Katık means foods eaten with bread such as cheese, olives, halva, etc. The translator prefers to omit this CSI possibly due to a lack of equivalent in the target culture.

1.3.1.2.1.2.6. Autonomous Creation

The translator adds a cultural reference that does not exist in the source text so as to attract target readers' attention. As noted earlier, this strategy can create either a domesticating or foreignizing effect depending on the origin of the cultural reference. The following example illustrates the use of this strategy to create a **domesticating** effect:

ST: Danglars followed Edmond and Mercédès with his eyes until the two lovers disappeared behind one of the angles of Fort Saint Nicolas, then turning round, he perceived Fernand, who had fallen pale and trembling into his chair, whilst Caderousse stammered out the words of **a drinking song**. (Dumas, 2008, p. 26) (translated into English by David Coward, published by Oxford University Press)

TT: İki sevgili Sen-Nikola kalesini dönerlerken, kıskanç terzi, bir sarhoş şarkısı tutturmuştur:
 	
  Batsın bu dünya,
 	
  Bitsin bu rüya. (Dumas, 1992, p. 32) (translated into Turkish by Ali Çankırılı, published by Timaş Yayınları)

Although "a drinking song" is a culturally neutral expression, the translator replaces it with the lyrics from a famous Turkish song, which involves a high degree of cultural manipulation and creates a domesticating effect.

CHAPTER 2: CASE STUDY: AN ANALYSIS OF TRANSLATIONS OF *SAATLERİ AYARLAMA ENSTİTÜSÜ*

This chapter will focus on Ahmet Hamdi Tanpınar's satirical novel *Saatleri Ayarlama Enstitüsü*, which constitutes the corpus of the present study. A brief description of the author's life will be provided with a focus on the events and the people that influenced Tanpınar's style and views. This will be followed by a general outline of the novel and a short plot summary. The novel's position in the global and national literary canon, as well as a comparison of the Anglo-American and Turkish literary systems, will then be discussed. A random selection of the excerpts from Ender Gürol's and Maureen Freely & Alexander Dawe's translations will be compared and analyzed to identify the strategies used in the translation of CSIs. The analysis of the translation strategies will be used to determine whether a domesticating or foreignizing translation is produced in Ender Gürol's and Freely & Dawe's translations. Lastly, the results obtained through the analysis will be discussed.

2.1. ABOUT THE AUTHOR: AHMET HAMDI TANPINAR

Ahmet Hamdi Tanpınar is one of the most significant authors representing modernism in Turkish literature. He is a renowned poet, novelist, and essayist. Tanpınar was born in Istanbul, Şehzadebaşı on June 23, 1901 (Akün, 1962, p. 2). His father, Hüseyin Fikri Efendi, was of Georgian origin and worked as a judge. Her mother, Nesibe Bahriye Hanım was from Trabzon (Okay, 2003, p. 567). Due to his father's frequent relocations, Tanpınar continued his education in various schools such as Ravza-i Terakkî İbtidâî School, Sinop and Siirt secondary schools, a private school in Siirt owned by Catholic Dominican missionaries, and Kerkük, Vefa and Antalya high schools (Okay, 2003, p. 567). During one of these relocations, Tanpınar's mother died of typhus in Mosul when Tanpınar was fourteen to fifteen years old, which affected him deeply (Akün, 1962, p. 2).

He graduated from the School of Letters at Istanbul University in 1923 where he learned from scholars including Yahya Kemal Beyatlı, who had a great influence on his upbringing, as well as Mehmed Fuat Köprülü, Cenab Şahabeddin, Ömer Ferit Kam, and Babanzâde Ahmed Naim (Okay, 2003, p. 567). He taught literature at high schools in

Erzurum (1923), Konya (1926), Ankara (1927) and Kadıköy, Istanbul (1932), and Ankara Gazi Educational Institute (1930) and esthetics in arts, history of art and mythology at the Fine Arts Academy (1933) (Okay, 2003, p. 567). He was assigned as a professor at the chair of Novel Turkish Literature, which was founded in 1939 on the occasion of the 100th anniversary of the Imperial Edict of Reorganization (Balcı, 2009, p. 7). He served as a member of the Turkish Grand National Assembly between 1943 and 1946. After working as an auditor at the Ministry of National Education for a while, he returned to teaching esthetics in arts in 1948 and to his chair at the School of Letters in 1949 (Balcı, 2009, p. 7). In 1959, he took a trip to Europe where he visited France, Belgium, the Netherlands, the UK, Spain, and Italy, which gave him the opportunity to gain insight into the European culture and literature (Balcı, 2009, p. 7). Tanpınar died of a heart attack on January 23, 1962 and was buried next to Yahya Kemal, who was not only a master but also a good friend to him (Okay, 2003, p. 567).

Yahya Kemal Beyatlı had a great impression on his taste in Western literature and divan poetry, the formation of a poetic language as well as his views on nationality and history. (Okay, 2012, p. 12). After studying in Paris for several years, Beyatlı worked as a lecturer at Istanbul University. He left a great impression on Turkish literature with his successful synthesis of classical Ottoman and contemporary French poetry (Feldman, "New Ottoman Literature"). Tanpınar's circles during his teaching years affected his interest in other fields of fine arts (Okay, 2012, p. 12). A great collection of recordings at a school where he taught and German teachers who worked there introduced him to the classical Western music, and he later took an interest in the Western plastic arts during his years at the Fine Arts Academy (Okay, 2012, p. 12). After Yahya Kemal returned from abroad in 1933, he helped Tanpınar to become familiar with the works of classical Turkish music, which planted the seeds of his ideas of compositing and harmonizing two civilizations (Okay, 2012, p. 12). Western authors who influenced Tanpınar include Edgar Allan Poe, Fyodor Mikhailovich Dostoevsky, Charles Baudelaire, Stéphane Mallarmé, Paul Valéry, Gerard de Nerval, and Marcel Proust (Birol, 1962).

Tanpınar was a multifaceted and versatile author who wrote many valuable works in almost every form literature ranging from poems, short stories to essays, critics, reviews and researches to the history of literature (Okay, 2003, p. 568). He wrote around 100 poems published in several journals of literature and culture in addition to a compilation

of his selection of thirty-seven poems published under the title of *Şiirler* shortly before his death (Okay, 2003, p. 568). The main themes in his poems are music, dreams, time, eternity, elaborated through motives such as nature, light, love, death, and fear (Okay, 2003, p. 568). Tanpınar is considered to have found the modernist fiction in Turkish literature largely with his novels (Feldman, "New Ottoman Literature"). For Tanpınar, his style in his novels and short stories are no different than that of his poems, which he describes as forming a state of dreaming in language (Okay, 2003, p. 568). Dreams are not only a component of psychological experience in his novels but also a part of its aesthetic value (Okay, 2003, p. 568). In Tanpınar's novels, the characters' inner world and inner struggles constitute the main focus. For Tanpınar, poetry is a manner of silence, rather than enunciation. Tanpınar states that his novels and stories are where he tells what he keeps silent about. (Tanpınar, 1992, p. 23).

His first published book was a short story entitled *Abdullah Efendi'nin Rüyaları* (1943), followed by his first novel *Mahur Beste* in 1944, *Beş Şehir* in 1946, *Huzur* in 1949, *Sahnenin Dışındakiler* in 1950, and *Saatleri Ayarlama Enstitüsü* in 1962. He also wrote various stories, researches, and essays including *Ondokuzuncu Asır Türk Edebiyatı Tarihi, Yaz Yağmuru,* and *Edebiyat Üzerine Makalaler* among others.

Time is a prominent theme in Tanpınar's novels and stories. In *Saatleri Ayarlama Enstitüsü*, which is regarded as "the most complex novel written in Turkish until the 1980s and '90s," (Feldman, "New Ottoman Literature"), time is treated as a major pattern through an ironical narration. According to Okay (2012, p. 14), Tanpınar's novels can be considered as cultural works since nearly each one of them embodies a rich cultural background involving thoughts on recent history, literature, art, Islamic calligraphy and music, philosophy, and Sufism mostly through intellectual characters both in the form of dialogs and interior monologues (Okay, 2012, p. 14).

Another apparent theme of his works is the cultural conflict between the East and the West. Due to the military and economical defeats suffered during the downfall of the Ottoman Empire, European cultures were recognized as scientifically, artistically, militarily, and economically superior, and a race was begun to keep up with those modern civilizations. Tanpınar was born into this era of cultural transformation. He reflects upon and analyses this cultural dichotomy as some sort of crisis and seeks remedies for

destruction of the cultural heritage and legacy. In a time where most of his contemporary novelists and thinkers struggle to vindicate imported ideologies with exaggerated incidents and conflicts, Tanpınar made a difference with his stance by concerning over the tempestuous inner world of the modern individual, similar examples of which can also be observed in works of Albert Camus, Franz Kafka, and Jean-Paul Sartre (Korkmaz, 2009, p. 455). Uçman (1962, p. 29) attributes Tanpınar's distinction from his contemporaries to the fact that he offers a new perspective to this civilization crisis: Unlike others, he does not write off the tradition at a whack. Tanpınar desires a togetherness between the legacy of the old and the new that is yet to be built (Aydın, 2013, p. 28). For Tanpınar, eliminating the cultural dichotomy apparent in nearly all levels of the Turkish society can only be achieved through the adoption of a new way of life and ethos; however, this cannot be realized on an intellectual plane or directly in people's minds (Uçman, 1962, p. 27). He believes that this new way of life can be built by generating a remedy that combines the traditional values without externalizing the past and its moral values (Uçman, 1962, p. 27). Tanpınar thinks that the past can only be understood in the present. He searches for the past to build the present. (Kahraman, 2000, p. 11). He examines the disintegration and degeneration brought about by Westernization through his characters who are stuck between the old and the new and who seek refuge in the past, the memories, and the materials reminiscent of what is lost, searching relentlessly for a way out of their desperation and longing for the yesterday to find peace and turn this disintegration into a wholeness.

As all the authors who are ahead of their time, the reception process of Tanpınar's works have been slow (İnci, 2012, p. xi). He wrote about this lack of interest in his diary, which was published two years after his death and complained that he is under an attack of silence (İnci, 2012, p. xi). Today, there is an increasing interest in Tanpınar, and his works now attract readers from all walks of life.

2.2. ABOUT THE NOVEL: *SAATLERİ AYARLAMA ENSTİTÜSÜ*

Saatleri Ayarlama Enstitüsü, which was published in 1961 and is recognized as one of Tanpınar's and even the modern Turkish literature's most significant works, is a satirical criticism of bureaucratization and modernization. It looks into the relationship between the individual and society and in-betweenness of the Turkish society within the context

of the Westernization. It can also be considered as a psychological analysis of the individual's struggles to adapt to a revolutionized and modernized society.

The novel consists of four parts: *Büyük Ümitler* (Great Expectations), *Küçük Hakikatler* (Little Truths), *Toward Dawn* (Sabaha Doğru), *Her Mevsimin Bir Sonu Vardır* (Every Season Has an End). It is narrated as an autobiography of Hayri İrdal. The first part tells about Hayri İrdal's childhood. He lived his childhood in a circle that tries to regain their lost fortune and performs chemical and spiritual tests for this purpose. Muvakkit Nuri Efendi differs from these people with this wisdom and humanity.

The second part's background is the first years of the Republic after the First World War. İrdal goes to war and marries Abdüsselam Bey's handmaid, Emine. They had a daughter named Zehra. A dispute occurs over the receivables and payables due to numerous wills written by Abdüsselam Bey. İrdal is wrongfully involved in a case on the Spoonmaker's Diamond and is sent to the Forensic Medicine Institute due to his impaired mental health where he meets Doctor Ramiz.

The third part describes the establishment and institutionalization of the Time Regulation Institute. When he is unemployed, Hayri İrdal meets Doctor Ramiz's friend Halit Ayarcı who offers him a job. Halit Ayarcı wants to found a modern institution to correctly regulate all clocks. He assigns İrdal as the associate director of this institution. They also employ lots of people to work at the regulation stations and develops a fine system to punish people with unregulated clocks. İrdal writes a book about Ahmet Zamani Efendi, whose "ideas" are the basis of the institution. But in reality, Ahmet Zamani Efendi is a made-up person that never existed. This book receives very good reviews from some media and academic circles.

The last part describes Hayri İrdal's project of a time-shaped building to be used as the new management office of the institution. After an American committee visits the Institute and decides that it is not functional, a decision is made to close it. Halit Ayarcı makes some arrangements to establish a dissolution commission where he appoints the former employees in the management. The novel ends with Halit Ayarcı's death in a car accident.

Saatleri Ayarlama Enstitüsü is a satirical criticism of the sociological, psychological, and political impacts of the radical and rapid national modernization that the Turkish society has undergone during the fall of the Ottoman Empire and foundation of the Republic of Turkey. Similar to other examples of satire which uses an outsider or alien to offer a new perspective to the corrupt and ugly aspects of our society and to arouse a feeling as if we saw them for the first time, Tanpınar uses Hayri İrdal as an observant to criticize the society (Moran, 1998, p. 173). Although he is a member of the criticized society, he feels distant to the people in it. He is a naïve and introverted person and distances himself from society, referring to himself as having the mental attitude of an audience in his own life (Moran, 1998, p. 173). Unlike other satirical novels where the observer enters into the different fractions of the society or institutions and criticizes the current state of the society, the people around Hayri İrdal does not change much in *Saatleri Ayarlama Enstitüsü;* instead it looks into lives of the same characters in different periods of time (Moran, 1998, p. 173). The characters evolve in parallel with societal changes.

Hayri İrdal takes his fair share of these changes. The biggest change in his life, without doubt, occurs when he meets Halit Ayarcı. Before him, İrdal has a traditional lifestyle and questions Western values. Halit Ayarcı can be read a symbol of the modernization that Turkish society is undergoing. İrdal before Halit Ayarcı symbolizes the traditional and religious Turkish society while İrdal after Halit Ayarcı is the new rationalist and secular republic. Hayri İrdal is referred to the Forensic Medicine Institute where Doctor Ramiz concludes that he is sick. This metaphor can be considered as an allusion to the term "sick man of Europe" that is used to describe the Ottoman Empire in the mid-19th century. He diagnoses that İrdal has father complex, which he describes as an insignificant, even natural condition as they all complain of the past while still being engaged in the past in an effort to change it. He recommends him to dream a dream where he dies, is lost, and is resurrected. This denial of and dissatisfaction with the father figure is a symbol of the attitude toward the values of the past in that the ideology dominating in the early years of the Republic regards the denial of the old and unconditional recognition of the new as a requirement of its being (Bal, 2006, p. 51). Doctor Ramiz's recommendation of curing İrdal by forcing him to dream a specific dream where he dies and is reborn may be an allusion to the struggles to evolve the society through revolutions. İrdal's assignment as a senior manager to the Time Regulation Institute and the wealth and fame he gains from

this position can also be read as a satirical criticism of the cultural engineering imposed on the Turkish society, forcing it to sever all ties with the past (Moran, 1998, p. 229). According to Demirtürk (1993, p. 31), the main reason behind the foundation of the Time Regulation Institute is to create a productive society and to raise awareness of the time while conditioning people to focus on the present time, disconnecting with the past. This conditioning represents the process of modernization that falls loose from its past in a twisted bureaucracy (Demirtürk, 1993, p. 31). Feldman (as cited in Balcı, 2006, p. 56) takes a different perspective on the purpose of the Time Regulation Institute: He believes that the main reason behind the foundation of the Time Regulation Institute is that time is perceived in a complicated fashion in Turkey, which leads to the establishment of an institution. The institution ensures that all citizens of the Republic can regulate all of their timepieces including table and wall clocks as well as pocket and wrist watches so that they can measure the passing time in the same way. In the introduction he wrote for the English translation of the novel published by Penguin Books, Pankaj Mishra (2012, p. 14) suggests that the foundation of the Time Regulation Institute is a reference to Turkey's adoption of the Gregorian calendar and Atatürk's encouragement to erect clock towers across the country. Mishra argues that these reforms are a result of an influence of the "Western notions of maximizing the efficiency of individual citizens" to propagandize the virtues of regularity, punctuality, constancy, and precision. Fabio Salomoni, who translated the novel into Italian, thinks that time is a key component of the modernization process and that Tanpınar tries to forge a bond with the past and present with his novel (Solomoni, 2012, p. 164). According to him, the foundation of the Time Regulation Institute involves two components of modernization: the first is bureaucracy and the process of bureaucratization, and the second is the working discipline, which is directly related to regulating time. Staffing of the institute is another criticism of the awry bureaucratic applications. Ayarcı and İrdal only employ their relatives or friends, which may be read as an allusion to the irony of the unnecessary positions in the public institutions and favoritism and nepotism in filling thereof.

Although both have been a milestone for him, Halit Ayarcı and the Time Regulation Institute are not the only sources of change in Hayri İrdal's life. Another important turning point is the watch that his uncle gives him as a present on the occasion of his circumference. İrdal has a feeling that this watch causes him to lose his sense of freedom,

which is peculiar to him, and the felicitous life that this freedom grants. This watch he is given shatters his happiness; however, his freedom is not fully lost with it, it merely takes on a new shape and form. There are three different watches in the house where İrdal spent his childhood. The old grandfather clock Mübarek follows a time of his own. There is a second small clock in his parents' bedroom which is a "secular" clock that plays a popular song at the start of every hour. The third is his father's pocket watch which is a very complicated timepiece that not only shows the direction of Mecca but also has a calendar of universal time. Mübarek may be a symbol of the past, the watch in the bedroom of the new, and the pocket watch the then current state of the newly founded Republic (Balcı, 2009, p. 45).

The events that revolve around the people before Hayri İrdal meets Halit Ayarcı is heavily loaded with motifs of religion, superstitions, and false beliefs. Abdüsselam Bey, İrdal's father in law tries to rebuild his fortune by making Aristidi Efendi experience with formulas of magic and alchemy on the one hand and watching over Seyit Lutfullah's adventures in the world beyond to find the emperor Andronikos's treasure. İrdal's father depends on Seyit Lütfullah to find the treasure to fulfill his father's will to build a mosque. They all rely on irrational measures such as magic, charms, alchemy, etc. to regain their lost wealth. Moran suggests that (1998, p. 175) this can be read as an allusion to the pre-Tanzimat period that is religion-centric, irrational, unaware of the scientific and economic advancements in the West.

Hayri İrdal starts to regularly visit a coffeehouse to which Doctor Ramiz introduces him. İrdal sees this coffeehouse as a shelter to run away from the troubles of his life. It resembles a magical land where İrdal not only forgets his troubles but also his name — they do not use his first name here, instead, they give him a nickname (*Yetim*, meaning Fatherless, a reference to his "father complex"). According to Moran (1998, p. 175), the ironical descriptions of the people in the coffeehouse may be a symbol of the confusion that the Turkish society suffers and its wobbles between the two civilizations in the Tanzimat era. Halit Ayarcı describes them as follows:

> [...] the people inside [the coffeehouse] never considered unlocking the door and stepping out; they stood forever with one foot on the threshold. The tiniest disturbance could serve as an excuse to escape, or to maintain a sense of freedom.

But what were they running away from, and why? Did they not have the power to resist? Or were they truly estranged from the world around them, detached from life itself? No, the coffeehouse offered something more along the lines of a sedative, something akin to opium. (Tanpınar, 2012, p. 140)

Balcı (2009, p. 52) argues that in a way, Halit Ayarcı speaks through Tanpınar's mind with his descriptions of the group in the coffeehouse, implying that they are a bunch of confused people who fail to adopt modernism and who are living in-between. They are having trouble grasping what is going around them and thus are suffering from a sort of intellectual crisis, trying miserably to shear the veil of ignorance blinding their vision to no end. This ignorance and self-indulgence is what numbs them, locking them in a state of impotence and indolence as can be concluded from Halit Ayarcı's words: "They lead indolent lives, half the time taking the world seriously, half the time dismissing it as a joke, simply because their failure to adjust to the modern age has so confused them! Surely this has something to do with their ties to some distant past or another!" (Tanpınar, 2012, p. 139).

The most common theme in Tanpınar's works is continuity between the past and present and changing without breaking the bonds between them (Doğan, 1962, p. 9). Nevertheless, this ideal of continuity contradicts with revolutionism, which by its essence, advocates radical changes. Tanpınar was born in difficult times during the decline and partition of the Ottoman Empire. The Balkan Wars and the First World War were what set the background of his childhood and adolescence. This psychological background which shows that Tanpınar had gone through major upheavals and radical changes can explain his emphasis on continuity (Doğan, 1962, p. 9). In the 19th century, Western Europe made astounding political, military and economic achievements while the Ottoman Empire was on the edge of falling and partition. In an attempt to catch up with these intimidating advancements in the West, reforms, and revolutions were adopted to match those achievements. Orhan Pamuk describes this as "witnessing the superiority of others and then trying to mimic them" (as cited in Mishra, p. 9), and Tanpınar calls it "the awful thing we call belatedness" (as cited in Mishra, p. 9). Tanpınar did not believe in the top-down modernization that cuts all ties with the past, but rather advocated a synthesis of the past and present. Although he remains loyal to the new order, he cannot escape

from the feelings of nostalgia and alienation. In this context, the protagonist Hayri İrdal is a symbol of this perception of modernism.

2.2.1. Its Position In The Global And National Literary Canon

2.2.1.1. The New Language Movement in Turkey as a Major Literature

The reforms that the Turkish language has undergone with the Tanzimat era led to some literary figures resisting it, creating a minor literature within the Turkish literary system. After the Imperial Edict of Reorganization was proclaimed in 1839, the state of the Ottoman language started to be questioned by writers and journalists (Tahir Gürçağlar, 2008, p. 52). Numerous writers called to simplify the language, and eventually, in 1908, the Turkish Language Association was established, which was supported by language reformers belonging to various factions, such as the purifiers simplifiers, and Turkicisers (Tahir Gürçağlar, 2008, p. 52).

Another influential movement was the New Language Movement in 1911, which was an important act of cultural engineering that aimed to create a brand-new Turkish literature that is purified of words of foreign origin (Tahir Gürçağlar, 2008, p. 52). This movement was also backed with a political base, enjoying the endorsement of the Committee for Union and Progress; however, some writers responded to it with active resistance. Nevertheless, the New Language Movement succeeded to receive enough support to become the primary basis of the Republican language reform The alphabet change in 1928 was the initial major step towards revolutionizing the Turkish language. In 1932, the Turkish Language Society was established. The Society worked to rid of loan words from the language, with the aim of developing a 'pure' Turkish. However, in doing so, it primarily targeted the words of Arabic and Persian origin while words of European origin were exempt from this purification. Some new words were even imported to fill in the previous Eastern-originated words that had been ridden in the process (Tahir Gürçağlar, 2008, p. 56).

Ahmet Hamdi Tanpınar, the author of *Saatleri Ayarlama Enstitüsü*, the translations of which will be analyzed in the present study, was among those writers who resisted the

pure Turkish-language movement. He savored the rich blend of Persian, Arabic, and Turkish words that the Ottoman language offers and refused to cut all ties with the former literary traditions. His views on modernization mirror his style: a harmonious joining between the East and the West. For this stance, Tanpınar was generally criticized and even ignored by his counterparts and literary circles. He was accused of being old-fashioned and disconnected from reality (Şahin Hamidi, 2014). His refusal to conform to the norms dictated by the language revolution in Turkish is an example of minor literature, which makes him, what Deleuze and Guattari (as cited in Venuti, 1998a, p. 10), refers to as "a foreigner in his own tongue".

2.2.1.2. The Minor Status of the Turkish Literature against the Anglo-American Literature

Venuti explains the asymmetrical relations between major and minor literatures from a translation studies perspective: Because the widespread traditions of major literatures create cultural prestige, they earn dominance and gain a central position. However, because the spread of minor literatures is relatively limited, they are dominated and occupy a peripheral position (Venuti, 2013, p. 194). Minor literatures often seek to import the prestige of texts from major literatures by translating heavily from their major counterparts and bringing in forms and practices which its writers are unfamiliar with. Major literatures, on the other hand, does not translate much because their resources, i.e. its variety of forms and practices, suffice for them to maintain an independent development (Venuti, 2013, p. 194). Even if a major literature translates from other literatures, it imposes on its cultural practices, particularly if the source text in question originates in a minor literature—Casanova refers to it as a sort of "consecration" (as cited in Venuti, 2013, p. 194).

The interaction between the Anglo-American and Turkish literary systems is a perfect example of this asymmetrical relation. The Imperial Edict of Reorganization in 1839 caused a dramatic shift towards the West both politically and socially. The Ottomans realized that they missed out on the Enlightenment, and to catch up, an era began when translations from the Western resources acted as a major tool in modernization. Tahir Gürçağlar, Paker, and Milton (2015, p. 6) note that during this period, a period of transformation had begun, and new genres, themes, and ideas entered into the Ottoman

literary system through translations. The first translations into Turkish started in 1859 from French and continued steadily. Those translations introduced new genres into the Ottoman literature: a selection of philosophical dialogues translated by Münif Paşa; a compilation of poetry translated by İbrahim Şinasi; and the novels imported as serializations in newspapers (Tahir Gürçağlar et al., 2015, pp. 5–6). With the influence of such translations, the first examples of Western-style plays, poetries, and novels in Turkish were produced. In the Republican era, after the alphabet change in 1928, politicians and intellectuals called for an organized translation program, which led to the formation of an official Translation Bureau in 1940 (Tahir Gürçağlar et al., 2015, p. 7). The Bureau translated over 1000 titles until its closure in 1966, with a primary focus on Western classics (Tahir Gürçağlar et al., 2015, p. 7). Tahir Gürçağlar et al. argues that the Bureau triggered an unparalleled period of innovation, creating a new canon for Turkish literature. This relation between the Western literature systems, including the Anglo-American, demonstrates the minor position of the Turkish literature system against them.

In addition to the number of works translated, the asymmetrical relation between the Turkish literature as a minor literary system and the Anglo-American literature as a major one inevitably affected the translation strategies. Venuti (2004, p. 36) shows that fluency and transparency have become the canon in translations made into the Anglo-American culture, which he refers to as "an ethnocentric reduction of the foreign text to dominant cultural values in English" (Venuti, 2004, p. 81). However, a look at the translation practices in the Turkish literary system reveals that it was much more tolerant to, and sometimes even encouraged foreignizing practices during the time when the Translation Bureau was active (Tahir Gürçağlar, 2008, p. 136). Tahir Gürçağlar notes that including prefaces to introduce the author and their works as well as adding footnotes to clarify the elements that are foreign to the Turkish culture were established practices of the Translation Bureau. These practices can be considered as tools that encourage the visibility of the translator, thus creating a foreignizing translation, because the reader is made aware that they are reading a foreign piece of work and because the presence of the translator is strongly felt through such extra-textual additions. Another practice adopted by the Translation Bureau that is noteworthy was its abandoning of the phonetic adaptation of proper names, which was a common method among the translators since the alphabet change (Tahir Gürçağlar, 2008, p. 136). This transformation has clearly a

foreignizing effect as the readers, again, is constantly reminded that they are reading a foreign text. Venuti (2004, p. 308) describes such double standards in translation strategies of the major and minor literatures as "imperialistic abroad [in translations made from the Anglo-American culture] and conservative, even reactionary, in maintaining canons at home [in translation made into English]".

Today, the government no longer has an active role in commissioning translation; however, Tahir Gürçağlar et al. (2015, p. 8), highlights that translation has still a transformative power in Turkey. In Turkey, nearly 27% of the literary works were translations in 2011 (Tahir Gürçağlar et al., 2015, p. 8). When we look at a major literary system such as the United Kingdom, the ratio steeply declines. In 2015, only 1.5% of all books published in the United Kingdom were translations (Erizanu, 2016). Those figures are no different in the United States: According to a report written in 2007 by the PEN International and the Institut Roman Llull, where English is referred to as "the world's strongest linguistic currency" (Allen, 2007, p. 23), in 2005, only 3% of all published books in the United States were translations, most of which were non-fiction works such as computer manuals etc. The same report found that of all translated fiction published in the United States between 2000 and 2006, there were only 6 translations from Turkish. In the *Translator's Invisibility: A History of Translation*, Venuti (2004, p. 13) depicts a similar picture: Since the 1950s, the ratio of translations published in the UK and US compared to the original titles were limited to roughly 2 to 4%. Tahir Gürçağlar et al. (2015, p. 8) suggests that a careful review of all works released in a sample two-month period revealed that Turkish publishers translate from American and European literature the most. These findings are consistent with the central position of the Anglo-American literary system and the peripheral position of the Turkish literary system. Venuti argues that such a disproportionate trade brings about "serious cultural ramifications" (2004, p. 14), producing an Anglo-American culture that is not open to the foreign, that is used to fluent translations marked with the values of the target-culture, giving the readers a narcissistic convenience of seeing their culture in a cultural other (2004, p. 15).

Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü* is a work originated in the Turkish literary system, which has a peripheral position. However, the literary system into which it is translated, i.e. the Anglo-American literature, has a central position. The translation strategies adopted by the translators will be evaluated within this framework.

2.3. ABOUT THE TRANSLATIONS

2.3.1. The Time Regulation Institute by Turko-Tatar Press

The first translation of *Saatleri Ayarlama Enstitüsü* (*The Time Regulation Institute*) was made by Ender Gürol and was published in 2001 by Turko-Tatar Press, a small US-based publisher specializing in the Turkic languages. An introduction involving a critical essay on the novel, written by the literary critic Berna Moran, and an additional section that does not appear in the Turkish editions are included in the translation.

In her study comparing the reception of the first and second translated versions of the novel, Şule Demirkol Ertürk (2015) reports that Gürol's translation did not receive much attention.

2.3.1.1. About the Translator: Ender Gürol

Ahmet Ender Gürol is a Turkish translator, researcher, and writer. He was born on March 23, 1931 in Istanbul. He went to the Heybeliada Primary School and Saint Joseph and Saint Benoit High Schools. He holds a Bachelor's degree in English and French philology from Istanbul University School of Letters. He worked as an instructor at the Department of Translation and Interpreting at Boğaziçi University. His first translation was William Faulkner's *Sanctuary* (translated as *Kutsal Sığınak*) in 1961. He translated works from numerous well-known authors including Ernest Hemingway, Charles Dickens, Bertrand Russell, and Nikos Kazantzakis. He wrote radiophonic plays. He translated Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü in* English in 2001. He is a member of the PEN Association of Writers and a founding member of the Turkish Public Relations Associations.

2.3.2. The Time Regulation Institute by Penguin Books

The second translation of *Saatleri Ayarlama Enstitüsü* (*The Time Regulation Institute*) was made by Maureen Freely and Alexander Dawe and was published in 2012 by Penguin Books.

The edition provides an introduction by Pankaj Mishra which describes the cultural and historical background of the novel, a note on the translation by the translators, a list of suggestions for further reading, a concise chronology of Turkish history, as well as an Appendix involving a guide to Turkish pronunciation, a brief description of Turkish names and honorifics, which includes a separate list for names and honorifics along with their descriptions, and a Notes section where the words and concepts that might be unfamiliar to the reader are explained.

The translation received a grant from TEDA (Translation and Publication Grant Program of Turkey) and was awarded the Modern Languages Association Lois Roth Award for a Translation of a Literary Work.

The translation published was presented by Penguin as a "first-ever English translation" ("The Time Regulation Institute"). In his article reviewing the translation published by Penguin, Caleb Lauer (2014) notes that "Andrea Lam, publicist for Penguin books, clarified in an email that the Penguin edition is the first "authorized" English translation".

Demirkol Ertürk (2015) reports that the reception of the second translation was strikingly different than the initial translation in 2001 and notes that the second translation gained much more visibility in newspapers and journals, particularly in the US.

2.3.2.1 About the Translators: Maureen Freely & Alexander Dawe

2.3.2.1.1. Maureen Freely

Maureen Deidre Freely is an American translator, academician, novelist, and journalist. She was born in July 1952 in New Jersey. She grew up in Turkey because her father, John Freely, was working as a lecturer at Robert College. She went to the American Girls' College and left Turkey in 1970 to study at Harvard University.

She is a senior lecturer at Warwick University and has been working with the Warwick Writing Programme since 1996. She is the Head of the Department of English and Comparative Literary Studies and the President of English PEN. She is also actively working in national and international campaigns to advocate an expression of freedom. She also participates in campaigns to promote world literature in English translation.

She wrote seven novels (*Mother's Helper, The Life of the Party, The Stork Club, Under the Vulcania, The Other Rebecca, Enlightenment,* and *Sailing Through Byzantium*) and three non-fictional works (*Pandora's Clock, What About Us? An Open Letter to the Mothers Feminism Forgot,* and *The Parent Trap*).

She translated five books by Orhan Pamuk (*Snow, The Black Book, Istanbul: Memories of a City, Other Colours,* and *The Museum of Innocence*) and co-translated with Alexander Dawe Sabahattin Ali's *Kürk Mantolu Madonna* (*Madonna in a Fur Coat*, published by the Penguin Books in 2016). The duo also translated Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü* (*Time Regulation Institute*, published by Penguin Books in 2012), which was awarded the Modern Languages Association Lois Roth Award for a Translation of a Literary Work. She has been writing articles on feminism, family, Turkish culture and politics, and contemporary writing for the *Guardian*, the *Observer*, the *Independent*, and the *Sunday Times* for thirty years.

2.3.2.1.2. Alexander Dawe

Alexander Dawe is an American translator. He was born in 1974 in New York. He came to Istanbul in 1986, when he was twelve, because her father was offered a managing position at Robert College. After two years in Istanbul, he returned to the USA to pursue his education. He graduated from Oberlin College in 1998 with degrees in French and Classical Guitar Performance. He lives and works in Istanbul.

He was awarded a PEN/Heim Translation Fund Grant with his translation of Ahmet Hamdi Tanpınar's *Yaz Yağmuru*. He co-translated with Maureen Freely Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü*, Selected Stories from Sait Faik Abasıyanık, and Sabahattin Ali's *Kürk Mantolu Madonna*.

2.4. CSI CATEGORIES IN THE ANALYSIS

In the present study, a combination of various taxonomies suggested by different scholars will be adapted to facilitate the categorization of the extracts from the case study. The following table sheds light on how the present study adapts different CSI categories in line with its research purposes:

Table 8. CSI Categories to Be Used in the Analysis

Anthroponyms and Honorifics	Furnishings, Utensils, Tools
Toponyms and Architecture	Religious Life and Myths
Art and Education	Occupations
Measuring System, Calendars, Currencies	Leisure, Entertainment, Social Life
Cuisine and Beverages	Idioms, Sayings, Expressions

There are some points worthy of note regarding the category of anthroponyms and honorifics in this adaptation. This category involves people's names and nicknames as well as titles used for conveying esteem or respect for age, position, or rank when speaking to or about a person. Aixelá (1996, p. 59) divides proper names, which include anthroponyms, in two categories: conventional and loaded. Conventional names do not carry any allusive meanings whereas loaded names have a motivation behind them, ranging from mildly evocative to overtly expressive. Loaded names include "fictional as a well as non-fictional names around which certain historical or cultural associations have accrued in the context of a particular culture" (Aixelá, 1996, p. 59). Conventional names tend to be repeated, transcribed or transliterated in most cases except those where a traditionally pre-established translation exists such as either fictional or non-fictional historical names such as kings, queens, saints, etc.

Davies (2003, p. 71) states that proper names can be intercultural, i.e. they are commonly found in more than one culture, or acultural, i.e. they are not part of a certain culture. Even some of the seemingly conventional names may have connotations specific to a certain culture, to such an extent that that members of that culture may be able to understand from those names various information about their bearer.

2.5. CULTURE-SPECIFIC ITEMS IN *SAATLERİ AYARLAMA ENSTİTÜSÜ*

This section will analyze how the CSIs in Tanpınar's *Saatleri Ayarlama Enstitüsü* is transferred into English. Aixelá's model will be used to examine the translation of CSIs at a micro-strategic level. Venuti's model of domestication and foreignization will be applied to the taxonomy of strategies offered by Aixelá to examine the translation at a

macro-strategic level. Aixelá divides his strategies into two broad categories: those conserving the culture-specificity (conservation) and those substituting it (substitution). The strategies under the conservation category will be treated as foreignizing, and those under the substitution category as domesticating. For the purposes of this study, the autonomous creation strategy will be included in both categories because it can create either a domesticating or foreignizing effect depending on the cultural origin of the added element. A random selection of extractions will then be discussed in detail in light of Aixelá's and Venuti's model, which will be dealt with under an adapted categorization of CSIs for better organization and presentation of the extracted samples.

The primary purpose of this analysis is to determine whether an essentially foreignizing or domesticating translation is produced through an evaluation of the frequency of each translation strategy as suggested by Aixelá's model. For this purpose, all the CSIs that occur in the novel will be determined, and translation strategies adopted by the translators of each version will be identified. The recurring instances in which the same strategy is adopted will be excluded from the analysis. A statistical analysis will be provided to present the frequency of each strategy used in the two translated versions. Finally, the findings of the analysis will be discussed in detail.

2.5.1. Anthroponyms and Honorifics

Freely & Dawe dedicates an entire section for the description of Turkish names and honorifics mentioned in the novel. They provide a brief background about the surname reform introduced by Atatürk as well as the use of honorifics used as a satirical element by Tanpınar:

> Ottomon Turks did not generally have surnames. But they had a great wealth of first names, most of which carried lyrical, even ethereal, meanings. The surnames that Atatürk obliged all Turks to adopt almost overnight in 1934 also carried clear meanings. By and large, they reflected the new range of secular virtues and attitudes. Tanpınar has great fun with this cultural disconnect, and never more so than with Halit Ayarcı: translated literally, he becomes the "Timeless Regulator." He and his sidekick, the "Blessed" Hayri, are similarly playful in their use of honorifics. This, too, is a time-honored tradition, and yet another double game: even as they and their associates defer to social hierarchies, they can savor the irony, and even the veiled insult, in the use of an overly elevated term.
>
> It would be misleading to suggest that all Tanpınar's characters carry hidden jokes in their names. But it would be shame to lose them all in translation. Below we

translate a few of the most significant names, along with a list of honorifics. (Tanpınar, 2013, p. 396)

Followed by this background information, a whole list of proper names and honorifics are featured along with their descriptions, such as Abdüsselam, Cemal, Çeşminigâr, Hayri, Nuri, Pakize; and Ağa, Beyefendi, Hanımefendi, Hoca, Hoca efendi, and Usta (Tanpınar, 2013, p. 396)

Examples 1 & 2.

TT: Şu kadarını söyleyeyim ki, saatçilerin pîrî **Şeyh Zamanî** Hazretleri'nin hayatını ve keşiflerini anlatan bu eserin gördüğü rağbeti doğrudan doğruya, enstitümüzün kurucusu, aziz velinimetim, büyük dostum, beni hiçten bugünkü şahsiyetime eriştiren **Halit Ayarcı**'nın yüksek meziyetlerine borçluyum. (p. 8)
Gürol: However, I must acknowledge right away that I owe the praise enjoyed by the said book, which treated of the life and works of the life and discoveries of our illustrious leader **Sheyh Ahmet the Timely**, the patron of watchmakers, solely to the high merit of **Halit the Regulator**, the founder of our institute, my benefactor and great friend, who, out of mere nothing, made me into what I am today. (p. 28)
Freely & Dawe: If I have received any praise for this book illuminating the life and work of **Sheikh Zamanı**, the patron saint of clock makers, all credit must go to the founder of our institute, **Halit Ayarcı**, the dear benefactor and beloved friend who plucked me from poverty and despair and made me the person I am today. (p. 4)

* In the list of Names and Honorifics in the Appendix, Halit is described as "lasting, constant, eternal" while Ayarcı is described as "the regulator". |

Ahmet Zamani is the name of an imaginary character made up by Halit Ayarcı. Şeyh is an honorific title of Arabic origin meaning a venerable man more than 50 years old, which is used to convey respect and is generally borne by heads of religious orders and members of the class of theologians (britannica.com). Zamani, Halit, and Ayarcı are all loaded names. Zamani is derived from the word zaman, i.e. time. *Halit* means timeless, and Ayarcı translates as Regulator. Halit Ayarcı founds the Time Regulation Institute, a

fictitious organization as part of the reforms in modern Turkey and which aims to ensure that all clocks and watches across the country shows the correct time and which fine those whose watches showing incorrect time. In the first example, both Freely & Dawe and Gürol use the **orthographic adaptation** method to translate şeyh. This creates a **foreignizing** effect since it highlights the alien origin of the source text. For the translation of Zamanî, Freely & Dawe use the **repetition** method while Gürol uses the **absolute universalization** strategy and translates it as Timely. The word Timely is a culturally neutral word with no connotations specific to the Turkish language or culture. Freely & Dawe' translation has a **foreignizing** effect because it repeats a name that would possibly read peculiar to the target reader. However, they succeeded in conveying the hidden meaning behind this proper name with the clarification they added in the Notes. Although it manages to convey its concealed meaning, Gürol's translation creates a **domesticating** effect as the word has no cultural specificity.

In the second example, Gürol **repeats** Halit but uses **absolute universalization** to translate Ayarcı (as the Regulator), which, again, is a neutral word without any cultural connotations. Even though repetition of Halit has a **foreignizing** effect, the method used for the second component of the protagonist's full name has **domesticating** impacts: It is a culturally neutral word and does not remind the reader, particularly in instances where the character's surname is used without his first name, that they are reading a piece originated in a different culture. Freely & Dawe use a **combination of repetition and extratextual gloss** methods: they repeat the proper names with an addition of their description in the Appendix. The following descriptions are offered in the Names section of the Appendix: "**Ayarcı**: the regulator (Tanpınar, 2013, p. 396)"; "**Halit**: lasting, constant, eternal (Tanpınar, 2013, p. 396)". This combination has a **foreignizing** effect: Not only does it ensure that the foreignness of the source text is protected, but it also refuses to sacrifice meaning with the addition of extratextual clarification, which also works to enhance the visibility of the translators.

Example 3.

> **ST:** Şiltenin etrafında, içlerine galiba öteberisini koyduğu birkaç büyük küp vardı. Bu acayip odada insana son derecede alışık bir kaplumbağa, –tabiî Aselban'ın hediyesi, ve bu yüzden de adı **Çeşminigâr**'dı. (p. 49)

> **Gürol:** Around the mattress were big jars which, I think, contained his paraphernalia. In this grotesque chamber a domesticated tortoise, very friendly disposed toward men — naturally a gift of Aselban, which also explained its name **Çeşminigar** — constantly risked being trodded upon. (p. 62)
>
> **Freely & Dawe:** Beside his mattress were a handful of large bottles that seemed to hold his provisions and, strange as it may seem, a tortoise—a gift from Aselban, coyly named **Çesminigâr**, **"the fountain of beauty"**—which trundled about under the feet of Lutfullah's visitors, entirely at ease with humans (p. 47)

Çeşminigâr literally translates as the eye of the beloved. It is a loaded proper name because it is a gift from Aselban, who is Seyit Lutfullah's lover. It is also the name of a traditional Ottoman dish. Gürol uses the **repetition** method, while Freely & Dawe uses **a combination of repetition, intratextual and extratextual gloss** to describe both its literal meaning and its reference to the traditional soup even though this particular reference seemingly does not have any relevance in the context of the novel –the following description is provided in the Names section of the Appendix: "**Çeşminigâr:** an Ottoman winter soup made with egg and flour; the beloved's eye." (Tanpınar, 2013, p. 396). Although both strategies create a **foreignizing** effect, the addition of extra information, both intra- and extra-textually, in Freely & Dawe's version **exaggerates the foreignizing effect** because those elements render both the translation and the translator more visible as repeated reminders that the text they are reading is originated in a different culture. In addition, the inclusion of literal translation of the proper name along with extra information about the traditional Ottoman soup is an indication of the **didactic nature** of Freely & Dawe's translation: The translators provide detailed information about elements specific to the Turkish culture.

Example 4.

> **ST:** Bu hususta **Taflan Deva Bey**'in kendisine sıkı sıkıya yardım ettiğini biliyorduk. (p. 175).
>
> **Gürol:** We knew that **Deva Bey, the Laurel,** greatly helped her in this respect. (p. 163)
>
> **Freely & Dawe:** We all knew that **Taflan Deva Bey** was leading her tremendous support in her efforts. (p. 180)

Taflan literally translates as cherry laurel, which is an evergreen shrub native to regions on the coasts of the Black Sea. It is known to slow down aging and help prevent the development and progress of many diseases such as Alzheimer, diabetes, skin and tissue disorders, cancer, cardiovascular conditions, and rheumatoid diseases. Deva literally translates as a cure. Freely & Dawe uses **a combination of repetition and extratextual gloss** methods, preserving the proper name with an addition of its literal translation in the Notes section: "**Taflan Deva Bey:** a name meaning "the cherry laurel cure" (Tanpınar, 2013, p. 400)". Additionally, the following description is offered for Bey in the Honorifics section of the Appendix: "**Bey:** gentleman, sir" (Tanpınar, 2013, p. 396). This strategy creates a **foreignizing** effect while conveying the meaning effectively due to the extratextual clarifications provided. **Gürol**, however, uses **a combination of repetition and absolute universalization**: He repeats Deva Bey but uses absolute universalization for the name Taflan –Laurel has no culture-specific connotations. Although the repetition strategy foreignizes the translation, absolute universalization adds a **domesticating** effect because it destroys the culture-specificity of the element in question.

Example 5.

ST: Fakat o devirde yaşayan çiçek meraklısı, mihanikle meşgul, büyüklere dost bir **Fennî Efendi** vardı. (p. 306)
Gürol: Instead, there had existed a certain **Timeling** who was fond of flowers, interested in mechanics, and a friend of important men of the time. (p. 268)
Freely & Dawe: …, but at the same moment in history there had indeed been a man known as **Fenni Efendi** who had been passionate about flowers, interested in mechanics, and who moved in influential circles. (p. 316)

Fennî literally translates as "of or relating to science". Efendi is an honorific showing respect. Freely & Dawe employs **orthographic adaptation** for Fennî and **a combination of repetition and extratextual gloss** for Efendi. The following description is offered for Efendi in the Honorifics section of Appendix: "**Efendi:** master; also commonly added to a first name to lend a sense of higher standing or social rank" (Tanpınar, 2013, p. 396). This strategy creates a strongly foreignizing effect: All of the methods conserves the

culture-specificity of the source text, and the extratextual explanation serves as a further reminder to the reader of its foreignness, amplifying the translators' visibility. Gürol uses the **deletion** method for efendi and **absolute universalization** for Fennî. Cambridge dictionary (dictionary.cambridge.org) defines timeling as "a person who does not work very hard at their job, and who is just waiting until they reach the age at which they can stop work", and "someone who changes their ideas and opinions in order to make them more like those that are held by people in power, especially because they believe it will be to their advantage", which is a culturally neutral word. Although this strategy offers easier readability compared to Freely & Dawe's version, which might disturb the reader's attention with unfamiliar words and extratextual elements, it creates a strongly **domesticating** effect, losing the foreignness and peculiarities of the source text.

2.5.2. Toponyms and Architecture

Place names such as names of towns, cities, geographical formations including mountains, hills, lakes, and seas as well as architectural works fall under this category.

Example 1.

ST: Bilâkis muhteşem ve aydınlık bir **saraydı**. (p. 50)
Gürol: It was a sumptuous and illuminated **palace**. (p. 62)
Freely & Dawe: It was, on the contrary, a sumptuous and resplendent *saray*. (p. 47)

Saray is a word of Persian origin meaning a large building where a sovereign or ruler lives (tdk.gov.tr). There are lots of glorious sarays in Turkey from the Ottoman era which were home to sultans and their families. In Turkish culture, saray connotes the Ottoman era and the lavish lifestyle of the Ottoman dynasty. Freely & Dawe uses **a combination of repetition and extratextual gloss** methods for translation of this CSI, repeating saray and adding its explained –it is described as a palace in the Notes section of the Appendix (2013, p. 398). This strategy conveys the meaning without losing the culture-specificity of the word, creating a **foreignizing** effect. Gürol, on the other hand, uses the **absolute universalization** method, translating it as a palace, which has no cultural connotations. Although this strategy ensures that the reader's attention is not disturbed, it creates a **domesticating** effect.

Example 2.

ST: Rahmetli kocası Süpürgeciler Kâhyası'nın oğlundan, Etyemez'deki konaktan başka birkaç **han**, **hamam** ve bir iki sarrafta işletilen para, bir yığın eshama konan halam ise hasisliği yüzünden yarı aç, yarı tok, kıt kanaat bir hayat geçiriyordu. (p. 62)
Gürol: Whereas my aunt — although shed had inherited from her late husband, the son of the Warden of Scavengers, in addition to the mansion at Etyemez, and **inns and bathhouses**, a good sum of money entrusted to a couple of usurers, and heaps of share bonds — barely subsisted, trying parsimoniously to make both ends meet. (p. 73)
Freely & Dawe: …my aunt was burdened by a meanness that propelled her into an existence so frugal she could barely make ends meet, despite a good-sized fortune accruing interest in the hands of money lenders, an assortment of stocks and bonds, her grand villa in Etyemez (left to her by her late husband, the warden of the street sweeper's trade guild) and several **Ottoman hans and hamams**. (p. 60)

Han –usually spelled as khan in English– is a word of Persian origin meaning an inn for travelers in, particularly in Turkey and certain Arab countries, enclosing a courtyard that provides accommodation for mounts and caravans (collinsdictionary.com). Hamam – usually spelled as hammam in English– is a word of Arabic origin meaning a bathhouse for communal use in which people sit in a room full of steam and are usually rubbed and washed (dictionary.cambridge.org). Although khans are no longer used for accommodation, hammams continue to be an important part of Turkish culture to this day. Freely & Dawe uses **a combination of repetition plus intratextual and extratextual gloss,** repeating both han and hamam, and adding the word Ottoman to clarify that they are part of the Ottoman culture. The following description is also added for khan: "**han:** an Ottoman inn for commercial travelers, with a closed inner courtyard for animals" (Tanpınar, 2013, p. 398). This strategy effectively conveys the meaning while preserving the culture-specificity of the source text, creating a **foreignizing** effect. Gürol uses the **absolute universalization** method with his translation of hammam as bathhouse and khan as an inn. Cambridge Dictionary (dictionary.cambridge.org) describes bathhouse as "a public building where people can have a bath" and inn as "a pub where you can stay for the night, usually in the countryside" or "a small hotel, usually

in the countryside". Although they have somewhat overlapping meanings, neither bathhouse nor inn has the same cultural connotations as khan and hammam. Although this strategy offers easier readability for the target reader, it erases the foreignness of the source text, creating a **domesticating** effect.

Example 3.

ST: Daha ikinci haftasında **Bedesten**'de ayarcılık eden çok temiz ve iyi kalbli bir adam, Aristidi Efendi'nin altın hikâyesine merak sarmıştı. (p. 134)
Gürol: It was during my second week that a kind and pure soul who was an assayer in the **municipal auction rooms** started to take an interest in Aristidi Efendi's story of gold. (p. 130)
Freely & Dawe: In the second week after I began frequenting the coffeehouse, a certain honest and warmhearted man who worked in the *bedesten*, an inspector of the **covered market**'s scales, took a keen interest in Aristidi Efendi's quest to make gold. (p. 137)

Bedesten is a word of Persian origin meaning a covered bazaar where valuable articles such as jewelry, fabrics, etc. are traded (tdk.gov.tr). Most bedestens built in the Ottoman era, some of which are still active today, share common architectural characteristics. Grand Bazaar in Istanbul is the most renowned example of these bedestens. Freely & Dawe uses **a combination of repetition, intratextual and extratextual gloss** for this CSI: They repeat bedesten and provide the description "covered market", and an additional explanation is also offered in the Notes section of the Appendix: "**bedesten:** a market where antiques, jewelry, and works of art are sold; a covered bazaar; can be used to refer to the Grand Bazaar." (Tanpınar, 2013, p. 399). This strategy conveys the necessary contextual information about the CSIs with the intratextual and extratextual glosses provide without compromising on their culture specificity, which creates a **foreignizing** effect. Gürol uses the **absolute universalization** method. "Municipal auction rooms" is not only an accurate description of bedesten but also a culturally neutral one. Although this strategy ensures that the reader's attention is not disturbed, it rids the source text of its foreignness, creating a **domesticating** effect.

Example 4.

ST: Bu işi yaptıktan sonra çıkar **Hünkârtepe**'de, serin rüzgârda "Gemilerde talim var!" türküsünü söylerim… (p. 201)
Gürol: After which I could have climbed to the **heights** and sung a song. (p. 183)
Freely & Dawe: After which I would climb to the top of **Hünkartepe** and sing that folk song to the cool breeze, "My Lover at Sea." (p. 207)

Hünkârtepe is the name of a hill in Istanbul. Freely & Dawe uses the **repetition** method for this CSI. Preserving this proper noun foreignizes the translation because by this unfamiliar word, the reader is reminded that the source text is originated in a foreign culture, and as a matter of fact, the Turkish character "ü" adds to the foreignizing effect that this CSI creates since it most probably seems much more peculiar to the eyes of the Anglo-American reader. For this reason, this strategy creates a highly **foreignizing** effect. Gürol, however, uses the **deletion** method, entirely omitting the proper name. This translation strategy removes an apparent foreign element that the source text embodies, thus creates a **domesticating** effect.

Example 5.

ST: Ben hazretin yalnız bir midye dolmasını bilirim. O da **Balıkpazarı**'nda satıcı iken… (p. 209)
Gürol: I just know the fellow's stuffed-mussel dish. And that when a seller at the **fish market**… (p. 190)
Freely & Dawe: I am only familiar with stuffed mussels. I once sold them in the **Balıkpazarı**… (p. 215)

Balıkpazarı is the name of a street in Beyoğlu that is home to a vibrant bazaar where fish, mezes, charcuterie products, groceries, bakeries, and spices are sold. Freely & Dawe uses a combination of the **repetition and extratextual gloss** methods, repeating the proper name, and provides the following description in the Notes section of the Appendix: "**Balıkpazarı:** a lively street market in the historical Beyoğlu neighborhood of Istanbul." (p. 400). This provides the necessary contextual information while preserving the culture-specificity of the source text, creating a **foreignizing** effect. Gürol uses the **absolute universalization** method. Fish market is a neutral description with no cultural

connotations. Although this strategy does not disturb the reader's attention, offering easier readability, it destroys the culture-specificity of the source text, creating a **domesticating** effect.

Example 6.

ST: Kulaklarım **hamamda** imişim gibi çınlıyor. (p. 210)
Gürol: There is a ringing in my ears. (p. 191)
Freely & Dawe: I felt myself in the **echoing inner chamber of a hammam**. (p. 217)

Traditional hammams are known to have a good acoustic environment with unique acoustic features. The author describes the ringing in the character's ear referring to this acoustic characteristic of hammams. Freely & Dawe uses the **intratextual gloss** for this CSI, providing additional information that a hammam has an echoing inner chamber to clarify the reference. This information makes it easier for target reader to grasp the relationship between ringing in one's ear and a hammam because they are expected to be unfamiliar with such features of hammams. This strategy provides the necessary contextual information without sacrificing the foreignness of the source text, creating a **foreignizing** effect. Gürol uses the **deletion** method and entirely omits the reference to the word hammam. Although it makes the target text easier to understand and more accessible for the target reader, it cuts away the foreign elements of the source text, which creates a **domesticating** effect.

Example 7.

ST: O bana **Üç Şerefeli**'nin minarelerini hatırlatmıştı. (p. 366)
Gürol: He reminded me of the minarets of the **Three-Galleried Mosque**. (p. 313)
Freely & Dawe: Ahmet reminded me of the minarets on the **Üç Şerefeli Mosque**. (p. 378)

Üç Şerefeli is a mosque built in Edirne with characteristics that mark a new epoch for the Ottoman architecture. Freely & Dawe uses **a combination of repetition and extratextual gloss** methods for this CSI. It is repeated with the addition of the following information in the Notes section of the Appendix:

> Üç Şerefeli Mosque: Built in Edirne in 1410 by Müslihiddin Ağa, master to the famous architect Mimar Sinan, the mosque has four minarets, one rising from each corner of a large courtyard. The highest minaret has three balconies, and each balcony (*şeref*) is accessible by a different set of stairs. (Tanpınar, 2013, p. 401)

This strategy effectively provides the necessary context while preserving the culture-specificity of the source text, creating a **foreignizing** effect. Gürol uses the **absolute universalization** method: Three-Galleried is a neutral expression with no cultural connotations. Although this strategy makes the translation more accessible to the target reader compared to Freely & Dawe's version, which might distract the reader with foreign letters and detailed background information, it creates a **domesticating** effect.

2.5.3. Art and Education

Education systems or educational materials as well as references related to music, dance, literature, or other forms of art fall under this category.

Example 1.

ST: Babam ilk zamanlarda **Emsile ve Avamil** gibi **Arapça sarf ne nahiv** kitaplarından gayrı, sonraları mektep kitaplarının dışında kitap okumanın aleyhinde idi. Belki bu sansürün veya tâhdidin yüzünden ben düpedüz her türlü okumayı reddetmiştim. (pp. 7–8)
Gürol: My father was against my reading any books other than **grammar** books in my early years, and schoolbooks later on. As a result of this ban, or restriction, I might have given up reading altogether. (p. 27)
Freely & Dawe: My father was against our reading anything but our schoolbooks—though early on he made an exception of works on **Arabic grammar and syntax**, such as **Emsile and Avámil**—and it is perhaps because he censored, or rather forbade, our reading that I lost all interest in the written word. (pp. 3–4)

Sarf means morphology and nahiv means syntax. Emsile and Avamil are Arabic morphology and syntax books. Freely & Dawe uses **a combination of repetition and extratextual gloss** methods for Emsile and Avamil, repeating the CSI and offering the following description in the Notes section of the Appendix: "*Emsile and Avamil:* books of basic Arabic grammar and model language" (Tanpınar, 2013, p. 397). They use **literal**

translation method for "Arapça sarf ve nahiv". This strategy creates a **foreignizing** effect, preserving the culture-specificity of the source text but it also conveys the necessary contextual information for the target reader. Gürol uses the **deletion** method for the first CSI, and **absolute universalization** for the latter. The word "grammar" has no cultural references and omission of "Arabic" neutralizes the cultural reference. Although this brings the target reader closer to the source text, offering easier accessibility, it creates a **domesticating** effect by neutralizing the culture-specificity of the elements in question.

Example 2.

ST: Fatih Rüştiyesi'ndeki sınıfımızın kalabalık mevcudu bana, etrafımdaki yarışı en geri sıralardan, isterseniz buna kral locası deyin, seyretmek imkânı verdi. (p. 23)
Gürol: Our crowded class in the **grammar school** enabled me to watch the contest that went on around me from the rear ranks, from the royal box in a manner of speaking. (p. 40)
Freely & Dawe: The crowded classrooms of **Fatih College** offered me the change to observe the ritual of competition from the back rows or, if you like, from the royal opera box. (p. 19)

Fatih Rüştiyesi was a junior high school in the Ottoman Empire. Freely & Dawe uses a combination of **repetition and absolute universalization** methods for this CSI: they repeat the school's name "Fatih", and translates rüştiye as college. College is a neutral word and does not bear similar cultural connotations as the original CSI. It is defined as "any place for specialized education after the age of 16 where people study or train to get knowledge and/or skills" (dictionary.cambridge.org). Rüştiye, on the other hand, is an archaic name for a junior high school. This strategy creates a partially **foreignizing** effect due to the preservation of the school's name, Fatih. Gürol uses a combination of **deletion and absolute universalization** methods for this CSI: He omits the school name and replaces rüştiye with "grammar school". Grammar school is a neutral expression and does not bear any cultural connotations, which creates a **domesticating** effect by neutralizing the culture-specificity of the source text. Although the second strategy used by Freely & Dawe can be considered domesticating, its overall success in preserving the foreignness

of the Turkish culture as depicted in the source text is higher compared to Gürol's translation.

Example 3.

ST: Tıpkı masallarda olduğu gibi hiç solmayan güller arasında, berrak havuzların başında bülbül sesleri, gül ve yasemin kokuları, serin su şakırtıları içinde kendisi kadar güzel cariyeleriyle **saz** sohbetleri yapıp eğlenen, yahut penceresinde tek başına oturup dostumuzu düşüne düşüne gergef işleyen bu sevgilinin güzelliğini hepimiz ezberden bilirdik. (pp. 44–45)
Gürol: We all knew by heart the beauty of his inamorata who either entertained herself at musical gatherings in the company of female slaves as beautiful as she herself was, just like in fairy tales, amid the never falling roses, by the crystal clear pools, among songs of nightingales and odors of roses and jasmine, and in cool babbling waters, or sat all alone embroidering and thinking of our friend. (p. 58)
Freely & Dawe: While wandering about that pleasure-filled world, he enjoyed a lover named Aselban, a beautiful creature with whom he frolicked among ever-blooming roses, at the edge of a crystal pool, listening to the rippling of cool waters and the songs of nightingales, taking delight in the fragrances of jasmine and rose as she strummed her *baglama* beside the harem's fairest ladies or sat alone at a window, her hands busy with embroidery, ever dreaming of him. (p. 42)

Saz, also known as bağlama, is a stringed musical instrument used in Turkish music. Freely & Dawe uses **a combination of linguistic translation and extratextual gloss** for translation of this CSI. Saz and bağlama refer to the same instrument and are used interchangeably. The following description is provided in the Notes section of the Appendix in Freely & Dawe's translation: "*bağlama:* a stringed instrument also known as the *saz*" (Tanpınar, 2013, p. 398). The translators provide the original term used in the source text in the Notes, and its synonym within the text. This strategy conveys the necessary contextual information for the target reader without compromising on the culture-specificity of the source text, creating a **foreignizing** effect. Gürol uses the **deletion** method and omits the cultural reference entirely. Although this strategy offers

easier readability for the target reader, it loses the culture-specificity that the CSI adds to the translation, creating a **domesticating** effect.

Example 4.

<u>**ST:**</u> Fakat en garibi, insanı en fazla kavrayan Seyit Lûtfullah'ın yattığı odanın tam üstünde biten, ince, zarif, rüzgârda âdeta **oyadan** yapılmış hissini veren servi fidanı idi. (p. 49)
<u>**Gürol:**</u> But the strangest and most impressive of them all was the slender and graceful cypress sapling, which, forming an **adorned pattern** in the breeze, had grown on the very roof of the room in which Seyit Lütfullah slept. (p. 62)
<u>**Freely & Dawe:**</u> The oddest sight was the slender and elegant cypress sapling that grew on the roof of the room where Seyit Lutfullah slept, rustling in the wind like the flowers of a silk *oya*. (p. 47)

Oya is thin lace needlework usually made of thrown silk. Freely & Dawe uses a combination of **repetition, intratextual and extratextual gloss** for this CSI. Addition of "silk" clarifies that oya is something made of silk, and the following description is also provided in the Notes section of the Appendix: "*oya:* needlework flower chains often used to decorate the edge of a headscarf." (Tanpınar, 2013, p. 398). This strategy ensures that while the contextual information is provided for the target reader to grasp the meaning of the cultural reference, the culture-specificity of the source text is preserved, which creates a **foreignizing** effect. Gürol uses the **absolute universalization** method: "adorned pattern" is a neutral description without any cultural connotations, i.e. it does not suggest that the source text is originated in a different culture other than the target language culture. Although this strategy brings the source text closer to the target reader, offering easier accessibility without any cultural references and extratextual gloss to disturb their attention, it does not conserve the foreignness of the source text in the process, creating a **domesticating** effect.

Example 5.

<u>**ST:**</u> Daha **İsfahanla Mahuru, Rastla Acemaşiranı** birbirinde ayıramıyor. (p. 223)
<u>**Gürol:**</u> She cannot even identify the **key of a piece** she listens to. (p. 201)

> **Freely & Dawe:** She has no understanding of Turkish *makams*: she can't tell the differences between a **Mahrur** and an **Isfahan**, a **Rast** from an **Acemaşiran**. (p. 230)

İsfahan, Mahur, Rast, and Acemaşiran are makams in Turkish music. Freely & Dawe uses extratextual gloss for these CSIs, repeating them and providing the following descriptions in the Notes section of the Appendix: "**Mahur:** a *makam* in Turkish classical music, known for its lively and soothing properties." (Tanpınar, 2013, p. 400), "**Isfahan:** both a city in Iran and a *makam* in Turkish classical music." (Tanpınar, 2013, p. 400), "**Rast:** a *makam* in Turkish classical music." (Tanpınar, 2013, p. 400). This strategy conveys the necessary contextual information for the target reader to understanding the cultural references without sacrificing the culture-specificity of the source text, which creates a **foreignizing** effect. Gürol uses **a combination of deletion and absolute universalization** methods: He omits the makam names and replaces them with "key of a piece", which is a neutral expression without any cultural connotations. Although this strategy offers easier readability for the target reader, it impairs the foreignness of the source text, creating a **domesticating** effect.

Example 6.

ST: – Meşhurların hemen hepsini… Fakat hepsini aynen sesle, aynı **makamdan**, aynı şekilde söylüyor… (p. 224)
Gürol: "Almost all the famous singers… But she sings always with the same voice, in the same **key**, and in the same style." (p. 202)
Freely & Dawe: "Almost all the famous singers. But always with the same voice, the same *makam*, and interpreted in exactly the same way.". (p. 232)

Makam is a set of compositional rules in Turkish music shaping the melodic development of a piece of music and providing some principles for its performance (oudipedia.info/makamlar.html). Makams are so important in classical Turkish music that compositions are named and classified by their makam. Freely & Dawe uses a combination of repetition and extratextual gloss for this CSI. The reference is conveyed without change and the following description is added in the Notes section of the Appendix: "a mode in Turkish classical music; each makam has its own particular mood"

(Tanpınar, 2013, p. 398). This strategy creates a **foreignizing** effect by preserving the culture-specificity of the original reference and increasing the visibility of the translation and the translators, which also serve to add the necessary contextual information to offer better comprehensibility to the target reader. Gürol uses the **absolute universalization** method for this CSI. Oxford Advanced Learner's Dictionary describes key as "a set of related notes, based on a particular note". Neither this term is an equivalent of makam nor it has any references specific to the Turkish culture. This strategy brings the source text closer to the target culture, refraining from disturbing the reader with an unfamiliar cultural reference at the cost of losing the foreignness of the source text, which **domesticates** the translation.

Example 7.

ST: Zavallı **semaî** acemi terzi eline düşmüş Hint kumaşı gibi gözümün önünde doğrandı gitti. (p. 342)
Gürol: The **song** wasted away, cut to pieces like a rare Indian cloth in the hands of an inexperienced tailor. (p. 296)
Freely & Dawe: Like a fine piece of Indian cloth in the hands of an ordinary tailor, the poor *semaiye* was filleted before my very eyes. (p. 354)

Semai is a form of poetry in Turkish folk literature, which is sung in a specific tune and the themes of which are generally love, nature, nostalgia, etc. Freely & Dawe uses **a combination of orthographic adaptation and extratextual gloss** methods for this CSI, changing the accented "î" into "i" and providing the following description in the Notes section of the Appendix: "a style of poem in folk literature." (Tanpınar, 2013, p. 401). This strategy provides the necessary contextual information for the target reader to grasp the meaning of the cultural reference while preserving its culture specificity at the same time, creating a **foreignizing** effect. Gürol uses the absolute universalization method for this CSI, and translates as "song", which is a completely neutral word. Although this brings the target reader closer to the source text, offering easier readability, it does not conserve its foreignness, creating a **domesticating** effect.

Example 8.

ST: Ondan sonra çok hazin bir **maya** başladı. […] **Maya**, bölüğümün neferlerinin ağzında yıldızlarla konuşma gibi bir şeydi. (p. 342)

Gürol: Then a very sad **mournful song** began… […] This **song** had been some sort of communication between the soldiers of my company and the stars. (p. 296)

Freely & Dawe: Then she began a rather mournful **maya**. […] The **maya folk songs** gave the soldiers in my company a way to converse with the stars. (p. 354)

Maya is a form of traditional Turkish music. Freely & Dawe uses the **extratextual gloss** method in the first instance of this CSI, and a combination of **repetition, intratextual and extratextual gloss** in the second instance. "Folk song" is added after maya, which clarifies, within the body text, that it is a type of folk song. Additionally, in the Notes section of the Appendix, the following description is provided: "***maya:*** a traditional folk song." (Tanpınar, 2013, p. 401). This strategy provides the necessary contextual information and enhances the translators' visibility with the extratextual elements introduced while preserving the culture-specificity of the source text, which creates a **foreignizing** effect. Gürol uses the **absolute universalization** method in both instances –neither "mournful song" nor "song" has any cultural connotations. This strategy leaves the target reader "in peace", avoiding to disturb their attention with the addition of extratextual elements or transfer of cultural references, but it creates a **domesticating** effect by sacrificing the foreignness of the text.

2.5.4. Measuring System, Calendars, Currencies

Units of measurements, calendars, and currencies fall under this category.

Example 1.

ST: Nakit cezamızın dayandığı esas, şehre ait umumî saatler başta olmak üzere, açıkta bulunan saatlerden biriyle uymayan her saatten alınan beş **kuruştan** ibaretti. (p. 14)

Gürol: The principle of our fining system was five **cents** exacted for every watch not synchronized with the time indicated by all clocks within sight, and more especially by the public clocks. (p.33)

> **Freely & Dawe:** Our system of fines specified the collection of five **kurus** for every clock or watch not synchronized with any other clock in view, particularly those public clocks belonging to the municipality. (p.11)

Kuruş is a Turkish monetary unit used worth one-hundredth of Turkish lira. Freely & Dawe uses the **linguistic translation** method for this CSI – there is a pre-established translation available in the target language. Merriam-Webster dictionary describes kurus as "a monetary subunit of the lira" (merriam-webster.com). This strategy succeeds in preserving the culture-specificity of the source text and enhances the translator's visibility by reminding the reader that the text they are reading is originated in a different culture, which creates a **foreignizing** effect. Gürol uses the **naturalization method** and translates this CSI as cent. Dictionary.com describes cent as the 100th part of a U.S. dollar as well as monetary units of European Union countries and "various other nations, including Australia, the Bahamas, Barbados, Belize, Bermuda, Brunei, Canada, Ethiopia, Fiji, Guyana, Hong Kong, Jamaica, Kenya, Liberia, Mauritius, New Zealand, the Seychelles, Sierra Leone, the Solomon Islands, Somalia, South Africa, Sri Lanka, Swaziland, Tanzania, Trinidad and Tobago, and Uganda" (dictionary.com). In other words, cent is a part of other countries' monetary systems. Using this reference creates the impression that the source text is originated in the target culture because the target reader will find this reference familiar and will associate it with their own culture. A look at the list of countries using this monetary unit shows that they are either Anglo-American speaking countries or their colonies. Not only does Gürol's strategy erases the foreignness of the source text by replacing the original reference with one that is familiar to the target reader, but it also renders the translation and the translator invisible, creating a strongly **domesticating** effect.

Example 2.

> **ST:** Babam istediği kadar doğum günümü eski bir kitabın arkasına **16 Receb-i Şerif, sene 1310** diye kaydetmiş olsun. (p. 23)
>
> **Gürol:** My father's inscription of **16.7.1910** as my birth date[3] on the back cover of an old book may well be ignored […]
> [3]July 16, 1910. (p. 41)

> **Freely & Dawe:** When my father recorded my birth day in the back of an old book as **the sixteenth day of the holy month of Receb in the year of 1310 of the Islamic calendar** […] (p. 20)

Hijri calendar is a lunar calendar used in Muslim countries. It was used during the Ottoman era, but the Gregorian calendar was introduced after the Turkish Republic was founded. Freely & Dawe uses **a combination of repetition, linguistic translation, intratextual and extratextual gloss** for this CSI. They repeat Receb and provide a literal translation for Receb-i Şerif (the holy month of Receb). Addition of "Islamic calendar" within the text clarifies that the date is based on a different calendar. Another explanation is provided in the Notes section of the Appendix: "**Recep:** the seventh month of the Arabic calendar; considered one of the three holy months." (Tanpınar, 2013, p. 397). This strategy creates a strongly **foreignizing** effect: Not only does it preserves the culture-specificity of the source text while providing the necessary contextual information for the target reader to understand the meaning of the CSI, it also amplifies the invisibility of the translators and the translation with the addition of intratextual and extratextual elements and repetition of the cultural reference. Gürol uses the **naturalization** method by replacing the original reference with its equivalent according to the Gregorian calendar. A footnote is added, but it does not give any information about the Hijri calendar or the month of Receb –it is merely the same date as the one he provides in the text written in a different form. This strategy offers easier accessibility to the target reader by omitting any culture-specific references that might disturb the reader's attention, but at the same time, it gets rids of all traces that implying the text is originated in a different culture, creating a strongly **domesticating** effect.

Example 3.

ST: Cebimde kalan tek **yirmi beşliği** garsona uzattım. (p. 95)
Gürol: I held out to him the last **banknote** I had. (p. 98)
Freely & Dawe: I called the waiter and handed him the last **twenty-five lira note** I had in my pocket. (p. 96)

Yirmi beşlik refers to the twenty-five lira banknote. Freely & Dawe uses a combination of **linguistic translation and intratextual gloss** methods for this CSI, adding "lira note" to clarify the reference and increase its comprehensibility. This strategy conveys the necessary contextual information for the target reader to understand the cultural reference while preserving the culture-specificity of the source text, creating a **foreignizing** effect. Gürol uses a combination of **deletion and absolute universalization**: he omits the numerical reference and replaces it with "banknote", which is a neutral word without any cultural connotations. Although this strategy offers easier readability, it destroys the foreignness of the source text, creating a **domesticating** effect.

Example 4.

ST: O da beş on **kuruş** eder. (p. 218)
Gürol: That will make **a round sum of money**. (p. 197)
Freely & Dawe: That comes to about ten **kuruş**. (p. 224)

This is another example where the translators' different approaches can be observed for the translation of monetary unit kurus. In this instance, Freely & Dawe uses the **repetition** method, as opposed to their earlier strategy of linguistic translation. This creates a stronger **foreignizing** effect because the Turkish letter 'ş' makes the text seem more alien to the target reader. As for Gürol, he, again, uses a combination of **deletion and absolute universalization** methods, omitting the numerical reference and kurus, and replacing it with "a round sum of money", which does not give any hints about the cultural origin of the source text. Although this strategy brings the source text closer to the target reader, offering easier accessibility, it impairs its foreignness of, creating a **domesticating** effect.

Example 5.

ST: Bu kadıncağızın bundan sekiz sene evvel sevgili doktorun ilmî mesaisine servetinin yardımını ve hususi hayatının yalnızlığına da **yüz otuz kiloluk** bir vücudun bütün güzelliklerini getiren, sonra birincisini olduğu gibi doktora bırakıp ikincisiyle beraber, bu son evlilik hayatının yorgunluklarından dinlenmek için, psikanaliz usulleriyle muaşakanın henüz bulunmadığı daha rahat dünyalara giden rahmetli karısına benzeyişi hakikaten şaşırtıcı bir şeydi. (p. 337)

> **Gürol:** It was most bewildering to see this poor woman's resemblance to his late wife, who, some eight years ago, had contributed to her wealth to the scientific work of the beloved doctor and a beautiful body of **seventy pounds** to the isolation of his private enjoyment. She had left the first to the doctor and taken the second to more comfortable worlds where flirtations did not yet exist, through psychoanalytical methods, in order to rest from the fatigue of matrimonial life. (p. 292)

> **Freely & Dawe:** It was truly surprising to see what a close resemblance this poor woman bore to the doctor's late wife, who had given her fortune to further his scientific career —and all the wonders of her **130-kilo** body for his private enjoyment. Though she left the former to the doctor, she had taken the latter with her to the other side, to find refuge in that better world untainted by the strains of married life and where lovemaking was never subjected to psychoanalysis. (p. 348)

Kilo is the short form of kilogram, which is a unit of mass equal to 1,000 grams. It is part of the metric system, which is used in most countries. Freely & Dawe uses the **linguistic translation** method for this CSI: there is already an established translation for this word. Although this strategy causes a less accessible translation for the target reader, it conserves the culture-specificity of the source text, creating a **foreignizing** effect. Gürol uses the **naturalization** method. A pound is a unit of mass in the imperial system, which is used by few countries, including the U.S. Converting kilo to pound creates the impression that the text is originated in the source culture. This strategy brings the translation closer to the target reader at the cost of losing its foreignness, which creates a strongly **domesticating** effect.

2.5.5. Cuisine and Beverages

Example 1.

> **ST:** Heybeli'nin çamları altında yalancı dolmalarımızı yerken ve hazmederken saatlerce büyük kumandanın da benim gibi **sele zeytininden** hoşlandığını, kovboy filmlerine bayıldığını, daima sağ tarafına yatarak uyuduğunu ve ancak sabaha karşı horladığını anlattı durdu. (p. 153)

Gürol: While we relished our stuffed vine leaves and were in the process of digesting them under the pine trees of Heybeliada, she expatiated on how the great commander liked **olives**, how fond he was of cowboy films, how it was his habit to sleep on his right side, and how he snored in the early hours of the morning. (p. 146)

Freely & Dawe: As we sat nibbling stuffed grape leaves under the pine trees on Heybeliada, and later as we lounged about digesting them for hours on end, she entertained us with her list of similarities: the great military commander also relished *sele* **olives**; he was an avid fan of cowboy films; he always slept on his right side; and he snored in the morning just like me. (p.158)

Sele olives are a type of cured olives in Turkey. Gemlik olives, a variety of black olives grown in the Gemlik region, are dried with sea salt. Freely & Dawe uses the **repetition** method for this CSI. Not only does this strategy preserve the culture-specificity of the source text, but also it renders the visibility of the translators' and the translation, with the addition of a foreign word serving as a reminder for the target reader of the origin of the target text. This creates a **foreignizing** effect. Gürol uses the **deletion** method and omits the cultural reference. Even though omission provides easier comprehensibility for the target reader, it does not conserve the foreign elements that the source text offers, rendering the translator invisible and creating a **domesticating** effect.

Example 2.

ST: Demek **Kulüp rakısının** başka cinsi de var. (p. 209)

Gürol: I did not know that the **Club Brand** also produced a variety of types. (p. 190)

Freely & Dawe: Another brand apart from **Kulüp rakı**! (p. 215)

Raki is an anise-flavored alcoholic beverage that is the signature drink of Turkey and is also popular in Greece and Balkan countries. Kulüp is a famous brand of raki. Freely & Dawe uses the **repetition** method for this CSI. This strategy preserves the culture-specificity of the references and renders the translation visible, which creates a **foreignizing** effect. Gürol uses the **absolute universalization** method, which makes the translation more easily accessible to the target reader. However, the omission of raki and

localization of the brand name blurs the foreignness of the source text and renders the translator invisible, creating a **domesticating** effect.

Example 3.

ST: Gözleri ona her iliştikçe, neredeyse elindeki **meze** tabaklarıyla pencereden dışarıya, denize, göklere doğru uçacak, belki bütün lokantayı beraberinde götürecek. (p. 210)
Gürol: When his eyes meet Halit the Regulator's, he appears on the point of flying out the window, to the sea, to the sky with the **dishes of hors d'oeuvres** still in his hands, and the whole restaurant seems to follow suit. (p. 190)
Freely & Dawe: And when his eyes were graced by the gaze of Halit Ayarcı, it seemed he might fly through the window, over the sea, and up into the sky still holding the tray of **mezes**, may be even taking the entire restaurant with him. (p. 216)

Meze is a dish served as an appetizer or accompaniment to alcoholic beverages, particularly rakı, in Turkey. Freely & Dawe uses the **linguistic translation** method for this CSI since there is already an established translation for this word in the target language. This strategy creates a **foreignizing** effect by rendering the translator visible through the preservation of the cultural reference. Gürol uses the naturalization method. Hors d'ouvre is a word of French origin meaning "a small amount of food, usually cold, served before the main part of a meal" (Oxford Advanced Learner's Dictionary). It is a culturally loaded word that is distant to the Turkish culture but strongly associated with its Western cultural others. This method creates an impression that the source text is originated in a culture that is closer to the Anglo-American culture, i.e. French. Although this brings the translation closer to the target culture, it creates a strongly **domesticating** effect.

2.5.6. Furnishings, Utensils, Tools

Furniture, utensils, tools, household goods, etc. fall under this category.

Example 1.

> **ST:** Paranın geri kalan kısmıyla da camiin hasırlarını, **kilimlerini**, kapının yanına koyacağı büyük saati, duvarlara asacağı yazı levhalarını, kandillerini tedarik etmişti. (p. 27)

> **Gürol:** With what remained in hand my uncle had bought for the contemplated mosque mats, **rugs**, the big clock he intended to place by the entrance, the calligraphic panels who would have liked to hang on the walls, and the candles. (p. 44)

> **Freely & Dawe:** He went on to use any remaining funds to procure furnishings that were eventually to be destined for the mosque: large wool carpets and **kilims**, a grandfather clock to stand by the door, and lamps and calligraphic panels to be hung on the walls. (p. 24)

A kilim is a word of Persian origin, for which dictionary.com provides the following description: "a pileless, tapestry-woven rug or other covering made in various parts of the Middle East, Eastern Europe, and Turkestan." Freely & Dawe uses the **repetition** method for this CSI: they convey the CSI without any change. This strategy preserves the culture-specificity of the source text and creates a **foreignizing** effect by rendering the translation visible through the conservation of the original reference. Gürol uses the **absolute universalization** method: Cambridge dictionary describes rug as "a piece of thick heavy cloth smaller than a carpet, used for covering the floor or for decoration". This is a neutral word that does not bear any similar connotations as the original CSI. This strategy provides easier accessibility for the target reader to the translation; however, it loses its foreignness, which creates a **domesticating** effect.

Example 2.

> **ST:** Her pencerenin önünde karşı karşıya işleyen minder saatleri, duvar boyunca dizilmiş zaman nöbetçileri hâlinde ayaklı saatler, sağ tarafta Nuri Efendi'nin **sedirinin** üstündeki asma saat, odanın her tarafında pencere içlerinde döşeme kenarlarında, sedir üzerinde, küçük raflarda tamir için getirilmiş, kimi yarı çözülmüş kimi parça parça, bazısı çırılçıplak, bazısı sadece üstü açılmış bir yığın saat vardı. (p. 31)

> **Gürol:** In front of each window a pair of couch clocks faced each other; along the walls tall pendulum clocks, lined up in rows, stood guard over time; on the right, above Nuri Efendi's **couch**, was the wall clock. A multitude of other clocks and watches which

> had been brought in for repair were scattered all over the place, some resting on window sills, some along the base of the couch and on tiny shelves, some half dismantled and some taken to pieces, some stark naked and some with their lids off. (47).
>
> **Freely & Dawe:** There were only watches and clocks: elaborate table clocks ticked on every windowsill; grandfather clocks lined up against the walls like the very guardians of time; a suspended dangled over the master's **divan** just to its right; and in every corner of the room–scattered along the windowsills, strewn over the divans, waited to be repaired, some half-finished, some still in pieces, others entirely bare, and some with only their cases removed. (pp. 27–28)

TDK dictionary describes sedir as a backless, cushioned sofa used for sitting or lying; a divan (tdk.gov.tr). Oxford Dictionary describes divan as "a bed consisting of a base and mattress but no footboard or headboard" and explains its origin as follows: "As a piece of furniture, a divan was originally (early 18th century) a low bench or raised section of floor against an interior wall, used as a long seat and common in Middle Eastern countries" (oxforddictionaries.com). As can be seen, divan can be considered an established translation for the word sedir considering that they are synonyms and that divan is a common word in English. Therefore, Freely & Dawe's translation strategy for this CSI can be categorized under **linguistic translation**. This strategy preserves the culture-specificity of the source text, creating a **foreignizing** effect. Gürol uses the **absolute universalization** method: Oxford Dictionary describes couch as "a long upholstered piece of furniture for several people to sit on" and explain its origin as "Middle English (as a noun denoting something to sleep on; as a verb in the sense 'lay something down'): from Old French couche (noun), coucher (verb), from Latin collocare 'place together' (see collocate)" (oxforddictionaries.com). It is clear that the word couch is a neutral word and does not bear the same cultural connotations as the original CSI. Although this strategy brings the translation closer to the target culture, it destroys the foreignness of the source text, creating a **domesticating** effect.

2.5.7. Religious Life and Myths

Religious customs and traditions, religious holidays, myths, superstitious beliefs, behaviors, etc. fall under this category.

Example 1.

<u>**ST:**</u> Günde beş vakit namaz, **ramazanlarda iftar, sahur**, her türlü ibadet saatle idi. (p. 24)
<u>**Gürol:**</u> Prayer five times a day, **breaking fasts during Ramadan, meals taken before dawn,** and other prayers depended on the time indicated by watches and clocks (pp. 41–42)
<u>**Freely & Dawe:**</u> The clock dictated all manner of worship: the five daily prayers, as well as **meals during the holy month of Ramadan, the evening *iftar* and morning *sahur*.** (p. 21)

Ramadan is the ninth month of the Islamic calendar and the holy month of fasting. İftar is the evening meal eaten to break the fast, and sahur is the meal eaten to start the fast before dawn during Ramadan. Freely & Dawe uses a combination of **repetition, intratextual and extratextual gloss** for iftar and sahur: they repeat the terms, and their additions within the text clarify that Ramadan is a holy month, iftar is a meal eaten in the evening in Ramadan, and sahur is meal eaten in the morning in Ramadan. They also provide the following description in the Notes section of the Appendix: "***iftar*:** the breaking of the fast at sunset during the holy month of Ramadan" (Tanpınar, 2013, p. 397)", "***sahur*:** predawn meal before the day of fasting during Ramadan" (Tanpınar, 2013, p. 397). This strategy effectively provides the necessary contextual information for the target reader to understand the cultural references while not compromising on the culture-specificity of the source text and increases the translators' visibility through the addition of intratextual and extratextual elements, which creates a strongly **foreignizing** effect. Gürol uses the **limited universalization** method: He replaces iftar and sahur with a reference that is potentially more well-known to the target reader, Ramadan, along with a clarification that one is eaten to break the fast, and the other before dawn. Although this strategy offers easier accessibility for the target reader without divulging too many details, its culture-specificity is lost to a great extent for the sake of easier readability, which creates a **domesticating** effect.

Example 2.

ST: En acele işi olanlar bile onların penceresi önünde durarak cebinden, servetlerine, yaşlarına, cüsselerine göre altın, gümüş, sadece savatlı, kordonlu, kordonsuz, kimi bir iğne yastığı, yahut kaplumbağa yavrusu kadar şişkin, kimi yassı ve küçük, saatlerini **besmeleyle** çıkarırlar, sayacağı zamanın kendileri ve çoluk çocukları için hayırlı olmasını dua ederek dua ederek ayarlarlar, kurarlar, sonra kulaklarına götürerek sanki yakın ve uzak zaman için kendilerine verdikleri müjdeleri dinlerlerdi. (p. 25)

Gürol: Even those who were in haste stopped in front of the windows and, in the name of God, took out from their pockets their respective watches, and which were of gold, silver, inlaid with niello, with or without a chain, some like tiny pads, and some flat and small, and, **saying a prayer** to the effect that the time to be set them be attended by good auspices with reference to the undertakings of their wives and children to the undertakings of their wives and children, adjusted and wound them, and by putting them to their ears, seemed to listen to the glad tidings that were promised both for the near and the remote future. (p. 42)

Freely & Dawe: Even a man with the most pressing business would come to a sudden halt before the office window to pull out a pocket watch befitting his wealth and age—of gold, silver, or enamel, with or without chains, as plump as a pin cushion or a baby turtle, or flat and thin—and, praying that this moment would be auspicious for him and his children, would **utter a *bismillah* in the name of God** and reset the timepiece before bringing it to his ear, as if to hear the triumphant tidings that had been promised him in both the near and distant future. (p. 21)

Besmele, which is also known as bismillah, its opening words, is an Arabic phrase meaning "in the name of God, the most gracious, the most merciful". "Besmele çekme" means uttering the word bismillah. It is recited by Muslims commonly in everyday life to beg for God's blessing when starting any action. Freely & Dawe uses **a combination of linguistic translation, intratextual and extratextual gloss** for this CSI: They use the reference "bismillah", which is more common than the word besmele: Oxford dictionary describes bismillah as "In the name of God (an invocation used by Muslims at the beginning of an undertaking)" (en.oxforddictionaries.com) , and Collins dictionary as "the words which preface all except one of the surahs of the Koran, used by Muslims as a blessing before eating or some other action" (collinsdictionary.com), but neither lists

besmele as a word. For this reason, it can be considered an established translation of the original reference since they both refer to the same concept, this translation can be categorized under linguistic translation. They also add the intertextual gloss "in the name of God" to clarify that it is a sort of prayer and provides the following extratextual gloss in the Notes section of the Appendix to further clarify it: "***bismillah:*** a common oath meaning 'dear God', or 'in the name of God.'." (Tanpınar, 2013, p. 397). This strategy provides the necessary contextual information for the target reader to understand the meaning behind the reference while increasing the translators' visibility through the use of intratextual and extratextual elements, which creates a strongly **foreignizing** effect. Gürol uses the **absolute universalization** method for this CSI: the phrase "saying a prayer" is neutral, it does not reflect that the source text is originated in an Islamic culture. This strategy creates a **domesticating** effect by bringing the source text closer to the target reader; however, it hijacks its foreignness.

Example 3.

ST: Ortanca oğlu hiç cevap vermedi. Yalnız o **şeker bayramı** babasına bir tebrik telgrafı çekmekle, bir de çocuklarının resimlerini göndermekle yetindi. (p. 85)
Gürol: His middle son did not answer at all. However, on the **Candy Holiday**, he cabled his best wishes and sent by mail an envelope containing pictures of his sons. (p. 90)
Freely & Dawe: The middle son simply sent a telegraph, during **Şeker Bayram**, with his salutations to this father and a few photographs of his family. (p. 85)

Şeker Bayramı (Bayram of Sweets), or Ramazan Bayramı (Ramadan Bayram), is a religious and public holiday that marks the end of Ramadan and is celebrated nationwide. It is customary for people to wake up early, put on their best clothes, and visit their relatives, friends, and neighbors to wish them bayram greetings as well as cemeteries of their deceased loved ones to pray and pay respects. Children go from house to house and wish neighbors their bayram greetings, and they are offered chocolates, candy or Turkish Delight, and a small amount of money. Freely & Dawe uses a combination of **repetition and extratextual gloss** for this CSI: they convey the original reference without change and provide the following description in the Notes section of the Appendix: "***Şeker***

Bayram: the festival of sweets following the feast of Ramadan." (Tanpınar, 2013, p. 399). This strategy provides the necessary contextual information for the target reader to understand the cultural reference while conserving its culture specificity, creating a **foreignizing** effect. Gürol uses the absolute universalization method: Candy Holiday is a neutral word and does not reflect the cultural or religious references the original CSI carries. This strategy brings the source text closer to the target reader, but it also impairs its foreignness, which creates a **domesticating** effect.

Examples 4 & 5

ST: Onun için halamı ancak, bayram, **kandil** gibi mübarek günlerde **elini öpmek** için evine gittiğimiz zaman gördük. (p. 62)
Gürol: So we saw her only on **festive occasions** and on religious holidays when we went to **pay our respects**. (p. 73)
Freely & Dawe: This is why we saw her only on religious holidays such as Ramadan and **Kandil**, when we would visit to **pay our respects and kiss her hand**. (p. 61)

Kandil is an Arabic word used to refer to the five Islamic holy nights. Minarets are illuminated on these holy occasions and they are celebrated by special prayers, fasting, and offering special foods. El öpmek is a significant traditional gesture in Turkish culture. It is a special way of greeting and paying your respects to a person older than you. In religious holidays, it is customary for children to kiss the hands of their parents and grandparents. Freely & Dawe uses a combination of **repetition and extratextual gloss** for the first CSI: they convey the original CSI without change and provides the following explanation in the Notes section of the Appendix: "**Kandil:** one of the five Islamic holy nights when minarets are illuminated." (Tanpınar, 2013, p. 398). This strategy creates a **foreignizing** effect by conserving the culture-specificity of the source text and rendering the translators' visible through the preservation of the cultural reference and addition of extratextual elements, which also ensure that the target reader is provided with the necessary contextual information to understand the reference. Gürol uses the **naturalization** method: Oxford Dictionary describes festive as "relating to a festival, especially Christmas". This word has connotations associated with Christmas, thus the Christian culture. It creates the impression that the translation is originated in the target

culture. Kandil, on the contrary, is a word specific to the Islamic and Turkish culture. This strategy creates a **domesticating** effect by bringing the source text closer to the target culture; however, it destroys its foreignness and renders the translator invisible.

For the second CSI, Freely & Dawe uses **a combination of linguistic translation and intratextual gloss**: They literally translate it as "kiss her hand", which can be recognized as part of the source culture due to the transparency of the term. The context shows that the gesture in question is a cultural tradition performed on religious occasions such as Ramadan and Kandil. Addition of "pay our respects" makes it clear that it indicates respect. This strategy creates a **foreignizing** effect by preserving the culture-specificity of the source text and provides the target reader with the necessary contextual information to understand the cultural reference. Gürol uses the **absolute universalization** method for this CSI: "pay our respects" alone does not convey the details of the ritual of kissing the hands of the elderly on religious occasions and does not bear any cultural connotations. Although this strategy offers easier accessibility to the translation for the target reader by bringing it closer to them, it impairs its foreignness, creating a **domesticating** effect.

Example 6.

ST: Filhakika bize gelir gelmez hayat görüşü değişen, iştahı açılan halamı bir hafta ağırlayabilmek, ancak **şabandan** itibaren başlayan ve ağırlaşan bir perhizle kabil olabilirdi. (pp. 62–63)
Gürol: Indeed, receiving my aunt, appetite increased for the term of one week, was made possible only by beginning a fast **four weeks in advance**, which grew stricter every day. (p. 73)
Freely & Dawe: Our aunt would never have been able to change her eating habits so dramatically from the moment of her arrival—suddenly she became raveous—had she not followed a diet beginning on **Şaban, the eighth holy month of the Muslim calendar,** which became ever stricter with the approach of the holy month of Ramadan. (p. 61)

Şaban is the 8th month of the Islamic calendar. It is a sunnah to fast in most days of this month. Freely & Dawe uses **a combination of repetition, intratextual and extratextual**

gloss for this CSI: they convey the original reference without any change, and add an intratextual clarification to inform the reader that is "the eighth holy month of the Muslim calendar". They also provide the following explanation in the Notes section of the Appendix: "**Şaban:** the eighth month of the Islamic calendar, during which Muslims observe a fast." (Tanpınar, 2013, p. 398). This strategy creates a strongly **foreignizing** effect: Not only does it preserve the culture-specificity of the source text, but it also increases the visibility of the translators through the intratextual and extratextual elements added. Gürol uses the **absolute universalization** method: He omits the name of the month and replaces it with "four weeks in advance", which does not have any cultural connotations. This strategy leaves the target reader in peace and does not disturb their attention with unfamiliar references; however, it destroys the foreignness of the source text, creating a **domesticating** effect.

Example 7.

ST: Ne söylendiği gibi Medineli, ne de seyitti. …Nuri Efendi'ye göre **seyitliği** vaktiyle Irak taraflarında nikâhlandığı bir kadından geliyordu. Aslen Bülûçtu. (p. 41)
Gürol: He was neither from Medina, nor **a descendant of the Prophet** as had been alleged. …The aforesaid allegation had originated from a woman he had once married somewhere in Iraq. In reality he was a Baluchi. (p. 56)
Freely & Dawe: He was not from Medina, as most people claimed, nor was he a descendant of the prophet Mohammed. …According to Nuri Efendi, he took **the name Seyit, given to descendant of the prophet Muhammad**, when he was engaged to a woman during his time in Iraq. But he actually hailed from the province of Baluchistan in Afghanistan. (p. 39)

In this example, there are two successive instances where the CSI seyit is used. Seyit is an honorific title given to descendants of the Prophet Muhammad. Both Freely & Dawe and Gürol uses the **linguistic translation** method in the first instance. With a reference denotatively close to the original, greater comprehensibility is achieved while maintaining a foreign essence, ensuring that it is still recognized as an element of the source culture. Freely & Dawe **strengthens this foreign essence** with the addition of 'Muhammad', the Prophet's name. However, Gürol uses only the word Prophet, which

designifies its foreign qualities. In the second instance, Freely & Dawe uses a combination of **repetition and intratextual gloss**, conveying the CSI without change and adding a clarification to explain that it is "a name given to a descendant of the Prophet Muhammed". Therefore, not only the CSI is conveyed as it is, the target reader is offered an explanation for better comprehensibility. This strategy creates a **foreignizing** effect through the transfer of religious references and the addition of intratextual elements. Gürol uses the **absolute universalization** method in the second instance, avoiding its repetition and referring the CSI as "the aforementioned allegation", which is a neutral expression. This avoids disturbing the target reader with unfamiliar religious references, but it also impairs the foreignness of the source text, creating a **domesticating** effect.

Example 8.

ST: Hiç olmazsa çalar saat bütün gün alabildiğine şarkı söylemez, **cin yutmuş gibi** dans havaları tepinmez, felâket yağmuru havadisleriyle üzerinize çullanmaz, ve sizinki susturulduğu zaman behemehâl komşularınki başlamaz. (p. 29)
Gürol: At least a chime clock does not chant continuously from morning till evening, nor does it keep time to hysterical dancers **possessed by demons**, nor been turned off, your neighbor's does not go on harping on the same string. (p. 45)
Freely & Dawe: If nothing else, an alarm clock doesn't warble without respite throughout the day, or bounce about to dance numbers **as if possessed by an evil djinn**, nor does it vex its listeners with warnings of a dangerous storm, and of course just when your radio goes quiet your neighbors cranks into action. (p. 26)

In Islamic mythology, a djinn, or jinn, is a class of spirits lower than the angels. They are made of smokeless fire and are able to appear in human or animal form and to interact with and possess humans. They have free will and they can be good or evil, just like humans. Good djinns do not possess or harm humans. Freely & Dawe uses a combination of **orthographic adaptation and intratextual gloss** for this CSI: cin is transliterated as djinn and the word "evil" is added to clarify the malevolent nature of this supernatural being. This strategy creates a **foreignizing** effect by preserving the culture-specificity of the original reference. Gürol uses the **absolute universalization** method: A demon is a supernatural evil being that is common in various religions, mythologies, and folklore,

including ancient Mesopotamia, Judaism, Christianity, Islam, Hinduism, etc. Although it exists in Islamic mythology and bears some similarities with the concept of djinn, it can be considered neutral because it is not specific to Islam, as opposed to the term djinn. Although this strategy brings the source text closer to the target reader, it impairs its foreignness, creating a **domesticating** effect.

Example 9.

ST: Bu ilk gelişinde kendisini tanıyanlar, mazbut, mutaassıp bir **şeriatçi** olduğunu, vaazlarında, münakaşalarında etrafı âdeta yıldırdığını anlatırlardı. (p. 42)
Gürol: Those who had known him at the time said that he was a conservative and **fanatical upholder of the canonical law** and that he awed his audience with this sermons and discourses. (p. 56)
Freely & Dawe: Those who had known him from his first appearance described him as a morally upstanding and **rather fanatical exponent of sharia law** who, in his sermons and deliberations, would vociferously berate his flock. (p. 39)

Sharia law is the law of Islam, which is derived from various religious precepts of Islam including the Quran as well as Prophet Muhammed's words and actions. Şeriatçi is a proponent of the sharia law. Freely & Dawe uses the **linguistic translation** method for this CSI: because it is of a transparent nature, a denotatively close reference ensures that the translation is still recognized as part of the source culture. This strategy renders the translation visible with an unfamiliar religious reference and brings the target reader closer to the source text, creating a **foreignizing** effect. Gürol uses the **naturalization** method for this CSI: Collins Dictionary describes canonical law as "the law governing the affairs of a Christian Church, esp. the law created or recognized by the papal authority in the Roman Catholic Church" (collinsdictionary.com). As can be seen from the description, this term is part of a Christian culture, which not only removes the foreign characteristics of the source text but also causes it to read like it is originated in the target culture by substituting a CSI specific to the Islamic culture with one that belongs to the Christian culture. This strategy creates a strongly **domesticating** effect by bringing the source text closer to the target culture through replacement of reference of source-culture origin with that originated in the target culture.

Example 10.

ST: İkinci defasında bu rüya değişiyor, elmasın bulunduğu tepsiyi bir "Bânu!" getiriyor, üçüncüsünde **Bânu, Câdu**, yani halam oluyordu. (p. 134)
Gürol: The next time, when he told his dream, a change had occurred, the tray on which the diamond was laid was brought by a **lady**. (p. 130)
Freely & Dawe: On the second telling the dream was slightly altered, with the diamond being brought him by a *banu*, which is to say, a lady, and then the third time, the *banu* became a *cadu*, a witch or a ghost—in other words, my aunt. (p. 138)

Banu is a common person's name of Persian origin meaning a lady, a queen, or a princess. It is an epithet used to refer to a fair and delicate woman. Cadu means a ghoul, or a sorceress and is an epithet used to refer to an old and ugly woman. Freely & Dawe uses **a combination of repetition, intratextual and extratextual** gloss for this CSIs: they repeat the terms, and add the explanations "a lady" and "a witch or a ghost" within the text and the following descriptions as extratextual gloss in the Notes section of the Appendix: "*banu:* a common name, used to refer to a beautiful woman, a lady." (Tanpınar, 2013, p. 397) and "*cadu:* a derivation of the Turkish word cadı meaning "witch" or "sorceress"." (Tanpınar, 2013, p. 397). This strategy creates a strongly **foreignizing** effect by preserving the cultural specificity of the original references and increasing the translators' visibility through the use of intratextual and extratextual elements. Gürol uses the absolute universalization for this CSI, omitting the cultural references and replacing it with a culturally neutral word. This strategy creates a **domesticating** effect by erasing the foreign characteristics of the source text for the sake of easier accessibility to the translation for the target reader.

Example 11.

ST: Ben, sabah akşam, giyebileceğim şöyle temizce bir gömlek bulamıyorum diye yanıp yıkılırken, kısmetimin açılmasını himmetinden beklediğim **Gömleksiz Dede**, kendisine hediye edilen gömlekleri sokak ortasında cayır cayır yırtıp atmakla meşguldü. (p. 217)

Gürol: While I had been complaining about my lack of a clean shirt, **the Shirtless Saint**, whom I continuously kept supplicating for worldly properties, was busy tearing off the shirts he was made a gift of. (p. 196)
Freely & Dawe: While I was bemoaning the fact that I didn't have a clean shirt to put on in the morning, **Dede the Shirtless** was busy violently tearing up his in the middle of the street—shirts that had been given to him as gifts. (p. 223)

Gömleksiz Dede is the name of an evliya. Dede means a religious leader in the Islamic Alevi community. It is also the title given to dervishes who completes a period of solitary spiritual retreat, i.e. çile, in Sufism. Freely & Dawe uses a combination of **repetition, linguistic translation, and extratextual gloss** for this CSI: Dede is repeated, the epithet Gömleksiz is translated literally, but it still can be recognized as part of the source culture because it is part of the title Dede, which is clearly foreign as it is repeated. In addition, the following description is provided in the Notes section of the Appendix: "**Gömleksiz Dede:** An Istanbul saint; literally, the Saint Shirtless." (Tanpınar, 2013, p. 400). Gürol uses **a combination of naturalization and absolute universalization** for this CSI: Oxford Advanced Learner's dictionary describes saint as "a person that the Christian Church recognizes as being very holy, because of the way they have lived or died". As can be seen from the description, a saint is a concept specific to the Christian culture; therefore, the literal translation "Shirtless" becomes a neutral reference when combined with a naturalized CSI. This strategy creates a **domesticating** effect because it destroys the foreignness of the source text by bringing it closer to the target reader.

Example 12.

ST: O da **selâmlığını** açmış, yatsı namazlarını misafirlerine evinde kıldırmış. Ezanı da evin penceresinden okurmuş! (p. 272)
Gürol: […] opened **a section of his house to his male guests** and conducted evening prayers there. He called the faithful to prayer from the window of his house. (p. 240)
Freely & Dawe: […] so he created a *selamlik* in his own home and invited people to come for evening prayers. He recited the call to prayer directly from his own window! (p. 281)

Selamlik means the portion of an Ottoman palace or house kept for men. Freely & Dawe uses the **repetition** method for this CSI. This method creates a **foreignizing** effect because it preserves the foreign characteristics of the source text; however, it decreases its comprehensibility by the target reader as it does not provide the necessary context or clarification. Gürol uses the **absolute universalization** method: section is a neutral word without cultural connotations. Although it offers easier comprehensibility in return, this strategy creates a **domesticating** effect by sacrificing the foreignness of the source text, but

2.5.8. Occupations

Occupations that are specific to the source culture and do not exist within the target cultural system fall under this category.

Example 1.

ST: Bunu ispat için, vaktiyle yanında çalışmış olduğum **Muvakkit** Nuri Efendi'ye dair anlattığım şeyler ve saatçiliğe dair kendisine verdiğim izahatla birdenbire Şeyh Ahmet Zamanî Efendi'yi bulduğunu -belki enstitümüz kadar büyük bir icat- ve onun Dördüncü Mehmet zamanında yetişmesi icap ettiğini keşfettiğini söylemem yeter sanırım. (p. 8)
Gürol: As a matter of fact, the things I said about Nuri the **Time Setter**,[2] to whom I was once apprenticed, and the lectures I gave Halit the Regulator about the art of watchmaking had quickly led him to the discovery — a discovery as astounding as the discovery of our institute — of Sheyh Ahmet the Timely, who most probably flourished during the time of Mehmet IV. (p. 28)
Freely & Dawe: I need only re-call the moment when, having invited me to tell him everything I had learned about clock making while working alongside the *muvakkit* Nuri Efendi, he had a flash of inspiration as profound, perhaps, as that which led to the creation of the institute itself: for not only did Halit Ayarcı discover Sheikh Ahmet Zamanı Efendi at the precise moment; he also knew at once that this man belonged to the reign of Mehmed IV. (p. 4)

A muvakkithane was the building located in a courtyard of a mosque or a masjid which were widely built by the Ottomans particularly following the conquest of Istanbul (Selin,

1997, p. 800). The persons working in the muvakkithanes were named muvakkit, which means a person who keeps the time, especially for prayer hours. Depending on the muvakkit's extent of knowledge, muvakkithanes also served as a place teaching astronomy and as an observatory. Freely & Dawe uses **a combination of repetition and extratextual gloss** for this CSI: the following explanation is provided in the Notes section of the Appendix: "*muvakkit:* religious timekeeper and clock repairman, the official keeper of time in the Ottoman Empire, a learned man involved in the study of philosophy and astronomy." (Tanpınar, 2013, p. 397). This strategy creates a strongly **foreignizing** effect by preserving the culture-specificity of the source text and increasing the translators' visibility through the addition of intratextual and extratextual elements. Gürol uses **a combination of absolute universalization and extratextual gloss**: He translates muvakkit as "Time Setter" within the text, which is a neutral word with no cultural connotations, but provides the following footnote: "[2]The term "Time Setter" (Turkish *muvakkit*) was used traditionally for the person who kept the time for prayers in the mosque. (Tanpınar, 2001, p. 28). Although he replaces the original CSI with a neutral word intratextually, he adds the original term in the explanation in the footnote. He adopts a domesticating strategy intratextually, but repeats the CSI extratextually and provide a description in the footnote. This strategy creates a partially **domesticating** effect because the cultural reference is neutralized intratextually, and in all the other instances through the novel where the term is repeated.

Example 2.

ST: Kadın hizmetçilerimiz, erkek aşçımız Arif Efendi -tek kusuru Bolulu olmamasıdır, gayet güzel yemek pişirir- evimize eski bir hanedan çeşnisi vermek için bin bir müşkülatla arayıp bulduğumuz **Arap kalfa** Zeynep Hanım -ne garip, çocukluğumda zencisi o kadar bol İstanbul'a şimdi siyahî insan ithalât malı gibi giriyor-, hülâsa Villâ Saat'i ellerinin emekleriyle ve iyi niyetleriyle çeviren insanların hiçbiri uyanmamışlardı. (p. 10)
Gürol: Our maids, our chef Arif Efendi, an excellent cook — alas not from Bolu — our **senior maid**, **a black woman** called Zeynep Hanım, for whose quest we had spent considerable time and energy — for, strange to say, Istanbul where blacks once swarmed seemed now to have been deserted by them, making it appear as if black

> people had suddenly turned into important rarities — well, none of the aforementioned staff who handled with great vigor our household services at the Villa Clock was yet up. (p. 29)

> **Freely & Dawe:** All the good-natured and industrious employees at Clock Villa were still asleep; not just our maids, but also our chef, Arif Efendi, whose only flaw is that he isn't from the town of Bolu, though he does whip up truly delightful dishes just the same, and our **Arab *kalfa***, Zeynep Hanım, for whom we searched far and wide, suffering a thousand hardships just to give our home that taste of the old world—how strange that blacks are now as rare as imported foods while in my childhood there were so many of them in Istanbul. (p. 6)

Kalfa means an apprentice. Arab kalfas were senior maids who served in houses of upper and middle-class families until 1960s. Arab kalfas were black females who came from Sudan, Ethiopia, or central Asia and had various duties including cooking, babysitting, and housework ("Arap Bacı kalfalar", 2010). Freely & Dawe uses **a combination of repetition, linguistic translation and extratextual gloss** for this CSI: they convey *kalfa* without any change and uses linguistic translation for Arap since there is already an established translation for this word. In addition, they provide the following explanation in the Notes section of the Appendix: "***kalfa:*** an apprentice, master builder, foreman." (Tanpınar, 2013, p.395). This strategy creates a **foreignizing** effect by conserving the foreign elements of the source text and increases the translators' visibility at the cost disturbing the reader's attention and making the translation less comprehensible. Gürol uses the **absolute universalization** method: "senior maid" and "a black woman" is neutral expressions bearing no cultural connotations. Although this strategy offers easy access to the translation by the target reader, it **domesticates** the translation.

Example 3.

> **ST:** Onun yanı başındaki şirin mezarlık –içinde gene bu devre ait kalburüstü dört beş kişi, cami ve medreseyi yaptıran **Kahvecibaşı** ile beraber yatıyorlardı– ayakta duran parmaklığı ile sokaktan ancak ayrılıyordu. (p. 49)

> **Gürol:** The charming cemetery next to it — where some four or five privileged people were buried together with **the person whose job it had been to prepare the coffee**

for the Sultan who had the mosque and medrese constructed — barely separated from the street by a railing which had nevertheless remained. (p. 62)
Freely & Dawe: In a charming little graveyard off to one side lay four or five esteemed personages from the era, along with the *kahvecibaşı* who built both *medrese* and mosque; it was separated from the street by a flimsy fence that was barely standing. (p. 46)

Kahvecibaşı is the royal coffeemaker in the Ottoman palaces. Freely & Dawe uses **a combination of repetition and extratextual gloss** for this CSI: The following description is provided in the Notes section of the Appendix: "*kahvecibaşı:* the imperial coffee maker." (Tanpınar, 2013, p. 398). This strategy **foreignizes** the translation and renders the translators visible by preserving the culture-specificity of the source text and bringing the target reader closer to the source culture. Gürol, on the other hand, uses the **limited universalization** method. The original reference is replaced with another one which the target reader is potentially more familiar with. Sultan is a reference that is more likely to be known to the target reader. Gürol uses this reference to explain what kahvecibaşı means. Although this strategy offers easier comprehensibility for the target reader by replacement of a cultural reference that is more likely to be unintelligible to the target reader with one that is more familiar, it creates a **domesticating** effect by impairing the culture-specificity of the source text.

2.5.9. Leisure, Entertainment, Social Life

Recreational and leisure activities; places where people go out and things they do in their social lives fall under this category.

Example 1.

ST: Burada konuşma yalnız kendisi için, konuşanların kabiliyetleri içindi ve sohbet, bir **ortaoyunu** gibi evvelden tayin edilmiş şartlarla devam ederdi. (p. 132)
Gürol: Speaking here served merely the end of the speaker himself, rhetorical talent, it was like the rehearsal of an acclaimed work or play, and the talk continued throughout

the day as an **improvised open-air theatrical representation**, the rules of which had previously been detected. (p. 128)
Freely & Dawe: Conversation was merely a platform for the speaker to display his eloquence; it was more like a play, or the recitation of a dearly loved work, for the exchanges were executed according to predetermined conditions—not at all unlike the **traditional Turkish mime theater**, *ortaoyunu*. (p. 135)

Ortaoyunu is an improvisational traditional Turkish theatre that was staged by live actors in a meydan. Freely & Dawe uses **a combination repetition, intratextual and extratextual gloss** for this CSI: The explanation "traditional Turkish mime theater" is added intratextually and the following description is provided in the Notes section of the Appendix: "*ortaoyunu:* a kind of improvisational theater common in coffeehouses in the Ottoman Empire." (Tanpınar, 2013, p. 399). This strategy creates a strongly **foreignizing** effect: It preserves the culture-specificity of the source text and increases the translators' visibility through the addition of intratextual and extratextual elements. Gürol uses the **absolute universalization** method: He explains the original cultural reference using neutral references that do not have any connotations associated with Turkish culture. Although this strategy offers easier accessibility to the translation by the target culture by omitting unfamiliar cultural references, it loses the foreign characteristics it bears, creating a **domesticating** effect.

Example 2.

ST: İlk bakışta ortaoyunun, tulûatın, Karagöz'ün, **meddah** hikâyesinin bir kalıntısı gibi gelen bu garip kalabalık ve onun hayatı başlangıçta beni sıktı. (p. 133)
Gürol: In the beginning this strange crowd, which gave the impression of stragglers left behind by an open-air theater, by an improvisation team of Karagöz, or **public storytellers**, and the life they led, bored me. (p. 129)
Freely & Dawe: At first this bizarre crowd and the life that came with it rather bored me; the people seemed like **traditional *meddah***, or fugitives from improvisatory performances of *ortaoyunu* or shadow-puppet theater. (p. 136)

Meddah is a word of Arabic origin meaning panegyrist. Meddahs are public storytellers. They also recite popular narratives, often adapting the written text based on the reaction and wishes of the audience. Freely & Dawe uses **a combination of repetition, intratextual and extratextual gloss** for this CSI: the word "traditional" is added intratextually, and the following description is provided in the Notes section of the Appendix: "*meddah:* a coffeehouse storyteller or stand-up comedian." (Tanpınar, 2013, p. 399). Gürol uses the **absolute universalization** method: He replaces the original CSI with a neutral reference – "public storyteller" does not have any cultural connotations associated with it. This strategy brings the source text closer to the target reader and creates a **domesticating** effect by the omission of an unfamiliar cultural reference.

Example 3.

ST: Ben sabahleyin kalkabildiğim saatte işe gidiyor, işten kahveye geliyor, oradan Doktor Ramiz'le veya başkasıyla civar **meyhanelerinden** birinde akşamcılık ediyor, gece geç vakit eve dönüyordum. (p. 146)
Gürol: I would go to work whenever I could get myself up in the morning. From there I would repair to the coffeehouse, and then I would find myself having a couple shots in a neighboring **pub** either with Dr. Ramiz or with somebody else, and in the dead of the night I would return home. (p. 140)
Freely & Dawe: When I managed to get myself up in the morning, I'd go to work, and after that it was straight to the coffeehouse before rolling out a local *meyhane*, with Dr. Ramiz or some other companion, to drink the night away, returning home late. (p. 150)

Meyhane is a word of Persian origin which a traditional restaurant generally serving wine and rakı along with meze. Freely & Dawe uses **a combination of repetition and intratextual gloss** for this CSI: they convey the CSI without change and provide the following description in the Notes section of the Appendix: "*meyhane:* a tavern serving alcohol and meze." (Tanpınar, 2013, p. 399). This strategy creates a **foreignizing** effect by preserving the culture-specificity of the original references, rendering the translators and translation visible. Gürol uses the **naturalization** method: Pub has connotations associated with British culture. A pub is described as follows in the Britannica online: "Public house, byname pub, an establishment providing alcoholic beverages to be

consumed on the premises. The traditional pub is an establishment found primarily in Britain and regions of British influence." (Lotha et. al., "Public House"). A reference specific to Turkish culture is replaced by one that belongs to the British, which makes the translation read like it is originated in the target culture. This strategy creates a strongly **domesticating** effect through a cultural substitution that serves to bring the source text closer to the target reader.

2.5.10. Idioms, Sayings, Expressions

Idioms, sayings, as well as phrases and expression used in daily interactions, fall under this category.

Example 1.

ST: Vâkıa Napolyon'u bilmiyordu ama, "**Yusuf'u bilmeziz amma seni rânâ tanırız**" fehvasınca beni iyi biliyordu. (p. 153)
Gürol: Although she did not know anything about Napoleon, **[omitted]** she knew me well enough. (p. 146)
Freely & Dawe: Though she couldn't have had much of an idea who Napoléon was, she knew me inside out, and as the adage goes, "**We may know Joseph, but we know you perfectly well.**" (pp. 157–158)

"Yusuf'u bilmeziz amma seni rânâ tanırız" is a reference to a couplet from the divan poet Fuzuli. It literally translates as "Although we do not know Yusuf, we know you thoroughly and down to the last detail". It also involves a wordplay where the second part can also be interpreted as "we find you very beautiful". In Islam, Prophet Yusuf, or Joseph as mentioned in the Bible, is believed to be the most handsome man ever known. Freely & Dawe uses the **linguistic translation** method for this CSI: Joseph can be considered an established translation for Yusuf because they are different references to the same person. The remaining part of the phrase is translated literally, which can still be recognized as part of the source culture since the reference is transparent enough to make it clear to the target reader that it is originated in a different culture than their own. This strategy creates a **foreignizing** effect by preserving the culture-specificity of the original

reference. Gürol uses the **deletion** method for this CSI: He omits the entire reference. The reason may be that he finds it unacceptable from a stylistic point of view or not relevant enough for the reader's effort to comprehend it. This strategy **domesticates** the translation by bringing the source text closer to the target reader through omission of an unfamiliar cultural reference.

Example 2.

ST: Gâvur kısmının maşallah denecek nesi olabilirdi? **Maşallah** kelimesi elbette bizim olacaktı, bize lâyık bir şeydi. (p. 219)
Gürol: Omitted
Freely & Dawe: What was the infidel's equivalent? The word *maşallah* was definitely ours, most certainly.

Maşallah is an Arabic phrase meaning "God willing". It is used to express appreciation, but more commonly as protection against envy and the evil eye. Freely & Dawe uses **a combination of repetition and extratextual gloss** for this CSI: The reference is conveyed without any change and the following explanation is provided in the Notes section of the Appendix: "*maşallah:* Praise God, wonderful." (Tanpınar, 2013, p. 400). This strategy creates a **foreignizing** effect by preserving the cultural specificity of the original reference and increases the translators' visibility through the addition of an extratextual element. Gürol uses the **deletion** method and omits the whole sentence containing the reference. The reason may be that he finds it unacceptable ideologically or stylistically or not relevant enough for the reader's effort to comprehend it. This creates a **domesticating** effect, bringing the source culture close to the target reader and erasing its foreignness.

Example 2.

ST: Halam onun **estağfurullahını** çok kısa kesti. (p. 339)
Gürol: My aunt made short of his **modest remark**… (p. 294)
Freely & Dawe: Brushing aside Van Humbert's **polite** *estağfurullah*, my aunt… (p. 350)

Estağfurullah is an Arabic phrase meaning "I seek forgiveness from God". It is commonly used in daily Turkish as a word of politeness. It is usually used for saying "you're welcome" casually. Someone who is praised can also use this expression to show humility. Similarly, in cases when someone says a degrading thing about themselves, the people around them say estağfurullah to say "that's not true". Freely & Dawe uses **a combination of repetition, intratextual and extratextual gloss** for this CSI: They convey the reference without change and add the word "polite" to clarify it is a polite remark, and additionally, they provide the following explanation in the Notes section of the Appendix: "*estağfurullah:* of Arabic origin, meaning "don't mention it" or "don't think so badly of yourself." (Tanpınar, 2013, p. 401). This strategy creates a **foreignizing** effect by preserving the culture-specificity of the original reference and increasing the translators' visibility through the addition of intratextual and extratextual elements, which also serve to provide context for the target reader to understanding the meaning behind the CSI. Gürol uses the **absolute universalization** method: modest remark is a neutral word and does not have the same cultural connotations associated with as the phrase estağfurullah has. This strategy has a **domesticating** effect on the translation, erases the foreignness of the source text by replacing an unfamiliar cultural reference with a neutral expression.

2.6. DISCUSSION

In the previous section, the randomly selected CSI excerpts obtained from *Saatleri Ayarlama Enstitüsü* have been analyzed, and the translation strategies used in Gürol's and Freely & Dawe's translations have been compared. This section will give the total number of CSI excerpts found in the novel as well as the micro- and macro-strategies used in their translations. A general evaluation and discussion of the results will then be provided.

A total of 434 CSIs have been extracted from *Saatleri Ayarlama Enstitüsü*. The extracted CSIs have been analyzed in light of Aixelá's micro-strategies (1996), which are categorized under the dichotomy of foreignization and domestication proposed by Venuti. In some instances in both translations, a combination of multiple strategies has been used for translation of one CSI as can be seen in the in-depth analysis of the excerpts in the

previous section. The following table illustrates the categorization of Aixelá's micro-strategies under Venuti's dichotomy of foreignization and domestication.

Table 9. Categorization of Aixelá's micro-strategies under Venuti's macro-strategies

Macro-strategies	Micro-strategies
Foreignization	Repetition
	Ortographic adaptation
	Linguistic (non-cultural) translation
	Extratextual gloss
	Intratextual gloss
	Autonomous creation (addition of a CSI of target-culture origin)
Domestication	Synonymy
	Limited universalization
	Absolute universalization
	Naturalization
	Deletion
	Autonomous creation (addition of a CSI of source-culture origin)

The following tables demonstrate the strategies used in the English translations of the CSIs analyzed in the present study.

Table 10. The results of the analysis of strategies used in the translation of CSIs in *The Time Regulation Institute* translated by Ender Gürol

Macro-strategies	Micro-strategies	Number of instances
Foreignization	Repetition	74
	Orthographic adaptation	18
	Linguistic (non-cultural) translation	93
	Extratextual gloss	9
	Intratextual gloss	9
	Autonomous creation (addition of a CSI of target-culture origin)	0
	Total number of instances	**203**
Domestication	Synonymy	0
	Limited universalization	38
	Absolute universalization	169
	Naturalization	32
	Deletion	43

	Autonomous creation (addition of a CSI of source-culture origin)	0
	Total number of instances	**282**

Table 11. The results of the analysis of strategies used in the translation of CSIs in *The Time Regulation Institute* translated by Maureen Freely & Alexander Dawe

Macro-strategies	Micro-strategies	Number of instances
Foreignization	Repetition	146
	Orthographic adaptation	26
	Linguistic (non-cultural) translation	149
	Extratextual gloss	85
	Intratextual gloss	43
	Autonomous creation (addition of a CSI of target-culture origin)	1
	Total number of instances	**450**
Domestication	Synonymy	6
	Limited universalization	20
	Absolute universalization	25
	Naturalization	4
	Deletion	3
	Autonomous creation (addition of a CSI of source-culture origin)	0
	Total number of instances	**58**

As can be seen from Table 2, in Gürol's translation, a total of 203 strategies used for the translation of CSIs fall under the category of foreignization, and a total of 282 under the category of domestication. Based on these results, although both strategies have been used to some extent, the use of domesticating strategies has outnumbered the use of foreignizing strategies in Gürol's translation. The most common strategy used in Gürol's translation is absolute universalization with 169 occurrences while the least common is autonomous creation, either through the addition of an element of source- or target-culture origin, with zero occurrences. Absolute universalization replaces the culture-specific item

with a neutral reference. Although it is convenient in that it renders the source-text more easily accessible to the target audience, it leads to a loss of its foreign connotations and creates a domesticating effect.

As illustrated in Table 3, in Freely & Dawe's translation, a total 450 strategies fall under the category of foreignization, and only a total of 58 under the category of domestication. These results show that the use of foreignizing strategies has remarkably outnumbered the use of domesticating strategies in Freely & Dawe's translation. The most common strategy used in Freely & Dawe's translation is linguistic (non-cultural) translation with 149 occurrences while the least common is autonomous creation through the addition of an element of source-culture origin with zero occurrences. In linguistic translation, the translator uses a reference denotatively close to the original CSI. As it is recognized as part of the source-culture by the target audience, it conserves the foreignness of the source text.

Another noteworthy finding is the higher prevalence of intra- and extra-textual gloss in Freely & Dawe's translation compared to Gürol's version. The total number examples where extra- and intra-textual gloss is 85 and 43, respectively in Freely & Dawe's translation while these numbers are only 9 and 9 for each in Gürol's translation. These elements, particularly extra-textual additions, immensely contribute to the visibility of the translator. Extra-textual additions in Freely & Dawe's translation are provided through a *Notes* section in an Appendix, which also includes a guide to Turkish pronunciation; and a brief description of Turkish names and honorifics that involves two lists, one for names and one for honorifics, including their descriptions. There are a total of 89 items on the Notes section including historical figures, saints, important historical events, musical terms and instruments, religious concepts, geographical names, historical structure, cultural phrases, etc. In addition to the Appendix, the Penguin edition also includes an introduction by Pankaj Mishra that provides some historical and cultural background, a translators' note on the translation, suggestions for further reading, and a chronology of Turkish history beginning covering the period before the conquest of Istanbul to present. Apart from providing an abundant amount of context, these extra-textual elements serve as a reminder for the target readers that they are reading a foreign work, which greatly works in the favor of visibility of the translators.

Another striking finding is that there is one example of autonomous creation, which is described by Aixelá (1996, p. 64) as "addition of a non-existent cultural reference in the source-text". Aixelá notes that this strategy is rarely used by translators and lists it under the substitution category. However, in the present case study, the added reference is an element originating in the source-culture. Therefore, it emphasizes the foreignness of the source-text.

The following figures show the use of foreignization and domestication strategies in each translation based on the analysis of micro-strategies employed in the transfer of CSIs into the target text.

Figure 1. Micro- and macro-strategies used in Gürol's translation
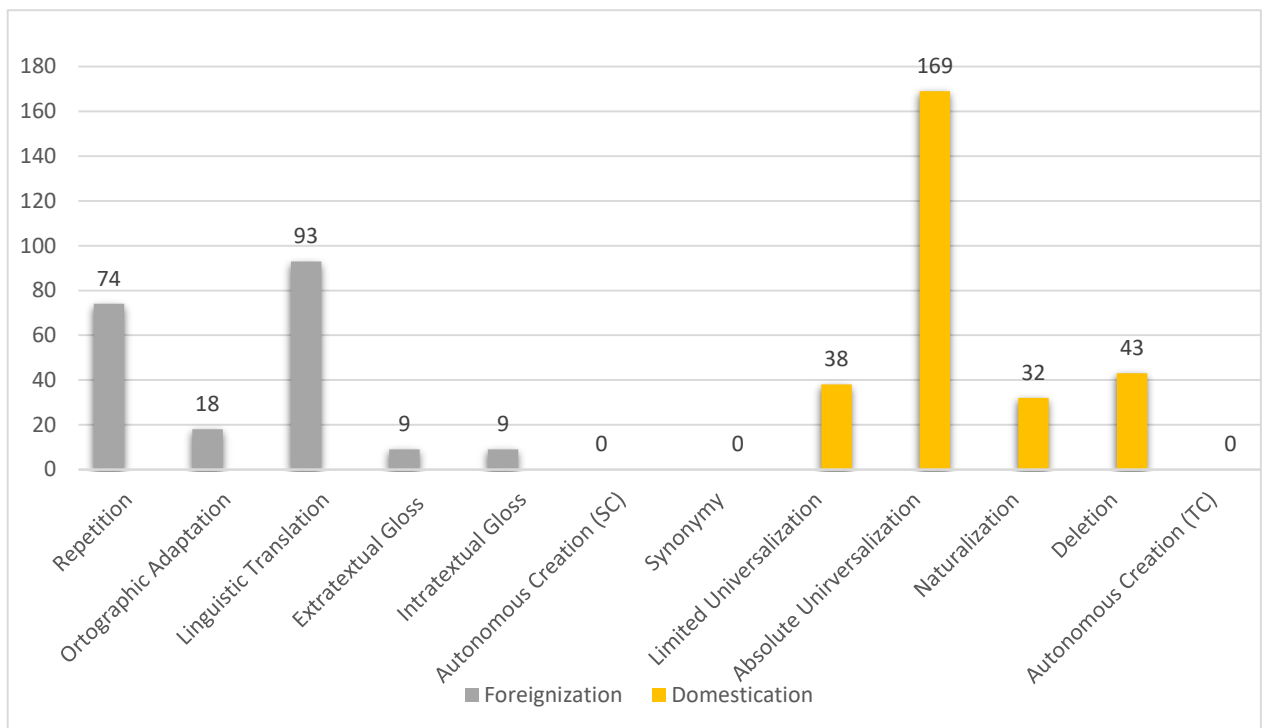
Figure 2. Percentage of macro-strategies in Gürol's translation
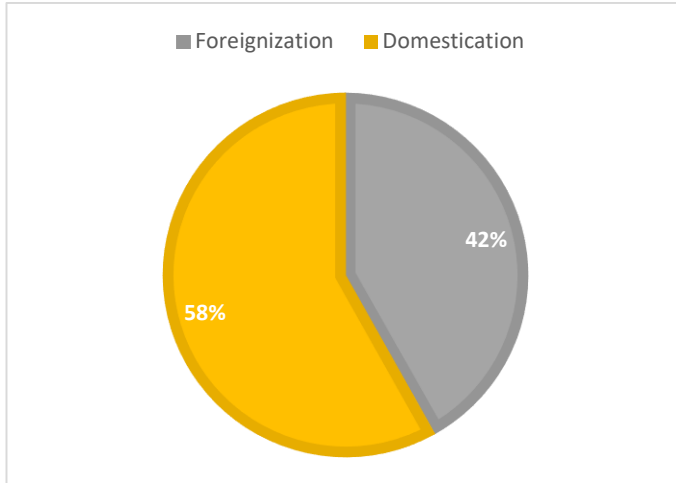
Figure 3. Micro- and macro-strategies used in Freely & Dawe's translation
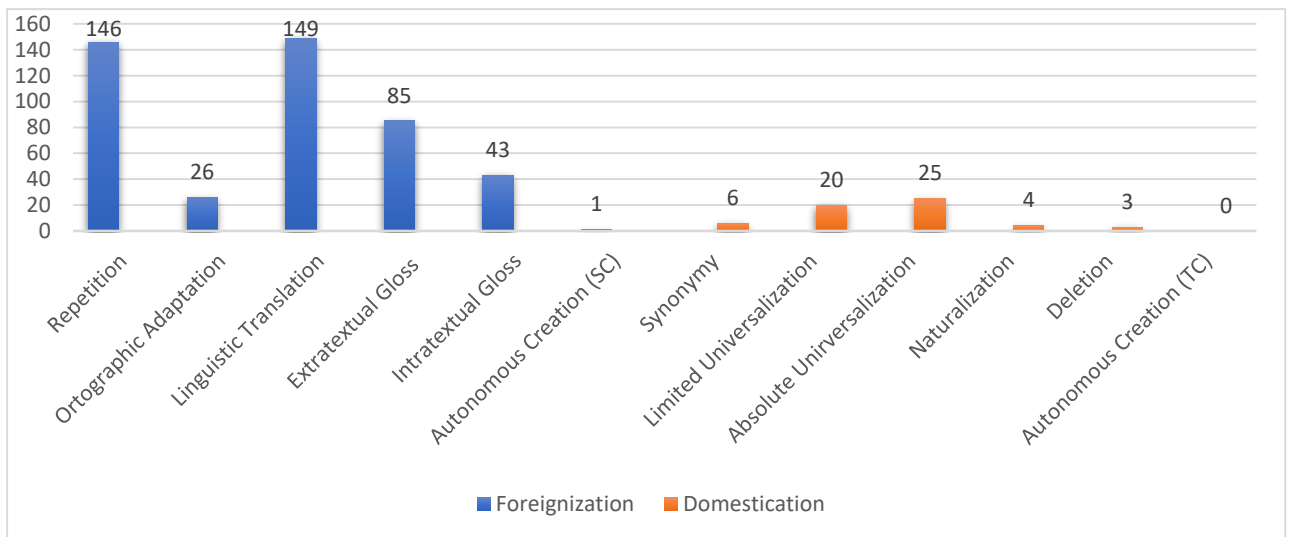

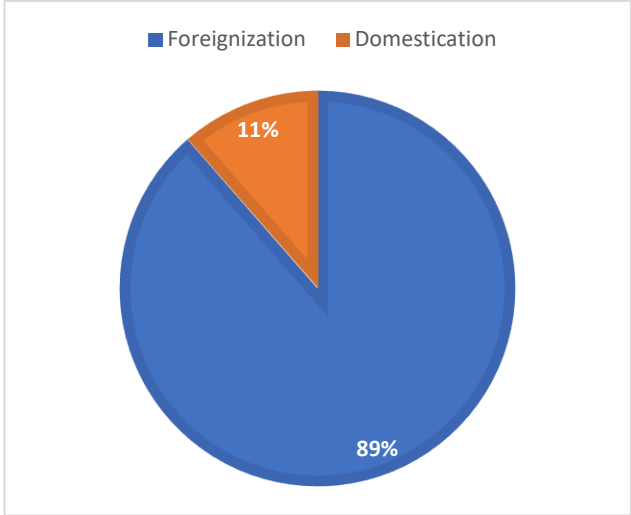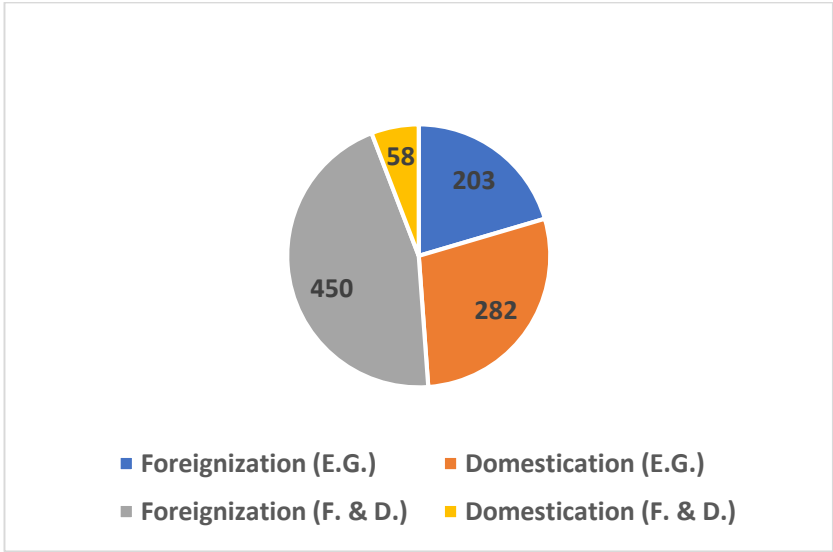**Figure 4.** Percentage of macro-strategies in Freely & Dawe's translation

Figure 5. Comparison of macro-strategies used in Gürol's and Freely & Dawe's translation

E.G.: Ender Gürol's translation, F. & D.: Freely & Dawe's translation

CONCLUSION

The purpose of this study is to examine the strategies used in the translation of CSIs in Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü* in order to identify whether a predominantly foreignizing or domesticating English translations are produced, and thus to reveal whether the translators are visible and whether the translations can be characterized as a minoritizing translation project. To that end, the CSIs in *Saatleri Ayarlama Enstitüsü* are identified and the English translations by Ender Gürol and Maureen Freely & Alexander Dawe are analyzed to identify which micro-strategies offered by Aixelá (1996) are used in their transfer into the target text. This evaluation is used to determine which macro-strategies offered by Venuti are predominantly employed and whether the translators are visible.

Based on the assessment of the findings obtained from the analysis of the translation of CSIs in the English translations of *Saatleri Ayarlama Enstitüsü*, the answers to the research questions of this study are found to be as follows:

1. Which micro-strategies are used in the translation of culture-specific items in the English translations of Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü* by Ender Gürol and Maureen Freely & Alexander Dawe?

A total of 434 CSIs have been identified in Tanpınar's *Saatleri Ayarlama Enstitüsü*. The frequency of each micro-strategy offered by Aixelá is as follows in Gürol's translation: repetition: 74, orthographic adaptation: 18, linguistic (non-cultural) translation: 93, extratextual gloss: 9, intratextual gloss: 9, autonomous creation (addition of a CSI of target-culture origin): 0; limited universalization: 38, absolute universalization: 169, naturalization: 32, deletion: 43, autonomous creation (addition of a CSI of source-culture origin): 0, making up a total of 203 instances where conservation strategies are used and 282 instances where substitution strategies are used.

The frequency of each micro-strategy offered by Aixelá is as follows in Freely & Dawe's translation: repetition: 146, orthographic adaptation: 26, linguistic (non-cultural) translation: 149, extratextual gloss: 85, intratextual gloss: 43, autonomous creation (addition of a CSI of target-culture origin): 1; limited universalization: 6, absolute universalization: 20, naturalization: 25, deletion: 4, autonomous creation (addition of a

CSI of source-culture origin): 3, making up a total of 450 instances where conservation is used and 58 instances where substitution strategies are used.

1a. How do Ender Gürol's and Maureen Freely & Alexander Dawe's translations differ in their use of micro-strategies for culture-specific items?

In Gürol's translation, both substitution and conservation strategies are used to a relatively similar extent. However, the number of instances where substitution strategies are used is still higher than those where conservation strategies are used. The most common strategy employed by Gürol is absolute universalization with a total of 169 occurrences. While the number of instances where this strategy is used is only 20 in Freely & Dawe's translation. This strategy involves a high degree of cultural manipulation, and there is a striking difference in its use between the two translations. The most common strategy employed by Freely & Dawe is linguistic (non-cultural) translation with 149 occurrences. The number of instances where this strategy is used is 93 in Gürol's translation. This strategy involves a limited degree of cultural translation and preserves the otherness of the source text. While its prevalence is not as striking between two translations, it is still more frequently used in Freely & Dawe's translation compared to Gürol's version. Another noteworthy difference between the two versions is evident in their use of extra-textual and intra-textual gloss strategies. There are 9 occurrences of extra-textual gloss and 9 of intra-textual gloss in Gürol's translation while there are 85 occurrences of extra-textual gloss and 43 occurrences of intra-textual gloss in Freely & Dawe's translation. These strategies, particularly extra-textual gloss, are constant reminders for the target reader that the piece they are reading is originated in another culture. There is also one example where Freely & Dawe uses the autonomous creation strategy through the addition of an element of source-culture origin. This strategy is rarely used, and the addition of a non-existent cultural element of source-culture origin further marginalizes the translation.

2. Which macro-strategies are used in the English translations of Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü* by Ender Gürol and Maureen Freely & Alexander Dawe? Is a predominantly foreignizing or domesticating translation produced?

Based on the findings from the analysis of micro-strategies used in both translations, a total number of 203 foreignized examples and 282 domesticated examples are found in Gürol's translation. In Freely & Dawe's translation, there are a total number of 450 foreignized examples and 58 domesticated examples.

The percentage of foreignized examples in Gürol's translation is 42% and the percentage of domesticated examples is 58%. This distribution suggests that the use of either strategy is relatively comparable in Gürol's translation. However, the frequency of domestication is still higher. The striking number of instances where absolute universalization is used as well as the relatively higher number of occurrences of the deletion micro-strategy should also be noted. Both absolute universalization and deletion involve a high degree of manipulation. Because the CSI is either replaced by a completely neutral reference or omitted in these micro-strategies, both have a very strong domesticating effect.

The percentage of foreignized examples in Freely & Dawe's translation is 89% and the percentage of domesticated examples is 11%. In Freely & Dawe's translation, the frequency of foreignization is significantly higher than that of domestication. The number of instances where repetition and linguistic (non-cultural) micro-strategies are used is remarkably high. Because these strategies involve very limited –or in the case of repetition, no– cultural manipulation, they greatly contribute to the foreignization of the translation. The use of autonomous creation through the addition of an element of source culture origin is also noteworthy. While this strategy is highly manipulative in nature, it further foreignizes the translation because a cultural reference originated in the source-text is added to the translation.

> 2a. How do Ender Gürol's and Maureen Freely & Alexander Dawe's translations differ in their creation of either a predominantly foreignizing or domesticating translation?

As discussed above, while there is no clear-cut difference between either strategy in Gürol's translation, Freely & Dawe's translation is predominantly foreignizing. However, it should be noted that the frequency of domesticated examples is still statistically higher compared to that of foreignized examples in Gürol's translation. Additionally, as

explained in the previous answer, some of the most common micro-strategies he employs, such as absolute universalization and deletion, entail a great degree of cultural manipulation and have powerful domesticating impacts on the translation. There is also a remarkable difference in the use of intra- and extra-textual micro-strategies between two translations (9 and 9 in Gürol's translation; 85 and 43, respectively in Freely & Dawe's translation). These strategies, particularly extra-textual gloss, are significant for creating a foreignized translation because they enhance the visibility of the translator. Based on these results and considerations, it can be concluded that while Gürol's translation uses both strategies to a somehow comparable extent, it can be characterized as a domesticating translation; on the other hand, Freely & Dawe's translation is predominantly foreignizing.

3. How is the Turkish culture represented in the two different English translations of Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü*?

As discussed in the previous questions, Gürol's translation employs both strategies to a comparable extent. The number of instances where CSIs are either replaced with a culturally neutral reference or entirely omitted is considerably high. Although such strategies create a fluent target text that is easily accessible to the target readers, they do so at the cost of destroying the cultural differences between the source- and target-text and creating a false impression that it is originated in their native culture. Therefore, the translation recreates the otherness of the Turkish culture in the target text to a limited extent.

Freely & Dawe's translation is predominantly foreignizing. Not only a majority of the cultural references are preserved and recreated in the target text, a plenty of contextual information is also provided such as the translator's note, a glossary for terms and concepts that might be unfamiliar to the reader, suggestions for further reading, a chronology of Turkish history, a guide to Turkish pronunciation, and a brief description of Turkish names and honorifics. Even the most distant cultural references are preserved through extra information provided in the text or by way of the aforementioned extra-textual elements. Consequently, although Freely & Dawe's translation sacrifices fluency and transparency to some degree, it succeeds in conserving the cultural differences of the source text and creating a close representation of the Turkish culture.

3a. Is the foreignness of the Turkish culture preserved in the English translations?

Although Gürol's translation reproduces certain cultural references in the target text, there are also a considerable number of instances where they are domesticated. He often replaces the CSIs with culturally neutral references or in some instances, omits the CSI or replaces it with an element originated in the target-culture. Such strategies lead to the destruction of the cultural dissimilarities between the source- and target-text. Therefore, Gürol's translation conserves the foreignness of Turkish culture to a limited extent.

While there is a limited number of domesticated CSIs in Freely & Dawe's translation, the number of foreignized CSIs is significantly higher. In their translation, a majority of the CSIs are reproduced in the source text through repetition or use of denotatively close references and at instances where the original reference is too distant to the target culture, through the addition of intra- and extra-textual contextual information. By using those strategies that conserve the foreign characteristics of the source text, Freely & Dawe's translation brings the target readers closer to the source culture and thus recreates the foreignness of the Turkish culture to a greater degree.

3b. To what extent are the translators visible in the target text?

Although Gürol utilizes foreignizing translation strategies to some degree, the number of instances where the cultural references are domesticated are higher and the most common strategies he employs are the ones that involve the greatest degree of cultural manipulation. These strategies create a fluent and transparent translation. In other words, he renders both himself, as a translator, and the Turkish culture invisible through the use of such strategies.

Freely & Dawe's translation is found to be predominantly foreignizing. Apart from a limited number of instances where domesticating strategies are used, the majority of the cultural references are retained and reproduced in the source text. This way, the readers are constantly reminded that they are reading a foreign piece, which makes the Turkish culture and the translator visible to the target audience. In addition, as mentioned earlier, the Penguin edition comes with an introduction providing details on the cultural background of the novel, a translators' note, suggestions for further reading, a brief chronology of Turkish history, and an Appendix involving a guide to Turkish

pronunciation, a concise description of Turkish names and honorifics, and a Notes section that serves a glossary to explain the terms and concepts that may be unknown to the target reader. All of the additional contextual information further increases the visibility of the translator. A review by Martin Riker (2014) in *New York Times* confirms this conclusion. He comments on this contextual supplements as follows: "Yet with so much packaging, it also suffers a little from that tic we sometimes bring to translated literature, of making the foreign book **seem more foreign than it is**" [bold sections added by me]".

> 3c. Can the translations be characterized as a minoritizing (i.e. foreignizing) project?

Since the initial step of a minoritizing (i.e. foreignizing) project is choosing works of minor literature and those with a minority status in their native canons, selecting to translate Tanpınar's *Saatleri Ayarlama Enstitüsü* into English is minoritizing in itself considering the minor status of Turkish literature against the Anglo-American literature as well as Tanpınar's minority position in the Turkish literary system. In the Penguin edition, Freely & Dawe touch upon Tanpınar's minor position:

> Writers were intimately involved in this story [the transformation of Turkish through the New Language Movement] the New from the beginning. Some allied themselves with the state; many others ended up in prison. But support for "pure Turkish" remained strong on both sides of the political divide. Tanpınar was the great exception. He revelled in Ottoman's rich blend of Persian, Arabic, and Turkish. He believed that the way forward was not to sever all links with tradition but to find graceful and harmonious ways to blend Eastern and Western influences. He refused to change his language to suit the bureaucrats. For this he was heavily criticized, dismissed in literary circles as old-fashioned and irrelevant. Its hero, Hayri Irdal, speaks a language that, however much it strains to keep pace with modern times, keeps collapsing into its old ways. As much as he tries to embrace new words and ideas, his old ones come back to claim him. This losing battle is evident in Hayri's every reminiscence. Guilelessly he climbs from clause to clause, as we count the seconds before the edifice starts to teeter. (Tanpınar, 2013, pp. xxi–xxii)

These comments show that the translators recognize and acknowledge the minor status of the novel in its native literary system. The language that the protagonist use also suffers from this discrimination between the old and the new. It is clear that translators are well aware of this norm-breaking nature of the source and seek solutions to preserve its alien characteristics: "How to capture these sublime feats in a language that has never suffered political interference of this order? How to convey the changes of register that are the source of so much of the comedy?" (Tanpınar, 2013, pp. xxi–xxii). Obviously, whether

the translators manage to retain the foreignness of the source culture is more significant than the selection of a text with minority status. As discussed earlier, although both foreignization and domestication are used to some degree in the transfer of the novel into English, Gürol's translation cannot be characterized as a minoritizing project due to the considerable number of instances where cultural references are domesticated. Freely & Dawe's translation, however, is predominantly foreignizing as the analysis shows. It succeeds in both selecting a work of minor literature with a marginal position in its native literary system and preserving and reproducing this otherness in the target language. For this reason, it can be characterized as a minoritizing translation project.

Some feedback the translation received also confirms this conclusion. In his review published in *New York Times*, Martin Riker (2014) notes that "[…] despite a very lively translation, the Turkish names and honorifics can be difficult to keep straight". He also comments on the additional contextual information provided: "Yet with so much packaging, it also suffers a little from that tic we sometimes bring to translated literature, of making the foreign book seem more foreign than it is". In another review on a website for expats living in Istanbul, Will Dawson (2014) makes the following comments:

> The book is best suited to those familiar with Turkish culture – although the lively translation is packaged with some helpful notes, the Turkish idioms and names can be confusing at times. Tanpınar inserts jokes on many levels that only reveal themselves to those with some knowledge of Turkish – Halit Ayarcı's name literally translates to "Timeless Regulator".

In his review, Caleb (2014) also comments on some awkward phrases: "For example, when revolted, one character would "hock a ball of phlegm". Now, to my ear at least, "hocking" is spitting with a drawl, and in this context sounded like a whirling dervish saying "Howdy". There's a "his way or the highway" somewhere in the text, and when Hayri loses his job he is "made redundant"." Although stylistic elements are out of the scope of this study, these comments can be interpreted as what Venuti calls releasing the remainder to disturb the fluency so as to create a minoritizing translation project. As evident from the reviews, Maureen Freely & Alexander Dawe's translation succeeds in retaining the foreignness of the Turkish culture. The readers define some aspects of the translation "difficult to keep straight" and "confusing at times". These descriptions are consistent with Venuti's call for challenging the naturalness and fluency of the source

text by uncovering the veil of transparency to make the translator and the source-culture visible.

In conclusion, this study has found that neither foreignization nor domestication is predominantly used in Ender Gürol's translation, and Ender Gürol's translation only partially reproduces the cultural references that are found in the source text and thus, it preserves the foreignness of the Turkish culture to a limited extent. On the other hand, Maureen Freely & Alexander Dawe's translation is predominantly foreignizing, challenges the norms of fluency and transparency, and reflects the foreignness of the Turkish culture in the target text.

Further studies may be needed to investigate the causes behind the translation strategies as well as the editors' and publishing houses' influence on the selection of such strategies. Future studies might also explore the differences between the translation strategies used by native and non-native translators and the possible reasons behind these choices.

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APPENDIX 1. ETHICS BOARD WAIVER FORM

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU

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

Tarih: 08 / 07 / 2019

Tez Başlığı: Ahmet Hamdi Tanpınar'ın *Saatleri Ayarlama Enstitüsü* Adlı Eserinin İngilizce Çevirilerinde Kültürel Öğelerin Karşılaştırmalı Olarak 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 Kurullar 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.

08/07/2019

Adı Soyadı:	Elif Gökçeoğlu
Öğrenci No:	N14222661
Anabilim Dalı:	İngilizce Mütercim-Tercümanlık
Programı:	Yüksek Lisans
Statüsü:	☒ Yüksek Lisans ☐ Doktora ☐ Bütünleşik Doktora

DANIŞMAN GÖRÜŞÜ VE ONAYI

Uygundur.

Dr. Hilal E. Durmuş

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HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS COMMISSION FORM FOR THESIS

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TRANSLATION AND INTERPRETING DEPARTMENT

Date: 08/ 07 / 2019

Thesis Title: A Comparative Analysis of Culture-Specific Items in the English Translations of Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü*

My thesis work related to the title above:

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

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

I respectfully submit this for approval.

08/07/2019

Name Surname:	Elif Gökçeoğlu
Student No:	N14222661
Department:	Translation and Interpreting in English
Program:	MA
Status:	☒ MA ☐ Ph.D. ☐ Combined MA/ Ph.D.

ADVISER COMMENTS AND APPROVAL

Approved.

Dr. Hilal E. Durmuş

APPENDIX 2. ORIGINALITY REPORT

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

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

Tarih: 16/07/2019

Tez Başlığı : Ahmet Hamdi Tanpınar'ın *Saatleri Ayarlama Enstitüsü* Adlı Eserinin İngilizce Çevirilerinde Kültürel Öğelerin Karşılaştırmalı Olarak İncelenmesi

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Programı:	İngilizce Mütercim-Tercümanlık Tezli Yüksek Lisans

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A COMPARATIVE ANALYSIS OF CULTURE-SPECIFIC ITEMS IN THE ENGLISH TRANSLATIONS OF AHMET HAMDİ TANPINAR'S SAATLERİ AYARLAMA ENSTİTÜSÜ

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